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29 *Bedford Street, Covent Garden,*
July, 1883.

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PLANCHÉ, James Robinson, of French descent, born in London Feb. 27, 1796; made Rouge Croix Pursuivant of Arms 1854, and Somerset Herald 1866; died in London, May 30, 1880. Mr. Planché's many dramas and extravaganzas do not call for notice in these pages; but he requires mention as the author of the librettos of 'Maid Marian, or the Huntress of Harlingford, an Historical Opera,' for Bishop (Covent Garden, Dec. 3, 1822), and 'Oberon, or The Elf-King's Oath, a Romantic and Fairy Opera,' for Weber (Covent Garden, April 12, 1826). In 1838 he also wrote for Messrs. Chappell a libretto founded on the Siege of Calais by Edward III., with a view to its being set by Mendelssohn. Mendelssohn however was not satisfied with the book, and it was ultimately transferred to Mr. Henry Smart, by whom a large portion was composed. The correspondence between Mendelssohn and Planché may be read in the Autobiography of the latter (1872; chap. 21). [G.]

PLANQUETTE, Robert, born in Paris, July 31, 1850; passed rapidly through the Conservatoire, and first appeared as a composer of songs and chansonettes for the Cafés-concerts. Encouraged by the popularity accorded to the bold rhythm and slightly vulgar melody of these songs, he rose to operettas,—'Valet de cour,' 'Le Serment de Mme. Grégoire,' and 'Paille d'avoine.' The decided progress evinced by this last piece was confirmed by 'Les Cloches de Corneville,' a 3-act operetta, produced with immense success at the Folies dramatiques on April 19, 1877, adapted to the English stage by Farnie and Reece, and brought out at the Folly Theatre, London, Feb. 23, 1878, with equally extraordinary good fortune. Planquette has since composed and published 'Le Chevalier Gaston,' 1 act (Monte Carlo, Feb. 8, 1879), and 'Les Voltigeurs de la 32me.' 3 acts (Théâtre de la Renaissance, Jan. 7, 1880). It is to be hoped that he will aim higher than he has hitherto done, and add refinement to his undoubted gift of melody. [G. C.]

PLANTADE, Charles Henri, born at Pontoise, Oct. 14, 1764; was admitted at 8 to the school of the king's 'Pages de la musique,' where he learned singing and the cello. On leaving this he studied composition with Honoré Langlé (born at Monaco, 1741, died at Villiers le Bel, 1807), a popular singing-master, the pianoforte with Hullmandel (born at Strassburg, 1751, died in London, 1823), an excellent teacher, and the harp, then a fashionable instrument, from Petrini (born in 1744, died in Paris, 1819). Having started as a teacher of singing and the harp, he published a number of romances, and nocturnes for 2 voices, the success of which procured him admission to the stage, for at that time the composer of 'Te bien aimer, O ma chère Zélie,' or some such simple melody, was considered perfectly competent to write an opera. Between 1791 and 1815 Plantade produced a dozen or so dramatic works, three of which, 'Palma, ou le voyage en Grèce,' 2 acts (1798), 'Zoé, ou la pauvre petite' (1800), and 'Le Mari de circonstance' (1813), 1 act each, were engraved. The whole of this fluent but insipid music has disappeared. His numerous sacred compositions are also forgotten; out of about a dozen masses, the 'Messe de Requiem' alone was published, but the Conservatoire has the MS. of a 'Te Deum' (1807), several motets, and 5 masses. From these scores it is evident that with an abundance of easy-flowing melody, Plantade had neither force nor originality. He had a great reputation as a teacher, was a polished man of the world, and a witty and brilliant talker. Queen Hortense, who had learned singing from him, procured his appointment as Maître de Chapelle to her husband, and also as professor at the Conservatoire (1799). He gave up his class in 1807, but resumed it in 1815; was dismissed on April 1, 1816, reinstated Jan. 1, 1818, and finally retired in 1828. He was decorated

with the Legion of Honour by Louis XVIII. in 1814. His best pupil was the celebrated Mme. Cinti-Damoreau. He died in Paris, Dec. 18, 1839, leaving two sons, one of whom, CHARLES FRANÇOIS,—born in Paris April 14, 1787, died March 25, 1870,—composed numerous chansons and chansonnettes, some of which have been popular. [G.C.]

PLAYFORD, JOHN, stationer, bookseller, musicseller and publisher, is commonly said to have been born in 1613. He was really born in 1623, as is evidenced by portraits taken at various dates on which his age is stated. He carried on business 'at his shop in the Inner Temple, near the Church door.' In middle life, probably from about 1663 to 1679, he had a house at Islington, where his wife kept a ladies' school, and afterwards, from 1680, resided 'in Arundel Street, near the Thames side, over against the George.' His first musical publications were issued in 1652, and comprised Hilton's 'Catch that catch can,' 'Select Musicall Ayres and Dialogues,' and 'Musick's Recreation on the Lyra Violl.' On Oct. 29, 1653, he was chosen clerk of the Temple Church. In 1654 he published his 'Breefe Introduction to the Skill of Musick for Song and Viall.' Of that impression but one copy is now known, which was for many years in the possession of the late Dr. Rimbault, and produced 10 guineas at the sale of his library in 1877. In 1655 Playford published an enlarged edition of it, which long passed as the first. It is divided into two books, the first containing the principles of music, with directions for singing and playing the viol; the second the art of composing music in parts, by Dr. Campion, with additions by Christopher Sympson. The book acquired great popularity; in 1730 it reached its 19th edition, independent of at least six intermediate unnumbered editions. There are variations both of the text and musical examples, frequently extensive and important, in every edition. In the 10th edition, 1683, Campion's tract was replaced by 'A brief Introduction to the Art of Descant, or composing Music in parts,' without author's name, which in subsequent editions appeared with considerable additions, by Henry Purcell. The 7th edition contained, in addition to the other matter, 'The Order of performing the Cathedral Service,' which was continued, with a few exceptions, in the later editions. Five different portraits of the author, taken at various periods of his life, occur in the several editions. In 1667 Playford republished Hilton's 'Catch that catch can,' with extensive additions and the second title of 'The Musical Companion,' and a second part containing 'Dialogues, Glees, Ayres, and Ballads, etc.'; and in 1672 issued another edition, with further additions, under the second title only. Some compositions by Playford himself are included in this work. In 1671 he edited 'Psalms and Hymns in solemn musick of four parts on the Common Tunes to the Psalms in Metre: used in Parish Churches'; and a few years later, 'The Whole Book of Psalms, with the .... Tunes .... in three parts,' which passed through many editions. In 1673 he took part in the Salmon and Lock controversy, by addressing a letter to the former, 'by way of Confutation of his Essay, etc.,' which was printed with Lock's 'Present Practice of Musick Vindicated.' The style of writing in this letter contrasts very favourably with the writings of Salmon and Lock. In place of abuse we have quiet argument and clear demonstration of the superiority of the accepted notation. Playford published the greater part of the music produced in his day, besides reprints of earlier works. His last publication appears to have been the 5th book of 'Choice Ayres and Dialogues,' published in 1684–5, in the preface to which he says that age and infirmity compel him to leave his business to his son and Carr, the publisher's son. He died in 1693 or 94. In his will (made in 1686, proved Aug. 14, 1694) he expresses fear that owing to 'losses and crosses' his estate will disappoint the expectations of those who succeed him. His burial-place has eluded all inquiry. [See MUSIC-PRINTING, vol. ii. p. 435.]

HENRY, his second, but eldest surviving son, born May 5, baptized May 14, 1657, had for godfathers Henry Lawes and Henry Playford. He succeeded to his father's business in 1685 in partnership with Robert, son of John Carr, music publisher at the Middle Temple Gate, and one of the King's band of music. Their first publication was 'The Theater of Music,' 1685. After a few years Henry Playford removed to the Temple Change, Fleet Street, and carried on business alone. In 1698 he advertised a lottery of music books. He published several important musical works, among which were Purcell's 'Ten Sonatas,' and 'Te Deum and Jubilate for St. Cecilia's day,' 1697; 'Orpheus Britannicus,' 1698–1702; and Blow's 'Ode on the Death of Purcell,' 1696, and 'Amphion Anglicus,' 1700. In 1703 he issued proposals for publishing monthly collections of songs and instrumental music by an annual subscription of one guinea. He resided in his father's house in Arundel Street, and is supposed to have died about 1710, but the precise date cannot be ascertained.

JOHN, the youngest child of John Playford, baptized at Islington Oct. 6, 1665, was a printer of music. About 1681 he entered into business with Anne, widow of William Godbid, of Little Britain, and with her, and afterwards alone, printed several of the publications of his father. He died early in 1686. An elegy on his death, by Nahum Tate, with music by Henry Purcell, was published in 1687. [W.H.H.]

PLEASANTS, THOMAS, born 1648, became about 1676 organist and master of the choristers of Norwich Cathedral. He died Aug. 5, 1689, and was buried in the cathedral. [W.H.H.]

PLEYEL, IGNAZ JOSEPH, a most prolific instrumental composer, born June 1, 1757, the 24th child of the village schoolmaster at Ruppersthal in Lower Austria. His musical talent showed itself early. He learnt to play the clavier and violin in Vienna, the former from Van Hal, or Wanhall, and found a patron in the then Count Erdödy, who put him under Haydn, as a pupil

in composition, in 1774. After remaining several years with Haydn he went to Italy, where he fully imbibed the taste of the Italian opera, and lived in intercourse with the best singers and composers. In 1783 he was called to Strassburg as Capellmeister to the cathedral. In 1791 he was invited to London to take the control of the Professional Concerts of the following season. He was probably not aware of the fact that his appointment was a blow aimed at Salomon, and that he would be in competition with Haydn. The blow, however, missed its aim. Pleyel conducted his first Professional Concert Feb. 13, 1792. Haydn was present, and the programme contained 3 symphonies, by Haydn, Mozart, and Pleyel himself (composed expressly for the concert). On May 14 he took his benefit. The visit was a satisfactory one, both in an artistic and a pecuniary point of view. On his return to France he found himself denounced as an enemy to the Republic, and was forced to fly. He succeeded in clearing himself from the charge, and at length settled in Paris as a music-seller. In 1800 the musicians of the opera proposed to perform Haydn's 'Creation,' and Pleyel was selected to arrange that Haydn should himself conduct the performance. He got as far as Dresden on the road to Vienna, but all the influence of Haydn and Artaria failed to obtain a pass for him any further, and the direction of the performance came finally into the hands of Steibelt. The evening of the concert—3 Nivôse, or Dec. 24, 1800—was a memorable one, since on his road to the opera house, in the Rue Nicaise, Bonaparte nearly met his death from an infernal machine. Pleyel was the first to publish the complete collection of Haydn's quartets (except the three last, of which two had not then been printed, and the third was not composed till some time afterwards). The edition, in separate parts only, has a portrait of Haydn by Darcis after Guerin, and is dedicated to the First Consul. It was followed by 30 quartets and 5 symphonies in score. In 1807 Pleyel founded the pianoforte factory which has since become so widely celebrated. [See PLEYEL & Co.] He died Nov. 14, 1831.

Haydn considered Pleyel as his dearest and most efficient pupil. He writes from London: 'Since his arrival (Dec. 23, 1791), Pleyel has been so modest to me that my old affection has revived; we are often together, and it does him honour to find that he knows the worth of his old father. We shall each take our share of success, and go home satisfied.' Pleyel dedicated to Haydn his opera 2, six quartets 'in segno di perpetua gratitudine.' When Pleyel's first six string quartets, dedicated to his patron, Count Ladislaus Erdödy, appeared in Vienna, Mozart wrote to his father (April 24, 1784): 'Some quartets have come out by a certain Pleyel, a scholar of Jos. Haydn's. If you don't already know them, try to get them, it is worth your while. They are very well written, and very agreeable; you will soon get to know the author. It will be a happy thing for music if, when the time arrives, Pleyel should replace Haydn for us.' This wish was not destined to be fulfilled. In his later works Pleyel gave himself up to a vast quantity of mechanical writing, vexing Haydn by copying his style and manner without a trace of his spirit, and misleading the public into neglecting the works of both master and scholar, including many of Pleyel's own earlier compositions, which were written with taste and care, and deserve a better fate than oblivion.

Pleyel was emphatically an instrumental composer, and wrote an enormous number of symphonies, concertanti, and chamber pieces, of which a list will be found in Fétis, comprising 29 symphonies; 5 books of quintets; and 7 of quartets, some of them containing as many as 12 compositions each; 6 flute quartets; 4 books of trios; 8 concertos; 5 symphonies concertanti; 8 books of duets for strings; 10 books of sonatas for PF. solo, and 12 sonatas for PF. and violin. When in Italy he wrote an opera, 'Iphigenia in Aulide,' which was performed at Naples. A 'Hymn to Night,' probably a revolutionary piece, was published by André at Offenbach in 1797. A series of 12 Lieder, op. 47, was published at Hamburg by Günther and Böhme. It has never yet been mentioned that his introduction to the world as a vocal composer was with an opera for the Marionette theatre at Esterház in 1776, 'Die Fee Urgele,' containing a quantity of vocal pieces. A portrait of him, painted by H. Hardy and engraved by W. Nutter, was published by Bland during Pleyel's residence in London.

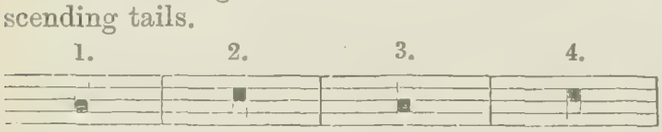
CAMILLE, eldest son of the foregoing, born at Strassburg 1792, took over the music business in 1824, associating himself with Kalkbrenner for the pianoforte department. He had had a good musical education from his father and Dussek; he lived for some time in London, and published several pieces which evince considerable talent. He died at Paris May 4, 1855, leaving AUGUST WOLFF at the head of the firm.

His wife, Marie Felicité Denise Moke, known as MADAME PLEYEL, was born at Paris, July 4, 1811, and at an early age developed an extraordinary gift for playing. Herz, Moscheles, and Kalkbrenner, were successively her masters, and she learnt much from hearing Thalberg; but her own unwearied industry was the secret of her success. Her *tournées* in Russia, Germany, Austria, Belgium, France, and England, were so many triumphal progresses, in which her fame continually increased. Mendelssohn in Leipzig, and Liszt at Vienna, were equally fascinated by her performances; Liszt led her to the piano, turned over for her, and played with her a duet by Herz. Not less marked was the admiration of Auber and Fétis, the latter pronouncing her the most perfect player he had ever heard. In this country she made her first appearance at the Philharmonic, June 27, 1846, in Weber's Concertstück. To Brussels she always felt an attraction, and in 1848 took the post of teacher of the PF. in the Conservatorium there, which she retained till 1872. Her pupils were numerous,

and worthy of her remarkable ability. She died near Brussels, March 30, 1875. [C.F.P.]

PLEYEL & CO. This distinguished Parisian firm of pianoforte-makers is now styled PLEYEL WOLFF ET CIE., and from particulars supplied by M. Wolff—formerly a pianist and professor at the Conservatoire, and for many years head of the house—its founder was Ignaz Pleyel, the composer, who established it in 1807. The Pleyel firm is remarkable for having always been directed by musicians, such as Camille Pleyel, who became his father's partner in 1821, and Kalkbrenner, who joined them three years later. At starting, the pianoforte-maker, HENRI PAPE, lent valuable aid. The influence of Chopin, who made his *début* in Paris at Pleyel's rooms, in 1831, has remained a tradition in the facile touch and peculiar singing tone of their instruments. Camille Pleyel was succeeded in the control of the business by M. A. Wolff above mentioned, who has much improved the Pleyel grand pianos in the direction of power, having made them adequate to the modern requirements of the concert room, without loss of those refined qualities to which we have referred. The firm has had since 1876 an agency in London. [A.J.H.]

PLICA (literally, a Fold, or Plait). A character, mentioned by Franco of Cologne, Joannes de Muris, and other early writers, whose accounts of it are not always very easily reconciled to each other. Franco describes four kinds: (1) the 'Plica longa ascendens,' formed by the addition, to a square note, of two ascending tails, of which that on the right hand is longer than that on the left; (2) the 'Plica longa descendens,' the tails of which are drawn downwards, that on the right being, as before, longer than that on the left; (3) the 'Plica brevis ascendens,' in which the longer of the ascending tails is placed on the left side; and (4) the 'Plica brevis descendens,' in which the same arrangement obtains with the two descending tails.



Joannes de Muris describes the Plica as a sign of augmentation, similar in effect to the Point. Franco tells us that it may be added at will to the Long, or the Breve; but to the Semibreve only when it appears in Ligature. Some other writers apply the term 'Plica' to the tail of a Large, or Long. The Descending Plica is sometimes identified with the Cephalicus, which represents a group of three notes, whereof the second is the highest. [See NOTATION, vol. ii. pp. 467, 468.] [W.S.R.]

PLINTIVO, 'plaintive.' A direction in use among the 'sentimental' class of writers for the pianoforte, of which, however, no specimen is found in the works of the great masters. [J.A.F.M.]

PLUS ULTRA. A sonata in A♭ by Dussek for pianoforte solo, op. 71. The motto 'Plus Ultra' appears to have been provoked by that of Woelfl's sonata, NON PLUS ULTRA; but whether it was affixed by the composer or by the publishers is not certainly known; probably by the latter, as the work was first published in Paris, to which Dussek had recently returned, with the title 'Le Retour à Paris.' The title-pages of the two works are as follows:—

'Non Plus Ultra. A Grand Sonata for the Pianoforte, in which is introduced the favourite Air Life let us Cherish, with Variations. Composed and dedicated to Miss E. Binny by J. Woelfl. Op. 41. London: Printed and sold for the author by J. Lavenu.'

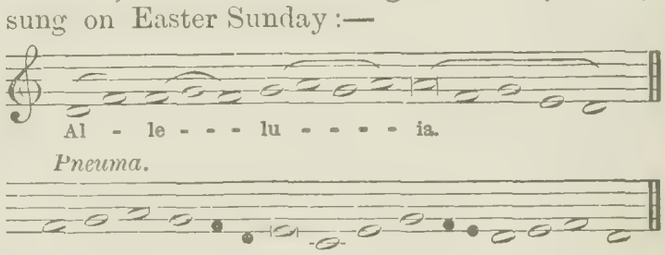
'Plus Ultra. A Sonata for the Pianoforte, composed and dedicated to Non Plus Ultra,* by J. L. Dussek. Op. 71. London: Cianchetti and Sperati.

* It alludes to a Sonata published under this title.'

The dates of publication of the two works are probably 1800 and 1808 respectively. [G.]

PNEUMA (from the Greek πνεῦμα, a breathing; Lat. *Pneuma, vel Neuma*). A form of Ligature, sung at the end of certain Plain Chaunt Melodies, to an inarticulate vowel-like sound, quite unconnected with the verbal text; in which particular it differs from the Perielesis, which is always sung to an articulate syllable. [See LIGATURE; PERIELESIS.]

The use of the Pneuma can be traced back to a period of very remote antiquity—quite certainly as far as the age of S. Augustine (350–430). Since then, it has been constantly employed in the Offices of the Roman Church; more especially at High Mass, on Festivals, in connection with the Alleluia of the Gradual, from which it takes its Tone, as in the following Alleluia (Tone 1), sung on Easter Sunday:—



The Alleluia is first sung twice by two Cantors, and then repeated, in full Choir, with the addition of the Pneuma, also sung twice through. The two Cantors then intone the Versus, and the Choir respond; after which the Alleluia is again sung by the Cantors, and the Pneuma by the Choir. The Preface to the Ratisbon Gradual directs that the Pneuma shall be sung upon the vowel A. There is no connection between this kind of Neuma and that described under NOTATION, vol. ii. p. 467. [W.S.R.]

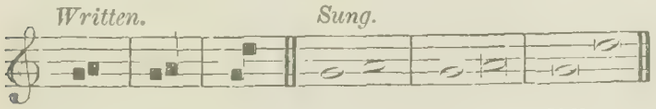
PNEUMATIC ACTION. A contrivance for lessening the resistance of the keys, and other moveable parts of an organ, previously attempted by others, and brought into a practical shape by CHARLES S. BARKER between 1832 and 41, in which latter year it was first applied by Cavaillé-Coll to the organ of S. Denis. The necessity of some such contrivance may be realised from the fact that in some of the organs on the old system, a pressure of several pounds was required to force down each key. In Willis's Organ at the

Alexandra Palace, London, if there were no pneumatic levers, the resistance to the finger at middle C with the couplers drawn would be 25 lbs. For a description of the invention see ORGAN, vol. ii. p. 599. [G.]

POCO, a little; rather; as poco adagio, not quite so slow as adagio itself; poco sostenuto, somewhat sustained. It is the opposite of Assai. POCHETTINO is a diminutive of poco and implies the same thing but in a smaller degree. This is a refinement of very modern invention. [G.]

PODATUS (*Pedatus, Pes.* A Foot, or Footed-note). A form of Ligature, much used in Plain Chaunt, and derived from a very antient Neuma, which will be found figured at vol. ii. p. 467.

The Podatus consists of two notes, of which the second is the highest; and, in the square form of Notation now in use, is represented thus—



The two notes may be of the same, or different lengths; but, as a general rule, the second note is the longest, more especially when the Ligature ascends only one Degree. [See LIGATURE, NOTATION.] [W.S.R.]

POELCHAU, GEORG, a distinguished amateur, born July 5, 1773, at Cremon in Livonia, left Russia during the reign of the Emperor Paul, and settled in Hamburg, where he formed an intimacy with Klopstock. On the death of Emmanuel Bach he bought the whole of his music, which contained many autographs of his father's. In 1813 he settled in Berlin, in 1814 became a member of the Singakademie, and assumed the charge of its library in 1833. At the request of the Crown Prince he searched the royal libraries for the compositions of Frederic the Great, and found 120 pieces. He died in Berlin, on Aug. 12, 1836, and his collection of music was bought by the Royal Library and the Singakademie. In 1855 the Singakademie sold their collection of the autographs of the Bach family to the Royal Library, which now has a larger number of these treasures than any other institution. There is a bust of Poelchau in one of the rooms. [F.G.]

POHL, CARL FERDINAND, writer on musical subjects, born at Darmstadt, Sept. 6, 1819, comes of a musical family, his grandfather having been the first maker of glass harmonicas, his father (died 1869) chamber-musician to the Duke of Hesse at Darmstadt, and his mother a daughter of the composer Beczwarzowsky. In 1841 he settled in Vienna, and after studying under Sechter became in 1849 organist of the new Protestant church in the Gumpendorf suburb. At this date he published Variations on an old 'Nachtwachterlied' (Diabelli), and other pieces. He resigned the post in 1855 on account of his health, and devoted himself exclusively to teaching and literature. In 1862 he published in Vienna an interesting pamphlet 'On the history of the Glass harmonica.' From 1863 to 1866 he lived in London, occupied in researches at the British Museum on Haydn and Mozart; the results of which he embodied in his 'Mozart und Haydn in London,' 2 vols. (Vienna, Gerold, 1867), a work full of accurate detail, and indispensable to the student. Through the influence of Jahn and von Köchel, and of his intimate friend the Ritter von Karajan, Mr. Pohl was appointed in January 1866 to the important post of archivist and librarian to the Gesellschaft der Musikfreunde in Vienna. [See vol. i. 591.] To his care and conscientiousness the present highly satisfactory condition of the immense collections of this great institution is due. In connection therewith he has published two works, which, though of moderate extent, are full of interest, and are marked by that accuracy and sound judgment which distinguish all Mr. Pohl's works, namely, 'Die Gesellschaft der Musikfreunde und ihr Conservatorium in Wien' (Braumüller, 1871), and 'Denkschrift aus Anlass des 100 jährigen Bestehens der Tonkünstler Societät in Wien' (Gerold, 1871). He has been for many years occupied on a biography of Haydn, which he undertook at the instigation of Jahn, and of which vol. i. was published in 1875 (Berlin, Sacco; since transferred to Breitkopf & Härtel). The main facts are contained in his article on Haydn in this Dictionary (vol. i. 702–722). The summaries of the musical events of each year which Mr. Pohl furnishes to the 'Signale für die musikalische Welt,' of which he is the Vienna correspondent, are most careful and correct, and it would be a boon to the student of contemporary music if they could be republished separately. Mr. Pohl's courtesy to students desiring to collate MSS., and his readiness to supply information, are well known to the musical visitors to Vienna. [F.G.]

POHL, DR. RICHARD, a German musical critic well known for his thoroughgoing advocacy of Wagner. We learn from M. Pougin's supplement to Fétis that he was born at Leipzig, Sept. 12, 1826, that he devoted himself to mathematics, and after concluding his course at Göttingen and Leipzig was elected to a professorial chair at Gratz. This he vacated for political reasons, and then settled at Dresden and Weimar as a musical critic. He is one of the editors of the 'Neue Zeitschrift für Musik,' and a frequent contributor to the musical periodicals. He began his Autobiography in the 'Mus. Wochenblatt' for Dec. 30, 1880. [G.]

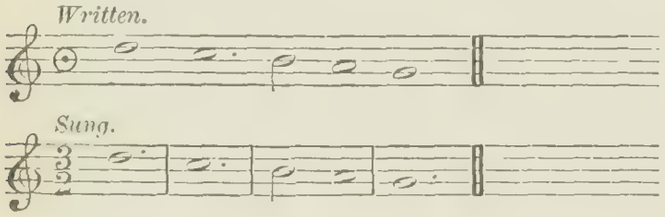
POINT or DOT (Lat. *Punctus*, vel *Punctum*; Ital. *Punto*; Germ. *Punct*; Fr. *Point*). A very antient character, used in mediæval Music for many distinct purposes, though its office is now reduced within narrower limits.

The Points described by Zarlino and various early writers are of four different kinds.

I. The POINT OF AUGMENTATION, used only in combination with notes naturally Imperfect, was exactly identical, both in form, and effect, with the modern 'Dot'—that is to say, it lengthened the note to which it was appended by one-half, and was necessarily followed by a note equivalent to itself in value, in order to complete the beat. The earliest known allusion to it is to be found in the 'Ars Cantus

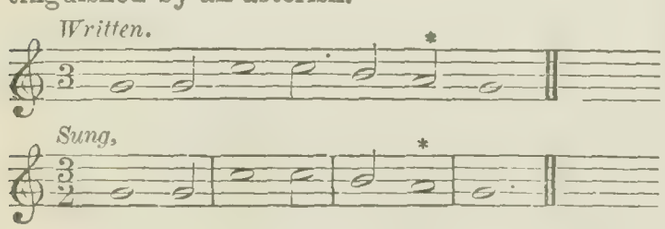
mensurabilis' of Franco of Cologne, the analogy between whose *Tractulus*, and the *Punctus augmentationis* of later writers, is so close that the two may be treated as virtually identical.

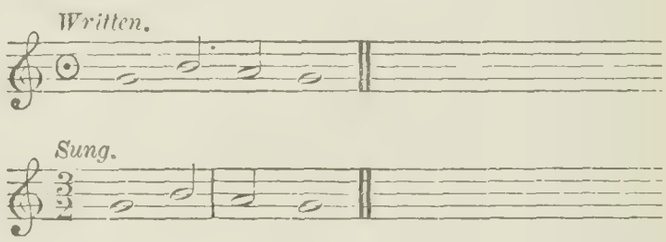
II. The Point of Perfection (*Punctus Perfectionis*) was used in combination with notes, Perfect by the Time Signature, but rendered Imperfect by Position, for the purpose of restoring their Perfection. In this case, no short note was needed for the purpose of compensation, as the Point itself served to complete the triple beat. Now, in mediæval Music, a Breve, preceded or followed by a Semibreve, or a Semibreve by a Minim, though perfect by virtue of the Time Signature, becomes Imperfect by Position. As the following example is written in the Greater (or Perfect) Prolation, each of its Semibreves is naturally equal to three Minims; but, by the rule we have just set forth, the second and fourth notes become Imperfect by Position—i. e. they are each equal to two Minims only. The fourth note is suffered to remain so, but the second is made Perfect by a Point of Perfection.



The term 'Punctus Perfectionis' is also applied to the Point placed, by mediæval Composers, in the centre of a Circle, or Semicircle, in order to denote either Perfect Time, or the Greater Prolation.

III. The Point of Alteration, or Point of Duplication (*Punctus Alterationis, vel Punctus Duplicationis*), differs so much, in its effect, from any sign used in modern Music, that it is less easy to make it clear. In order to distinguish it from the Points already described, it is sometimes written a little above the level of the note to which it refers. Some printers, however, so place it, that it is absolutely indistinguishable, by any external sign, from the Point of Augmentation. In such cases it is necessary to remember that the only place in which it can possibly occur is before the first of two short notes, followed by a longer one—or placed between two longer ones—in Perfect Time, or the Greater Prolation; that is to say, in Ternary Rhythm, of whatever kind. But its chief peculiarity lies in its action, which concerns, not the note it follows, but the second of the two short ones which succeed it, the value of which note it doubles—as in the following example, from the old melody, 'L'Homme armé,' in which the note affected by the Point is distinguished by an asterisk.



IV. The Point of Division, sometimes called the Point of Imperfection (*Punctus Divisionis, vel Imperfectionis; Divisio Modi*), is no less complicated in its effect than that just described, and should also be placed upon a higher level than that of the notes to which it belongs, though, in practice, this precaution is very often neglected. Like the Point of Alteration, it is only used in Ternary Measure; but it differs from the former sign, in being always placed between two short notes, the first of which is preceded, and the second followed, by a long one. Its action is, to render the two long notes Imperfect. But, a long note, in Ternary Rhythm, is always Imperfect by Position, when either preceded or followed by a shorter one: the use of the Points, therefore, in such cases, is altogether supererogatory, and was warmly resented by mediæval Singers, who called all such signs *Puncti asinini*.

In spite, however, of its apparent complication, the *rationale* of the Sign is simple enough. An examination of the above passage will show that the Point serves exactly the same purpose as the Bar in modern Music; and we can easily understand that it is called the Point of Division, because it removes all doubt as to the division of the Rhythm into two Ternary Measures.

The Composers of the 15th and 16th centuries frequently substituted, for the Points of Augmentation, Alteration, and Division, a peculiar intermixture of black and white notes, which will be found fully described in vol. ii. pp. 472, 473 of this Dictionary; and the Student will do well to make himself thoroughly acquainted with them, since, without a clear understanding of these and other similar expedients, it is impossible to decipher Music, either MS. or printed, of earlier date than the beginning of the 17th century. [W.S.R.]

POINT D'ORGUE, organ point, appears to have two different meanings in French, and to be used (1) for an organ point or pedal, that is, a succession of harmonies carried over a holding note [Pedal]; and (2), with what reason is not plain, for the cadenza in a concerto—the flourish interpolated between the chords of the 6–4 and 7–3 of the cadence—the place for which is indicated by a pause 𝄐. Rousseau gives a clue to the origin of the term by explaining (under 'Couronne') that when the above sign, which he denominates 'Couronne,' was placed over the last note of a single part in the score it was then called Point d'orgue, and signified that the sound of the note was to be held on till the other parts had come to the end. Thus the note so held on became a pedal, and is so in theory. [G.]

POINTS. A term applied, in modern Music, to the opening notes of the Subject of a Fugue, or other important Motivo, to which it is necessary that the attention of the Performer should be particularly directed by the Conductor.

For instance, one of the most striking Subjects in the 'Hallelujah Chorus,' is that adapted to the words 'For the Lord God Omnipotent reigneth.' After this has been twice enuntiated by the whole body of Voices, in unison, the 'Point' is taken up at the 22nd Bar by the Sopranos, at the 25th by the Tenors and Basses in unison, and at the 29th, by the Altos and Tenors. These, then, are three of the most important 'Points' in the Hallelujah Chorus.

The term 'Point' is also applicable to features of quite another kind. Thus, the entrance of the Horns in the First Movement of the Overture to 'Der Freischütz,' and that of the First Clarinet at the 60th Bar of the Molto Vivace, are 'Points' of such vital importance that a careless reading on the part of their interpreters would entirely fail to convey the Composer's meaning, and render the performance spiritless and uninteresting to the last degree.

These remarks concern, not only the performance of Orchestral and Church Music. They apply, with equal force, to Solo Performances of every kind: to Pianoforte Sonatas, and Organ Fugues, Violin Concertos, and Solos for the Flute or Oboe. In these, the Performer, having no Conductor to prompt him, must think for himself, and the success of his performance will depend entirely upon the amount of his capacity for doing so. [W.S.R.]

POISE, Ferdinand, born at Nîmes, June 3, 1828, as a child showed a turn for music, but was only allowed to adopt it after taking his degree as a bachelier-ès-lettres of Paris. He entered the Conservatoire in 1850, and in 1852 gained the second prize for composition, under Adolphe Adam, from whom he derived his taste for easy, flowing melody. 'Bonsoir Voisin,' a pleasing little opera produced at the Théâtre Lyrique, Sept. 18, 1853, was followed at the same theatre by 'Les Charmeurs' (March 15, 1855), also a success. He next produced 'Polichinelle' (1856) at the Bouffes Parisiens; and at the Opéra Comique, 'Le Roi Don Pèdre' 2 acts (1857); 'Le Jardinier Galant,' 2 acts (March 4, 1861); 'Les Absents,' a charming piece in one act (Oct. 26, 1864); 'Corricolo' 3 acts (Nov. 28, 1868); 'Les trois Souhaits' (1873); 'La Surprise de l' Amour,' 2 acts (Oct. 31, 1878); and 'L'Amour Médecin' (Dec. 20, 1880). The two last, arranged by Poise and Monselet from Marivaux and Molière, give a high idea of his powers. He has also composed another pretty little opera, 'Les deux Billets' (1858), revived at the Athenée in Feb. 1870. In their ease and absence of pretension his works resemble those of Adolphe Adam, but there the comparison ends; the latter had a real vein of comedy, while Poise's merriment has the air of being assumed to conceal his inward melancholy. Nevertheless his music is flowing and happy; and being well-scored, and never vulgar, it is listened to with pleasure, and is remembered. It would be more generally popular if M. Poise exerted himself more; but his health is delicate, he lives in retirement, writes only when so disposed, and instead of aspiring to fame and fortune, seeks only to secure his independence, and to enjoy the refined pleasures of music. [G.C.]

POLACCA (Italian for Polonaise). Polaccas may be defined as Polonaises treated in an Italian manner, but still retaining much of the rhythm characteristic of their Polish origin. Polaccas are both vocal and instrumental, and are generally of a brilliant and ornate description, gaining in brilliancy what they lose in national character. Thus Chopin, in a letter from Warsaw, dated Nov. 14, 1829 (Karasowski, vol. i.), speaks of an 'Alla Polacca' with cello accompaniment that he had written, as 'nothing more than a brilliant drawing-room piece—suitable for the ladies,' and although this composition is probably the same as the 'Introduction et Polonaise Brillante pour Piano et Violoncelle' (op. 3) in C major, yet from the above passage it seems as if Chopin did not put it in the same class as his poetical compositions for the pianoforte which bear the same name. [W.B.S.]

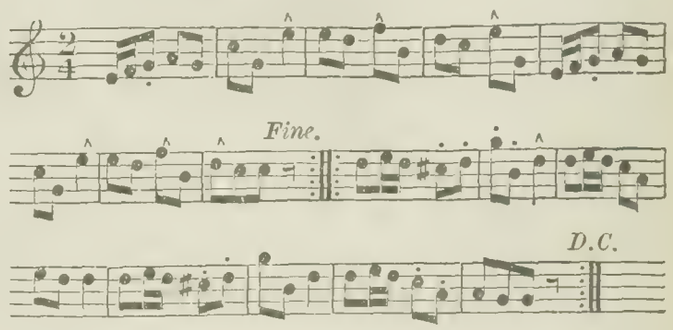
POLE, William, Mus. Doc., F.R.S, an instance of the successful union of science, literature, and music. He was born at Birmingham in 1814, and was bred to the profession of Civil Engineering, in which he has become eminent. He has written many works and papers on scientific subjects, and is a contributor to the leading Reviews, and an F.R.S. of London and Edinburgh.

His taste for music developed itself early; he studied hard at both theoretical and practical music, and was organist in a London West End church for many years. He graduated at Oxford as Mus. Bac. in 1860, and as Mus. Doc. in 1867. He was appointed Reporter to the Jury on Musical Instruments at the International Exhibition of 1862, and is one of the Examiners for Musical Degrees in the University of London, author of a Treatise on the Musical Instruments in the Exhibition of 1851, 'The Story of Mozart's Requiem,' 1879, 'The Philosophy of Music,' 1879, and various minor critical essays, three of which, written in 1858, on certain works of Mozart and Beethoven have been mentioned in the article Analysis. His only musical compositions printed are a well-known motet for 8 voices on the 'Hundredth Psalm,' and some four-handed PF. accompaniments to classical songs. [G.]

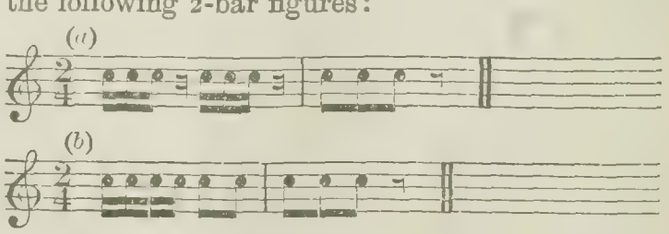
POLIUTO. An opera in 3 acts; the libretto conceived by Adolphe Nourrit (who designed the principal rôle for himself), and carried out by Cammarano; the music by Donizetti. It was completed in 1838, but the performance was forbidden by the Censure of Naples. It was then translated into French by Scribe, and under the title of 'Les Martyrs,' was produced at the Grand Opéra (4 acts), April 10, 1840; at the Théâtre Italien, as 'I Martiri,' April 14, 1859; in London, as 'I Martiri,' at the Royal Italian Opera, April 20, 1852. [G.]

POLKA, a well-known round dance, said to be of Bohemian origin. According to Alfred Waldaw ('Böhmische Nationaltänze,' Prague, 1859 and 1860) the polka was invented in the year 1830 by a servant girl who lived at Elbeteinitz, the music being written down by a local musician named Neruda. The original name by which the polka was known in its birthplace and in the neighbourhood of Jičin, Kopidlno, and Dimokury, was the 'Nimra.' This was derived from the song to which it was danced, the first lines of which ran as follows :

Strejček Nimra
Koupil šimla
Za půl páta tolaru.[1]

In 1835 it was danced in Prague, where it first obtained the name of 'Polka,' which is probably a corruption of the Czech 'pulka' (half), a characteristic feature of the dance being its short half-steps. According to another account the polka was invented in 1834 by a native of Moksic, near Hitschin in Bohemia, and was from that place introduced into Prague by students. In 1839 it was brought to Vienna by the band of a Bohemian regiment under its conductor, Pergler; in 1840 it was danced at the Odéon in Paris by the Bohemian Raab; and in 1844 it found its way to London. Wherever the polka was introduced, it suddenly attained an extraordinary popularity. Vienna, Paris, and London were successively attacked by this curious 'polkamania'; clothes, hats, and streets were named after the dance, and in England the absurdity was carried so far that public houses displayed on their signs the 'Polka Arms.' In the 'Illustrated London News' for March 23, 1844, will be found a polka by Offenbach, 'a celebrated French *artiste*,' headed by two rather primitive wood-cuts, to which the following description of the dance is appended: 'The Polka is an original Bohemian peasant dance, and was first introduced into the fashionable saloons of Berlin and St. Petersburg about eight years since.[2] Last season it was the favourite at Baden-Baden. The Polka is written in 2-4 time. The gentleman holds his partner in the manner shown in the engraving; each lift first the right leg, strike twice the left heel with the right heel, and then turn as in the waltz'—a performance which must have presented a rather curious appearance. On April 13 the same paper, reviewing a polka by Jullien, says: 'It is waste of time to consider this nonsense. The weathercock heads of the Parisians have been delighted always by any innovation, but they never imported anything more ridiculous or ungraceful than this Polka. It is a hybrid confusion of Scotch Lilt, Irish Jig, and Bohemian Waltz, and needs only to be seen once to be avoided for ever!' In spite of this criticism the popularity of the dance went on increasing, and the papers of the day are full of advertisements professing to teach 'the genuine polka.' It was danced at Her Majesty's Opera by Cerito, Carlotta Grisi, and Perrot, and the following was published as 'the much celebrated Polka Dance, performed at Her Majesty's Theatre, by Carlotta Grisi and M. Perrot, composed and arranged for the Pianoforte by Alberto Sowinsky.'

Many ways of dancing the polka seem to have been in use, and in order to settle all disputes on the important matter, the 'Illustrated London News' on May 11 (having changed its opinions since April) was 'much gratified in being enabled to lay before its readers an accurate description of the *véritable*, or Drawing-room Polka, as danced at Almack's, and at the balls of the nobility and gentry in this country.' According to this description, which is accompanied by three very amusing illustrations, the polka began with an introduction (danced *vis à vis*), and consisted of five figures. Of these, the 'heel and toe' step, which was the most characteristic feature of the dance, has been quite abandoned, probably owing to the difficulty in executing it properly, which (according to 'Punch,' vol. vii. p. 172[3]) generally caused it to result in the dancers 'stamping their own heels upon other people's toes.' The account of the polka concludes as follows: 'In conclusion we would observe that La Polka is a noiseless dance; there is no stamping of heels, toes, or kicking of legs in sharp angles forward. This may do very well at the threshold of a Bohemian *auberge*, but is inadmissible into the *salons* of London or Paris. La Polka, as danced in Paris, and now adopted by us, is elegant, graceful and fascinating in the extreme; it is replete with opportunities of showing care and attention to your partner in assisting her through its performance.' The rage for the polka did not last long, and the dance gradually fell into disuse in England for many years. It has however recently come once more into vogue, but the 'toe and heel' step has happily not been revived with it.

The music of the polka is written in 2–4 time; according to Cellarius ('La Danse des Salons,' Paris, 1847) the tempo is that of a military march played rather slowly; Maelzel's metronome, ♩ = 104. The rhythm is characterised by the following 2-bar figures:

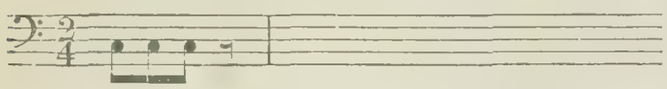


[1] Translation: 'Uncle Nimra bought a white horse for five and a half Thalers.'

[2] If this is true, the dates of Waldau's account of the origin of the dance can hardly be correct.

[3] See also 'Punch,' vol. vi, for an admirable cartoon by Leech, representing Lord Brougham dancing the polka with the woolsack.

The music can be divided into the usual 8-bar parts. In all early polkas the figure



is found in the accompaniment of the 4th and 8th bars of these parts, marking a very slight pause in the dance, but in recent examples this pause has disappeared, owing to the dance being performed somewhat faster, and more in the spirit of a waltz or galop. The first polka which was published is said to have been composed by Franz Hilmar, a native of Kopildno in Bohemia. The best national polkas are those by Labitzky, Liebmann, Prochaska, Swoboda, and Titl. [W.B.S.]

POLLEDRO, Giovanni Battista, an eminent violinist, was born at Piová near Turin June 10, 1781 (or according to another source 1776). He received his first instruction from local musicians, at 15 studied for a short time under Pugnani, and soon entered the royal band at Turin. In 1804 he became first violin in the Theatre at Bergamo, and after a short stay there began to travel. In Russia he remained for five years, and in 1814 accepted the appointment of leader of the band at Dresden, where he remained till 1824. In that year he accepted a brilliant engagement as Director general of the royal orchestra at Turin. He died at his native village Aug. 15, 1853.

Polledro was an excellent violinist and sound musician. He had the great tone and dignified style of the classical Italian school. All contemporaneous critics praise his faultless and brilliant execution not less than the deep feeling with which he played. In 1812 he met Beethoven at Carlsbad, and played with him one of Beethoven's violin-sonatas (see Thayer's Life of Beethoven, iii. 208). His published compositions consist of three concertos, some airs variés, trios and duos for stringed instruments, and a set of exercises for the violin; a Miserere and a Mass for voices and orchestra, and a Sinfonia pastorale for full orchestra. [P.D.]

POLLINI, Francesco, born at Lubiano, in Illyria, in 1763 (1774 or 1778), and a pupil of Mozart. He became a skilful pianist at an early age, his style having combined some of the distinguishing characteristics of that of his preceptor, of Clementi and of Hummel, each of whom he surpassed in some forms of the mere mechanism of the art. Pollini indeed may, in this respect, be considered as an inventor, having anticipated Thalberg in the extended grasp of the keyboard by the use of three staves (as in Thalberg's Fantasia on 'God save the Queen,' and 'Rule Britannia')—thus enabling the player to sustain a prominent melody in the middle region of the instrument, while each hand is also employed with elaborate passages above and beneath it. This remarkable mode of producing by two hands almost the effect of four, appears indeed to have been originated by Pollini in his 'Uno de' trentadue Esercizi in forma di toccata,' brought out in 1820. This piece was dedicated to Meyerbeer; the original edition containing a preface addressed to that composer by Pollini, which includes the following passage explanatory of the construction of the Toccata:—'I propose to offer a simple melody more or less plain, and of varied character, combined with accompaniments of different rhythms, from which it can be clearly distinguished by a particular expression and touch in the cantilena in contrast to the accompaniment.' Dehn appears to have been the first to draw attention to Pollini's specialty, in his preface to the original edition of Liszt's pianoforte transcriptions of the six great organ Preludes and Fugues of Bach.

Pollini's productions consist chiefly of pianoforte music, including an elaborate instruction book, many solo pieces, and some for two performers. These works are included in the catalogue of Ricordi, of Milan. Pollini also produced some stage music, and a Stabat Mater. He was highly esteemed—professionally and personally—by his contemporaries. Bellini dedicated his 'Sonnambula' 'al celebre Francesco Pollini.' The subject of this notice died at Milan in April 1847. [H.J.L.]

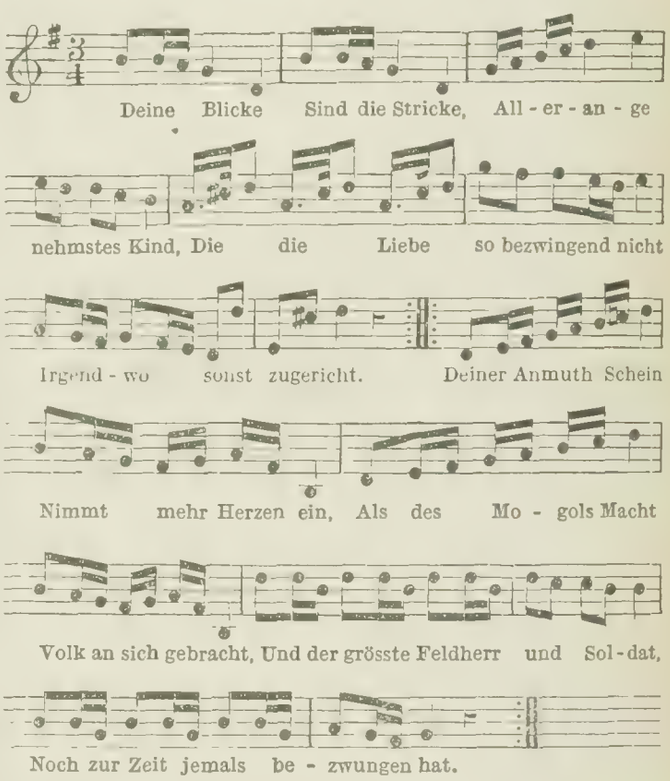
POLLY, a Ballad-opera, written by John Gay as a second part of his 'Beggar's Opera.' When about to be rehearsed a message was received from the Lord Chamberlain that the piece 'was not allowed to be acted but commanded to be suppressed,' the prohibition being supposed to have been instigated by Sir Robert Walpole, who had been satirised in 'The Beggar's Opera.' Failing to obtain a reversal of the decree Gay had recourse to the press, and in 1729 published the piece in 4to., with the tunes of the songs, and a numerous list of subscribers, by which he gained at least as much as he would have done by representation. Like most sequels, 'Polly' is far inferior to the first part, and when in 1777 it was produced at the Haymarket theatre, with alterations by the elder Colman, it was so unsuccessful that it was withdrawn after a few representations. It was revived at the same theatre June 11, 1782, and again at Drury Lane (for Kelly's benefit), June 16, 1813. [W.H.H.]

POLO or OLE, a Spanish dance accompanied by singing, which took its origin in Andalusia. It is said to be identical with the Romalis, which is 'danced to an old religious Eastern tune, low and melancholy, diatonic, not chromatic, and full of sudden pauses, which are strange and [1]startling,' and is only danced by the Spanish gipsies. It resembles the oriental dances in being full of wild energy and contortions of the body, while the feet merely glide or shuffle along the ground. The words ('coplas') of these dances are generally of a jocose character, and differ from those of the Seguidilla in wanting the 'estrevillo,' or refrain; several

[1] Walter Thornbury, 'Life in Spain.'

examples of them may be found in Preciso's 'Coleccion de Las Mejores Coplas de Seguidillas, Tirañas y Polos' (Madrid, 1816). They are sung in unison by a chorus, who mark the time by clapping their hands. Some characteristic examples of the music of the Polo will be found in J. Gansino's 'La Joya de Andalucia' (Madrid, Romero). [W.B.S.]

POLONAISE, a stately dance of Polish origin. According to Sowinski ('Les Musiciens Polonais') the Polonaise is derived from the ancient Christmas carols which are still sung in Poland. In support of this theory he quotes a carol, 'W zlobie lezy,' which contains the rhythm and close characteristic of the dance; but the fact that although in later times they were accompanied by singing, yet the earliest Polonaises extant are purely instrumental, renders it more probable than the generally received opinion as to their courtly origin is correct. According to this latter view, the Polonaise originated under the following circumstances. In 1573, Henry III. of Anjou was elected to the Polish throne, and in the following year held a great reception at Cracow, at which the wives of the nobles marched in procession past the throne to the sound of stately music. It is said that after this, whenever a foreign prince was elected to the crown of Poland the same ceremony was repeated, and that out of it the Polonaise was gradually developed as the opening dance at court festivities. If this custom was introduced by Henry III., we may perhaps look upon the Polonaise, which is so full of stateliness, as the survival of the dignified Pavans and Passomezzos which were so much in vogue at the French court in the 15th century. Evidence is not wanting to prove that the dance was not always of so marked a national character as it assumed in later times. Book vii. of Bésard's 'Thesaurus Harmonicus Divini Laurencini Romani' (Cologne 1603) consists of 'Selectiores aliquot choreæ quas Allemande vocant, germanico saltui maxime accomodatæ, una cum Polonicis aliquot et aliis ab hoc saltationis genere haud absimilibus,' and these 'choreæ Polonicæ' (which are principally composed by one Diomedes, a naturalised Venetian at the court of Sigismund III.) exhibit very slightly the rhythm and peculiarities of Polish national music. During the 17th century, although it was no doubt during this time that it assumed the form that was afterwards destined to become so popular, the Polonaise has left no mark upon musical history, and it is not until the first half of the 18th century that examples of it begin to occur.[1] In Walther's Lexicon (1732) no mention is made of it, or of any Polish music; but in Mattheson's 'Volkommener Capellmeister' (1739) we find it (as the author himself tells us) described for the first time. Mattheson notices the spondaic character of the rhythm, and remarks that the music of the Polonaise should begin on the first beat of the bar: he gives two examples (one in 3-4, the other in common time) made by himself out of the chorale 'Ich ruf' zu dir, Herr Jesu Christ.' At this time the Polonaise seems suddenly to have attained immense popularity, probably owing to the intimate connexion between Saxony and Poland which was caused by the election (1733) of Augustus III. to the Polish throne. In 1742-43 there was published at Leipzig a curious little collection of songs entitled, 'Sperontes Singende Muse,' which contains many adaptations of Polish airs: in the following example (from the second part of the work) some of the peculiarities of the Polonaise may be traced.



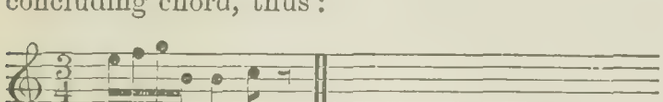
From this time the Polonaise has always been a favourite form of composition with instrumental composers, and has not been without influence on vocal music, especially in Italian opera. [See POLACCA.] Bach wrote two Polonaises (orchestral Partita in B minor, and French Suite, No. 6), besides a 'Polacca' (Brandenburg Concertos, No. 1, Dehn); and there are also examples by Handel (Grand Concerto, No. 3, in E minor), Beethoven (op. 89, Triple Concerto, and Serenade Trio, op. 8), Mozart ('Rondeau Polonaise,' Sonata in D minor), Schubert (Polonaises for 4 hands), Weber (op. 21, and the Polacca Brillante, op. 72), Wagner (for 4 hands, op. 2), as well as by the Polish composers Kurpinski and Ogniski, and above all by Chopin, under whose hands it reached what is perhaps the highest development possible for mere dance-forms. Attracted by its striking rhythmical capabilities, and imbued with the deepest national sympathy, Chopin animated the dry form of the old Polonaise with a new and intensely living spirit, altering it as (in a lesser degree) he altered the Waltz and the Mazurka, and changing it from a mere dance into a glowing tone-

1 In the Royal Library at Berlin there is preserved a MS. volume which bears the date 1725, and formerly belonged to Bach's second wife, Anna Magdalena. In it are six Polonaises, written in the owner's autograph; but it is improbable that they are all of Sebastian Bach's composition.

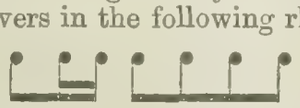
picture of Poland, her departed glory, her many wrongs, and her hoped-for regeneration. Karasowski (Life of Chopin, vol. ii.) divides his Polonaises into two classes. The first (which includes those in A major, op. 40, No. 1; F♯ minor, op. 44, and A♭ major, op. 53) is characterised by strong and martial rhythm, and may be taken to represent the feudal court of Poland in the days of its splendour. The second class (including the Polonaises in C♯ minor and E♭ minor, op. 26; in C minor, op. 40, No. 2; in D minor, B♭ major and F minor, op. 71) is distinguished by dreamy melancholy, and forms a picture of Poland in her adversity. The Fantaisie Polonaise (A♭ major, op. 61) is different in character to both classes, and is said to represent the national struggles ending with a song of triumph.

As a dance, the Polonaise is of little interest: it consists of a procession in which both old and young take part, moving several times round the room in solemn order. It does not depend upon the execution of any particular steps, although it is said to have been formerly danced with different figures, something like the English country dances. It still survives in Germany, and is danced at the beginning of all court balls. In Mecklenburg a sort of degenerate Polonaise is sometimes danced at the end of the evening; it is called 'Der Auskehr' ('The Turn-out'), and consists in a procession of the whole company through the house, each person being armed with some household utensil, and singing in chorus 'Un as de Grotvare de Grotmoder nahm.' [See GROSSVATER TANZ.]

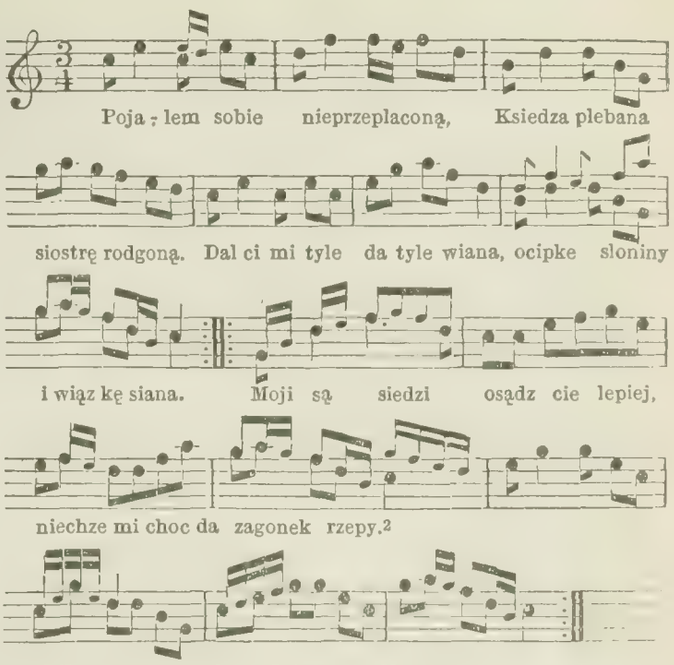
The tempo of the Polonaise is that of a march, played between Andante and Allegro: it is nearly always written in 3–4 time,[1] and should always begin on the first beat of the bar. It generally consists of two parts, sometimes followed by a trio in a different key; the number of bars in each part is irregular. The chief peculiarity of the Polonaise consists in the strong emphasis falling repeatedly on the half-beat of the bar, the first beat generally consisting of a quaver followed by a crotchet (see the Polonaise given below). Another peculiarity is that the close takes place on the third beat, often preceded by a strong accent on the second beat. The last bar should properly consist of four semiquavers, the last of which should fall on the major seventh, and be repeated before the concluding chord, thus:



The accompaniment generally consists of quavers and semiquavers in the following rhythm:



The following example, although not conforming entirely with the above rules, is nevertheless interesting as a genuine Polonaise danced and sung at weddings in the district of Krzeszowice in Poland at the present day.



The notes printed in small type are variations of the tune which are performed in some districts. [W.B.S.]

POLONINI, ENTIMIO, a singer who began his career in England April 13, 1847, at Covent Garden as Raimondo in 'Lucia,' with fair success, and displayed 'a very sonorous voice which told well in the concerted music.'[3] He next played, May 8, De Fiesque, on the production in England of Donizetti's 'Maria di Rohan,' Fiorello ('Il Barbiere'), Antonio ('Le Nozze') etc. 'He has a fine bass voice and sings like a thorough musician.'[4] For the space of 21 years he sang at the Royal Italian Opera, and proved of great service in small but not altogether unimportant parts, besides the above, such as, Masetto, Il Ministro (Fidelio), Melcthal, Mathisen (Prophète), Alberto (La Juive), Borella (Masaniello) etc., and occasionally in those of more importance, with success, viz. Orbazzano and Alidoro, on the revivals of 'Tancredi,' 'La Cenerentola,' Leporello, St. Bris, etc. The rest of the year he was engaged either at Paris, or St. Petersburg, etc. The enumeration of his parts is sufficient to show that Signor Polonini, in addition to his good qualities as a singer, was a versatile actor. He was characterised by Mr. Chorley as 'one of the most valuable artists of a second class ever possessed by a theatre.' He has for some years retired from public life. A son of his, ALESSANDRO, a baritone, has appeared in Italy and elsewhere. [A.C.]

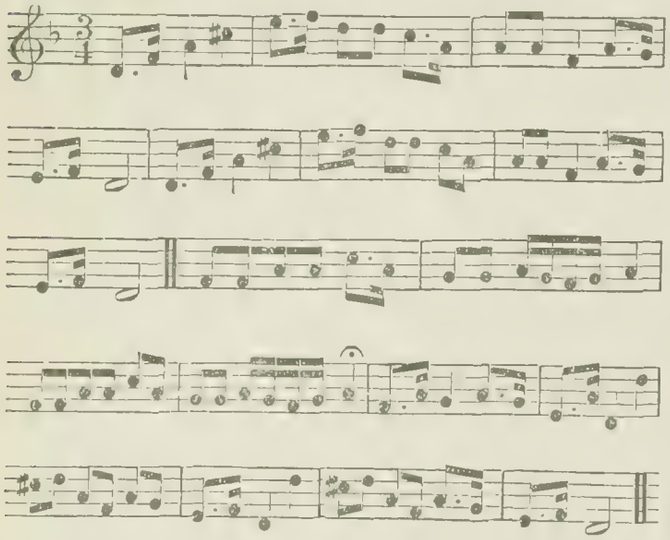
POLSKA, a national Swedish dance, popular in West Gothland, something like a Scotch reel in character. Polskas are usually written in minor keys, although they are occasionally found in the major. The example which is given below ('Neckens Polska') is well known, as Ambroise

[1] Mattheson says it may be written in common time.

[2] Translation:—I have taken for my wife the reverend Parson's own sister. He gave me as her marriage portion a piece of bacon and a bundle of hay. My neighbours, what do you think? The fellow has refused to give me even a little plot of land sown with turnips.

[3] 'Musical World,' April 17, 1847. [4] Ib. Aug. 21, 1847.

Thomas has introduced it in Ophelia's mad scene in 'Hamlet.' Other examples will be found in Ahlstrom's 'Walda Svenska Folksånga' (Stockholm, 1850).

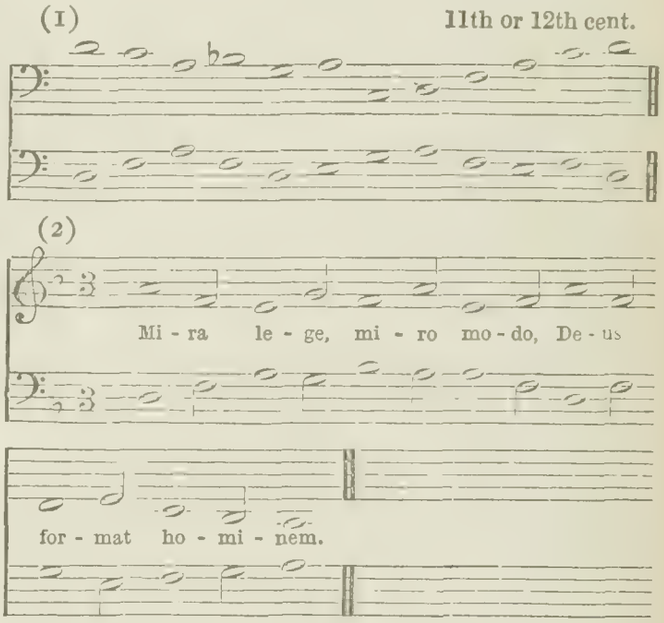


[W.B.S.]

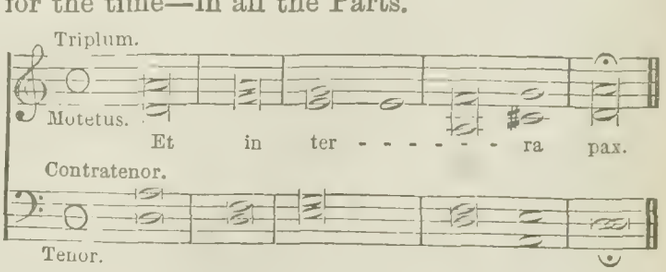
POLYEUCTE. Opera in 5 acts; the words (founded on Corneille's tragedy) by Barbier and Carré, the music by Gounod. Produced at the Opera, Paris, October 7, 1878. The name is the same as POLIUTO. [G.]

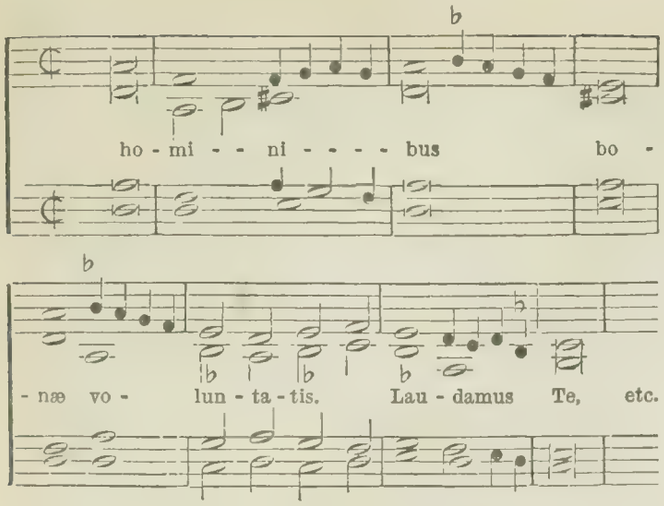
POLYPHONIA (Eng. Polyphony, from the Gr. *πολὺς*, many, *φωνὴ*, a voice). A term applied, by modern Musical Historians, to a certain species of unaccompanied Vocal Music, in which each Voice is made to sing a Melody of its own; the various Parts being bound together, in obedience to the laws of Counterpoint, into an harmonious whole, wherein it is impossible to decide which Voice has the most important task allotted to it, since all are equally necessary to the general effect. It is in this well-balanced equality of the several Parts that Polyphonia differs from Monodia; in which the Melody is given to one Part only, while supplementary Voices and Instruments are simply used to fill up the Harmony. [See MONODIA.]

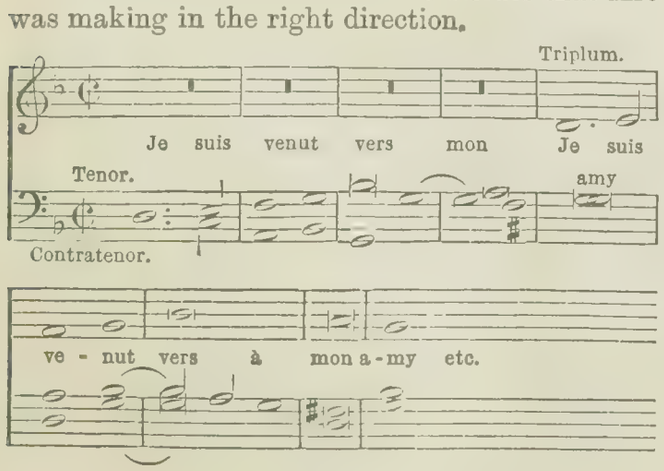
The development of Polyphony from the first rude attempts at Diaphonia, Discant, or Organum, described by Franco of Cologne, Guido d'Arezzo, and others, was so perfectly natural, that, notwithstanding the slowness of its progress, we can scarcely regard the results it eventually attained in any other light than that of an inevitable consequence. The first quest of the Musicians who invented 'Part-Singing' was, some method of making a Second Voice sing notes which, though not identical with those of the Canto fermo, would at least be harmonious with them. While searching for this, they discovered the use of one Interval after another, and employed their increased knowledge to so good purpose, that, before long, they were able to assign to the Second Voice a totally independent Part. It is true, that, to our ears, the greater number of their progressions are intolerable; less, however, because they mistook the character of the Intervals they employed, than because they did not at first understand the proper method of using them in succession. They learned this in course of time; and, discarding their primitive Sequences of Fifths and Fourths, attained at last the power of bringing two Voice parts into really harmonious relation with each other. The rate of their progress may be judged by the two following examples, the first of which is from a MS. of the end of the 11th or beginning of the 12th century, in the Ambrosian Collection at Milan; and the second, from one of the 14th, in the Paris Library.



Now, in both these cases, the two Parts are equally melodious. There are no long chains of reiterated notes, merely introduced, as Guido would have introduced them, for the purpose of supporting the Melody upon a Pedal-Point: but, each Part has its own work to do; and it cannot fairly be said that one is more important than the other. [See ORGANUM.] Equal care was taken to preserve an absolutely independent Melody, in each several Part, when, at a later period, Composers attempted the production of Motets, and other similar works, in three and four Parts. We find no less pains bestowed upon the Melody of the Triplum,[1] in such cases, than upon that of the Tenor, or Motetus; and very rarely indeed does the one exhibit more traces of archaic stiffness than the other. The following example from a Mass composed by Guillaume de Machault for the Coronation of Charles V, in the year 1364, shews a remarkable freedom of Melody—for the time—in all the Parts.



[1] That is, the Third Part—whence our English word, Treble. The Fourth Part was sometimes called Quadruplum, and the Fifth, Quincuplum. The principal part, containing the Canto fermo, was sometimes called Tenor, and sometimes Motetus. The term Contratenor was applied to the part which lay nearest the Tenor, whether immediately above, immediately below, or exactly of equal compass with it. This part was also frequently called Medius.

Rude as this is, it manifests a laudable desire for the attainment of that melodious motion of the separate Parts, which, not long after the death of its Composer, became the distinguishing characteristic of mediæval Music. With all their stiffness, and strange predilection for combinations now condemned as intolerable, we cannot but see that the older writers did their best to provide every Singer with an interesting Part. Nevertheless, true Polyphony, was not yet invented. For that, it was necessary, not only that every Voice should sing a melodious strain; but, that each should take its share in the elucidation of one single idea, not singing for itself alone, but answering its fellow Voices, and commenting, as it were, upon the passages sung by them. In other words, it was necessary that every voice should take up a given Subject, and assist in developing it into a Fugue, or Canon, or other kind of composition for which it might be best suited. This was the one great end and aim of true Polyphony; and, for the practical realisation of the idea, we are undoubtedly indebted to the Great Masters of the early Flemish School, to whose ingenuity we owe the invention of some of the most attractive forms of Imitation and Fugal Device on record. The following quotation from a 'Chanson à trois voix' by one of the earliest of them, Antonius Busnois, who is known to have been employed as a Singer in the Chapel of Charles the Bold, Duke of Burgundy, in the year 1467, will serve to shew the enormous strides that Art was making in the right direction.



Here we see a regular Subject started by the Tenor, and answered by the Triplum, note for note, with a clearness which at once shews the unity of the Composer's design. When this stage was reached the Polyphonic School may be said to have been fairly established; and it only remained to bring out its resources by aid of the genius of the great writers who practised it. The list of these Masters is a long one; but certain names stand out before all others, as borne by men whose labours have left an indelible impression upon the Schools to which they belonged. Of these men, Guillaume Dufay was one, and Ockenheim another; but the greatest genius of the 15th century was undoubtedly Josquin des Prés, the ingenuity of whose contrupuntal devices has never been exceeded. Uberto Waelrant, Jacques Archadelt, and Adrian Willaert, wrote in simpler form, but bequeathed to their successors an amount of delicate expression which was turned to excellent account by their scholars in Italy. Their gentler fervour was eagerly caught up by Costanzo Festa, Giovanni Croce, Luca Marenzio, and a host of others whose talents were scarcely inferior to theirs; while, *facile princeps*, Palestrina rose above them all, and clothed Polyphony with a beauty so inimitable, that his name has been bestowed upon the School as freely as if he had lived in the 15th century to inaugurate it.

A careful study of the works of this great writer will shew that, when regarded from a purely technical point of view, their greatest merit lies in the strictness with which the Polyphonic principle has been carried out, in their development. Of course, their real excellence lies in the genius which dictated them: but, setting this aside, and examining merely their mechanical structure, we find, not only that every Part is necessary to the well-being of the whole, but, that it is absolutely impossible to say in which Part the chief interest of the Composition is concentrated. In this respect, Palestrina has carried out, to their legitimate conclusion, the principles we laid down in the beginning of our article, as those upon which the very existence of Polyphony depended. It would seem impossible that Art could go beyond this; and, in this particular direction, it never has gone beyond it. It is impossible, now, even to guess what would have happened had the Polyphonic School been cultivated, in the 17th century, with the zeal which was brought to bear upon it in the 16th. That it was not so cultivated is a miserable fact which can never be sufficiently deplored. Palestrina died in 1594; and, as early as the year 1600, his work was forgotten, and its greatest triumphs contemned as puerilities. Monteverde sapped the foundations of the School by his contempt for contrapuntal laws. Instrumental Accompaniment was substituted for the ingenuity of pure vocal writing. The Choir was sacrificed to the Stage. And, before many years had passed, the Polyphonic School was known no more, and Monodia reigned triumphant. Happily, the laws to which Palestrina yielded his willing obedience, and to the action of which his Music owes so much of

its outward and technical value, are as well understood now as in the days in which he practised them. There is, therefore, no reason why the practice of the purest Polyphony should not, some day, be revived among us. We see but little promise of such a consummation at the present moment; but it is something to know that it is not impossible. [W.S.R.]

POMPOSO, 'pompously,' is used by Schumann in the Humoreske, op. 20, for pianoforte. He marks the last movement but one 'Mit einigem Pomp,' or 'Un poco pomposo.' Handel had employed the term a century before in the first movement of the overture to Samson. It is also used by Sterndale Bennett as the title of the trio in the Symphony G minor, op. 43. [J.A.F.M.]

PONCHIELLI, Amilcare, was born at Paderno Fasolaro, Cremona, Sept. 1, 1834. In Nov. 1843 he entered the Conservatorio of Milan, and remained there till Sept. 1854. Two years afterwards, on Aug. 30, 1856, he was able to produce at the Concordia at Cremona his first opera, 'I promessi Sposi.' His next were 'La Savojarda,' Cremona, Jan. 19, 1861; 'Roderico,' Piacenza, 1864; and 'La Stella del Monte,' in 1867. Hitherto Signor Ponchielli's reputation had been confined to the provinces; but in 1872 he was fortunate enough to find an opportunity of coming before the general public at the opening of the New Theatre 'Dal Verme' at Milan, where his 'Promessi Sposi' was performed Dec. 5. He rewrote a considerable portion of the opera for the occasion, and its success was immediate and complete. The managers of the theatre of 'La Scala' at Milan at once commissioned him to write a ballet, 'Le due Gemelle,' which was produced there Feb. 1873, received with frantic enthusiasm, and immediately published (Ricordi). This was followed by a ballet, 'Clarina' (Dal Verme, Sept. 1873); a ('Scherzo' or comedy, 'Il parlatore eterno' 'Lecco, Oct. 18, 1873); and a piece in 3 acts, 'I Lituani,' given with immense success at the Scala, March 7, 1874. In the following year he wrote a cantata for the reception of the remains of Donizetti and Simone Mayr at Bergamo, a work of some extent and importance, which was performed there Sept. 13, 1875. On April 8, 1876, he produced a new opera at the Scala called 'Gioconda,' with the same success as before; and on Nov. 17, 1877, he gave at the 'Dal Verme,' the scene of his first triumph, a 3-act piece called 'Lina,' which was a *réchauffé* of his early opera 'La Savojarda,' and does not appear to have pleased. His last opera, 'Il Figliuol prodigo,' was produced at the Scala, Dec. 26, 1880, with astonishing success.

Signor Ponchielli is married to Teresina Brambilla, a singer, and a member of the musical family of that name. He enjoys a position in Italy second only to Verdi, whose successor he is universally regarded as being. Out of Italy his works have as yet hardly begun to penetrate. In England, the 'Danze delle Ore,' some brilliant and elegant ballet music from his 'Gioconda,' played at the Crystal Palace, Oct. 25, 1879, and a selection from 'Le due Gemelle,' also played at the Crystal Palace, Nov. 5, 1880, are probably the only productions of his that have been heard in public.

The above notice is indebted to Paloschi's 'Annuario' and Pougin's Supplement to Fétis. [G.]

PONIATOWSKI, Joseph Michael Xavier Francis John—nephew of the Prince Poniatowski who was a marshal of the French army and died in the battle of Leipzig, Oct. 19, 1812, and whose portrait was found by Mendelssohn at Wyler[1] inscribed 'Brinz Baniadofsgi'—Prince of Monte Rotondo, born at Rome, Feb. 20, 1816. He devoted himself so entirely to music that he can hardly be called an amateur. He regularly attended the musical classes at the Lycée at Florence, and also studied under Ceccherini. He made his début at the Pergola, Florence, as a tenor singer; produced his first opera, 'Giovanni da Procida'—in which he sang the title rôle—at Lucca in 1838, and from that time for more than 30 years supplied the theatres of Italy and Paris with a large number of operas. After the Revolution of 48 he settled in Paris as plenipotentiary of the Grand Duke of Tuscany, and was made Senator under the Empire. After Sedan he followed his friend Napoleon III. to England, produced his opera 'Gelmina' at Covent Garden, June 4, 1872, his operetta 'Au travers du mur' at St. George's Hall, June 6, 1873, and selections from his Mass in F at Her Majesty's Theatre, June 27, 1873, and died July 3 of the same year. He was buried at Chislehurst.

His operas are 'Giovanni da Procida' (Florence and Lucca 1838); 'Don Desiderio' (Pisa 1839, Paris 1858); 'Ruy Blas' (Lucca 1842); 'Bonifazio' (Rome 1844); 'I Lambertazzi' (Florence 1845); 'Malek Adel' (Genoa 1846); 'Esmeralda' (Leghorn 1847); 'La Sposa d'Abido' (Venice 1847); 'Pierre de' Medicis' (Paris 1860); 'Au travers du mur' (Ibid. 1861); 'L'Aventurier' (Ibid. 1865); 'La Contessina' (Ibid. 1868).

His music evinces much melody and knowledge of the voice, considerable familiarity with stage effect, fluency and power of sustained writing —everything in short but genius and individuality. His manners were remarkably simple and affable, and he was beloved by all who knew him. [G.C.]

PONS, Jose, a Spanish musician, born at Gerona, Catalonia, in 1768. He studied under Balins, chapel-master at Cordova. Pons was chapel-master of the cathedral of his native town, a post which he left for that at Valentia, where he died in 1818. He is distinguished for his Vilhancicos or Christmas pieces, a kind of oratorios for voices with orchestra or organ, which are said to be still extensively performed in his own country. He wrote also Misereres for the Holy Week. Eslava (Liro Sacro-hispana iv.) gives a 'Letrida' of his, 'O madre,' for 8 voices, and characterises him as the typical composer of the Catalan school, as opposed to that of Valencia. [G.]

[1] Letter, Aug. 9, 1831.

PONTE, Lorenzo da,[1] the elegant poet who wrote the words for three of Mozart's operas—Figaro, Don Giovanni, and Così fan tutte—was born at Ceneda, in the Venetian States, March 10, 1749. He borrowed his name from a bishop, his benefactor, but was the child of very poor parents, and was left without any education till he was fourteen. He was then allowed to enter the Seminary of his native town, and after studying five years went to Venice to seek his fortune by the aid of his pen. In this gay city, the home of theatres and every kind of pleasure, he had a number of amorous adventures, and was at last obliged to escape to Treviso, where he was appointed professor of rhetoric. But having spoken against the government of the Republic, he was ordered to leave. He then took refuge in Vienna, where Salieri[2] presented him to the Emperor Joseph II., who made him court poet in place of Metastasio recently deceased. Here, notwithstanding the difference of their characters, he became an intimate friend of Mozart, and wrote the libretti for the three operas above named. Michael Kelly, then in Vienna, says[3] that he was a great coxcomb, supposed to be originally a Jew who had turned Christian and dubbed himself an abbé. After the death of the Emperor, Feb. 20, 1790, he was obliged to quit Vienna, and at Trieste married an English lady. Finding no prospect of permanent employment in Austria, he took his wife to Paris in August 1792. But Paris was then too stormy for him, and he soon left for London. Here he became a favourite teacher of the Italian language, and was appointed poet to the Italian Opera, then under Taylor's management. As part of his duty he travelled in Italy in 1798[4] in search of singers. In 1801 he took a part of Domenico Corri's music shop to sell Italian books, but this soon ended in pecuniary difficulties. He was in the habit of getting bills discounted for Taylor, and was imprudent enough to endorse them, thus making himself liable for several thousand pounds. As Taylor was not accustomed to pay his debts, Da Ponte naturally got into great difficulties, and his only resource was to join his wife at New York. So on March 5, 1803,[5] this strange man sailed for America, and after a miserable passage of 86 days arrived at Philadelphia *en route* to New York. Here he was unsuccessful as a dealer in tea, tobacco, and drugs, but became a great favourite as professor of Italian. In 1811 he went to Sunbury (Pennsylvania) to manufacture liqueurs, but as usual lost his money, and returned to his pupils at New York. He now began to feel the weight of years and the disrepute into which his conduct had brought him, when in 1826 Manuel Garcia arrived with his family in New York. Though they had never met, Da Ponte rushed to Garcia's lodgings, and announced himself as 'Da Ponte, author of the libretto of Don Giovanni, and the friend of Mozart.' Garcia embraced the poet, singing 'Fin ch' han dal vino,' and ultimately the opera was performed at New York, Garcia playing the part of Don Giovanni, and his daughter (afterwards Madame Malibran) that of Zerlina. This was the last happy day for Da Ponte. He died at New York August 17, 1838, aged 89, neglected and in the deepest misery. [V. de P.]

[1] In his autobiography ('Memorie di L. da Ponte,' New York 1829-30) he spells his name thus, and so do all other writers, except M. de la Chavanne, his translator ('Memoires de L. d'Aponte,' Paris 1860).

[2] P. Scudo, in his charming account of Da Ponte and society in Venice in the 18th century ('Critique et Littérature Musicales,' Paris 1856), says Sarti, but Da Ponte in his autobiography says Salieri.

[3] 'Reminiscences,' London 1826.

[4] Date in Meyer's 'Grosses Conversations Lexicon,' Hilburghausen 1850.

[5] Mendel, 'Musikalisches Conversations Lexicon,' says 1805.

PONTICELLO (Ital. for the bridge of a stringed instrument) or 'sul ponticello'—a term indicating that a passage on the violin, tenor, or violoncello, is to be played by crossing the strings with the bow close to the bridge. In this way the vibration of the string is partially stopped, and a singular hissing sound produced. It occurs in solo pieces as well as in concerted music. The closing passage of the Presto, No. 5 of Beethoven's Quartet in C♯ minor, op. 131, is a well-known instance. [P.D.]

PONTIFICAL CHOIR. See Sistine Choir.

POOLE, Elizabeth, a very favourite English actress and mezzo-soprano singer, born in London April 5, 1820, made her first appearance in a pantomime at the Olympic Theatre in 1827, and continued for some years to play children's parts—Duke of York to Kean's Richard; Albert to Macready's Tell; Ariel, etc. In 1834 she came out in opera at Drury Lane, as the Page in 'Gustavus'; in 1839 visited the United States and sang in 'Sonnambula' and other operas; in 1841 was engaged by Mr. Bunn for his English operas at Drury Lane. Here she sang many parts, especially Lazarillo in 'Maritana.' At the same time her ballads and songs were highly popular at concerts, both in London and the Provinces. Miss Poole appeared at the Philharmonic, June 15, 1846. She was a leading singer in the operas brought out at the Surrey Theatre by Miss Romer, in 1852, where she sang in 'The Daughter of the Regiment,' 'Huguenots,' etc., and was also much engaged by Charles Kean, F. Chatterton, and German Reed. Miss Poole (then Mrs. Bacon) retired from public life in 1870, and is still living. She was a clever, indefatigable, artist, always to be relied upon. Her voice was good, extensive, and very mellow and sympathetic in quality; her repertoire in opera was very large, and in English songs and ballads she had no rival. Her portrait is preserved in the collection of the Garrick Club. [G.]

POOLE, Miss. See Dickons, Mrs., vol. i. p. 444*b*.

POPPER, David, born June 18, 1846, at Prague, in the Conservatorium of which place he received his musical education. He learnt the violoncello under Goltermann, and soon gave evidence of the possession of a remarkable talent. In 1863 he made his first musical tour in Germany, and quickly rose to very high rank as a player. In the course of the journey he met von Bülow, who was charmed with his playing,

performed with him in public, and induced Prince Hohenzollern to make him his 'Kammervirtuos.' Popper afterwards extended his tour to Holland, Switzerland, and England. At the festival conducted by Liszt at Carlsruhe in 1864, he was allowed to be the best of all the solo-players. In 1867 he played for the first time in Vienna, where he was made first solo-player at the Hof-oper, a post, however, which he resigned after a few years, that he might continue his concert tours on a great scale. His tone is large and full of sentiment; his execution highly finished, and his style classical. His compositions are eminently suited to the instrument, and are recognised as such by the first living cello-players. His most popular pieces are the Sarabande and Gavotte (op. 10), Drei Stücke (op. 11), and a Concert Polonaise (op. 28). [C.F.P.]

Early in 1872 Popper married Fräulein SOPHIE MENTER, a very distinguished pianoforte-player, daughter of Joseph Menter the cellist, who was born at Munich July 29, 1848, and after a childhood of great precocity entered the Munich Conservatorium under Professor Leonhard. At 13 she left that establishment for private tuition under Niest, and at a later period under Liszt; in her 15th year took her first artistic *tournée*; in 1867 appeared at the Gewandhaus, Leipzig, and has since taken her place throughout Germany as one of the great players of the day. [G.]

POPULAR ANCIENT ENGLISH MUSIC. The classical work on this subject is[1] entitled 'Popular Music of the Olden Time: a Collection of the Ancient Songs, Ballads, and Dance Tunes, illustrative of the National Music of England. With short introductions to the different reigns, and notices of the Airs from writers of the 16th and 17th centuries. Also a Short Account of the Minstrels. By W. Chappell, F.S.A. The whole of the airs harmonized by G. A. Macfarren. London: Cramer, Beale and Chappell.' The foundation of the above work was published in 1838–40 under the title of 'A Collection of National English Airs, consisting of Ancient Songs, Ballads and Dance Tunes, interspersed with remarks and anecdote, and preceded by an Essay on English Minstrelsy. The Airs harmonized for the Pianoforte, by W. Crotch, Mus. Doc., G. Alex. Macfarren, and J. Augustine Wade. Edited by W. Chappell.' This work contains 245 tunes, and was out of print in about 14 years time from the date of its publication. The 'Popular Music' was published in 17 parts (2 large 8vo. volumes, and 797 pages) and contains more than 400 airs with five facsimiles of music and two copious Indexes. The following are the headings of the chapters :—

VOL. I.

Minstrelsy from the Saxon period to the reign of Edward I. Music of the Middle Ages, and Music in England to the end of the 13th century.

English Minstrelsy from 1270 to 1480, and the gradual extinction of the old minstrels.

Introduction to the reigns of Henry VII., Henry VIII., Edward VI., and Queen Mary.

Songs and Ballads of the reigns of Henry VII., Henry VIII., Edward VI., and Queen Mary.

Introduction to the reign of Queen Elizabeth.

Songs and Ballads of the reign of Queen Elizabeth.

Introduction to the reign of James I.

Songs and Ballads of the reigns of James I. and Charles I.

VOL. II.

Conjectures as to Robin Hood.

Ballads relating to the adventures of Robin Hood.

Puritanism in its effect upon Music and its accessories; and Introduction to the Commonwealth Period.

Songs and Ballads of the Civil War, and of the time of Cromwell.

Introduction to the reign of Charles II.

Songs and Ballads from Charles II. to William and Mary.

Remarks on Anglo-Scotch Songs.

Specimens of Anglo-Scotch Songs.

Introduction to the reigns of Queen Anne, George I., and George II.

Songs and Ballads of the reigns of Queen Anne, George I., and George II.

Traditional Songs of uncertain date.

Religious Christmas Carols.

Appendix, consisting of additions to the Introductions, and of further remarks upon the tunes included in both volumes.

Characteristics of National English Airs, and summary.

[W.B.S.]

[1] The title has been somewhat modified in later editions.

PORPORA, NICCOLA,[1] or NICCOLO, ANTONIO, composer and celebrated teacher of singing, was born at Naples August 19, 1686. His father, a bookseller with a numerous family, obtained admission for him at a very early age to the Conservatorio of S. M. di Loreto, where he received instruction from Gaetano Greco, of Venice, Padre Gaetano of Perugia, and Francesco Mancini, all former pupils of the same school. His first opera was 'Basilio, re di Oriente,' written for the theatre 'de' Fiorentini.' On the title-page of this work he styles himself 'chapel-master to the Portuguese Ambassador.' The opera of 'Berenice,' written in 1710 for the Capranica theatre at Rome, attracted the notice and elicited the commendation of Handel. It was followed by 'Flavio Anicio Olibrio' (1711); by several masses, motets and other compositions for the church; by 'Faramondo' (1719) and 'Eumene' (1721), on the title-page of which last work he calls himself '*Virtuoso* to the Prince of Hesse Darmstadt.' Having been appointed master of the Conservatorio of San Onofrio, he wrote for it an oratorio, 'La Martiria di Santa Eugenia,' which had much success on its first performance there in 1722. In 1723 he wrote for the wedding of Prince Montemiletto a cantata, in which Farinelli sang. He had, before this time, established the school for singing whence issued those wonderful pupils who have made their master's name famous. After 'L'Imeneo' came 'Amare per regnare' and 'Semiramide' (according to Villarosa); and a MS. in the Conservatoire of Paris gives evidence of another opera, 'Adelaida,' belonging to 1723 and performed at Rome. In 1724 Hasse arrived at Naples, with the avowed intention of becoming Porpora's pupil. After a short trial however he deserted this master in favour of Alessandro Scarlatti, a slight which Porpora never forgave, and for which, in later years, he had abundant opportunity of revenging himself on Hasse. [See HASSE.]

Porpora's natural gifts were united to an extremely restless, changeable disposition. He seems never to have remained very long in one place, and the dates of many events in his life are uncertain. It appears that in 1725 he set off for Vienna, but he must have stopped at Venice on his way, as there is evidence to show that he was appointed to the mastership of one of the four great singing-schools for girls there, that of 'La Pietà.' He hoped to get a hearing for some

[1] In his autographs Niccola, but on the title-pages of works published by himself, and in contemporary MS. copies, Niccolo.

of his music at Vienna, but the Emperor Charles VI. disliked his florid style and profuse employment of vocal ornament, and gave him no encouragement to remain. He therefore returned as far as Venice, where he produced his opera 'Siface,' and was appointed master to another of the schools above mentioned, that of the 'Incurabili.' For his pupils at this institution he wrote the vocal cantatas, twelve of which he published in London in 1735, and which are among his best compositions.

In 1728 he set out for Dresden, where the Electoral Princess, Marie Antoinette, was eager to receive instruction from the famous *maestro*. On the way thither he revisited Vienna, hoping for a chance of effacing the unfavourable impression he had formerly made; but the Emperor's prejudice against him was so strong, and carried so much weight, as to make it seem probable that he would once more find nothing to do. He found a friend, however, in the Venetian ambassador, who not only received him under his own roof, but succeeded in obtaining for him an Imperial commission to write an oratorio, accompanied by a hint to be sparing in the use of trills and flourishes. Accordingly, when the Emperor came to hear the work rehearsed, he was charmed at finding it quite simple and unadorned in style. Only at the end a little surprise was reserved for him. The theme of the concluding fugue commenced by four ascending notes, with a trill on each. The strange effect of this series of trills was increased as each part entered, and in the final *stretto* became farcical outright. The Emperor's gravity could not stand it, he laughed convulsively, but forgave the audacious composer and paid him well for his work. The name of this oratorio is lost.

Porpora was warmly received at Dresden, where he was specially patronised by his pupil, the Electoral Princess, to whom he taught not only singing, but composition. So it happened that when Hasse, with his wife Faustina, appeared on the scene in 1730, he found his old master, who had never forgiven his pupil's defection, in possession of the field. A great rivalry ensued, the public being divided between the two *maestri*, who themselves lost no opportunity of exchanging offices anything but friendly. The erratic Porpora however did not by any means spend his whole time in the Saxon capital. Early in 1729 he had produced 'Semiramide riconosciuta' at Venice, and in April of the same year had obtained leave of absence in order to go to London, there to undertake the direction of the opera-house established by an aristocratic *clique* in opposition to that presided over by Handel. The speculation was a failure, and both houses suffered serious losses. Porpora never was popular in England as a composer, and even the presence of Senesino among his company failed to ensure its success, until, during a sojourn in Dresden, he succeeded in engaging the great Farinelli, who appeared in London in 1734, with Senesino and Signora Cuzzoni, and saved the house. Porpora got his Dresden engagement cancelled in order to remain in London, but that he must have paid several visits to Venice is certain, as 'Annibale' was produced there by him in 1731, and 'Mitridate' was written there in 1733. It seems that he finally quitted England in 1736, at the end of Farinelli's third and last season in that country, and that he established himself again at Venice; for on the title-page of a MS. in the Conservatoire at Paris dated 1744, he is described as director of the 'Ospedaletto' school of music there. About 1745 he once more went to Vienna, this time in the suite of the Venetian ambassador, Correr. During a sojourn there of some years he published a set of twelve sonatas for violin, with figured bass, one of his most esteemed compositions, of which he says in the dedicatory epistle that they are written 'in the diatonic, chromatic and enharmonic styles'; describing himself as now chapel-master to the King of Poland. At this time he became acquainted with the young Haydn, whom he helped with instruction and advice. [See vol. i. p. 704 *b*.]

He returned to Naples, his native town, between 1755 and 1760. Gazzaniga, his pupil, in a biographical notice, says it was in 1759, and that in 1760 he succeeded Abos in the chapel-mastership of the cathedral of Naples and of the Conservatorio of San Onofrio. In the same year his last opera 'Camilla' was represented, with no success, After that he wrote nothing but one or two pieces for the Church. He had outlived his reputation as a composer. His latest years were passed in extreme indigence, a fact hard to reconcile with that of his holding the double appointment named above, but which is vouched for by contemporary writers, and by Villarosa, and is a disgrace to the memory of his pupils, especially Farinelli and Caffarelli, who owed their fame and their vast wealth in great measure to his instructions. Villarosa says that he died of pleurisy in 1767: Gazzaniga affirms that his death was the result of an injury to his leg in 1766. Both may be true: it is at least certain that a subscription was raised among the musicians of the town to defray the expenses of the poor old *maestro's* burial.

Thirty-three operas of Porpora's are mentioned by Florimo, but he probably wrote many more. They may have been popular with singers as showing off what was possible in the way of execution, but he was devoid of dramatic genius in composition. Nothing can be more tedious than to read through an opera of his, where one conventional, florid air succeeds another, often with no change of key and with little change of time; here and there a stray chorus of the most meagre description. When not writing for the stage he achieved better things. His cantatas for a single voice, twelve of which were published in London in 1735, have merit, and elevation of style, and the same is asserted of the sonatas published at Vienna, for violin, with bass. The 'six free fugues' for clavichord (first published by Clementi in his 'Practical Harmony,' afterwards by M.

Farrenc, in the first number of the 'Trésor des Pianistes') will repay attention on the part of the modern student. There is a freshness and piquancy about them which contrasts strangely with his operas, and give an idea of what the talent was that so impressed his contemporaries. Specimens of his violin music will be found in Choron's 'Principes,' David's 'Hoheschule,' and Alard's 'Maîtres classiques'; and 6 Latin duets on the Passion, and some Solfeggi, were edited by Nava and published by Breitkopfs.

Porpora was well educated, and conversant with Latin and Italian literature; he wrote verses with success, and spoke with ease the French, German, and English languages. In his youth he was bold, spirited, and gay, full of wit and vivacity, but in age his disposition and temper became soured by misfortune. He was celebrated for his power of repartee. The following anecdote, extracted from the 'Dictionary of Musicians,' has been told of other people since his time, but seems to be true of him:—'Passing one day through an abbey in Germany, the monks requested him to assist at their office, in order to hear their organist, whose talents they greatly extolled. The office finished, Well, what think you of our organist? said the prior. Why, replied Porpora, he is a clever man. And likewise, interrupted the prior, a good and charitable man, and his simplicity is really evangelical. Oh! as for his simplicity, replied Porpora, I perceived that; for his left hand knoweth not what his right hand doeth.'

In one department he has earned for himself an unique and lasting fame. He was the greatest singing-master that ever lived. No singers, before or since, have sung like his pupils. This is made certain by the universal contemporary testimony as to their powers, by the music which was written for them and which they performed, and by the fact that such relics of a grand pure style of vocalisation as remain to us now, have been handed down in direct succession from these artists. He has left us no written account of his manner of teaching, and such *solfeggi* of his as we possess differ only from those of his contemporaries by being perhaps more exclusively directed than others are towards the development of *flexibility* in the vocal organ. In musical interest they are inferior to those of Scarlatti and Leo, and to some of those of Hasse. There is little difference between them and his songs, which are for the most part only so many *solfeggi*. The probability is that he had no peculiar method of his own, but that he was one of those artists whose grand secret lies in their own personality. To a profound knowledge of the human voice in its every peculiarity, and an intuitive sympathy with singers, he must have united that innate capacity of imposing his own will on others which is a form of genius. Powerful indeed must have been the influence that could keep a singer (as he is said to have kept Caffarelli) for five years to one sheet of exercises. And if we are inclined to think that when Caffarelli was dismissed with the words 'You may go, you are the greatest singer in Europe,' there must still have been a good deal for him to learn which that sheet of exercises could not teach him, still, no *mechanical* difficulty then stood between him and the acquisition of these qualities; the instrument was perfect. And the best proof of this is that when Charles VI. expressed to Farinelli his regret that so consummate a vocalist should devote himself entirely to exhibitions of skill and *bravura*, and Farinelli, struck by the truth of the criticism, resolved to appeal more to emotion and less to mere admiration, the vocal instrument proved adequate to the new demand made upon it, and its possessor 'became the most pathetic, as he had been the most brilliant of singers.'

Porpora himself aspired to be remembered by his compositions rather than by the solid work which has immortalised his name. To be useful to others was a lot not brilliant enough to satisfy his restless ambition, and that in this usefulness lay his real genius was a truth he never could willingly accept.

Lists of his works are to be found in Villarosa's notice of his life, and in those by Farrenc (Trésor des Pianistes, i.) and Fétis. Probably the most complete is that given in Florimo's 'Cenno storico sulla Scula di Napoli,' 1869, pp. 376–80. [F.A.M.]

PORTA, Francesco della, organist and church composer, born in Milan about 1590, as is conjectured from his having published in 1619 a collection of 'Villanelle a 1, 2, e 3 voci, accommodate per qualsivoglio stromento' (Rome, Robletti). This fact seems to confute Fétis and Mendel, who place his birth in the beginning of the 17th century. His master was Ripalta, organist of Monza, and he became organist and maestro di capella of more than one church in Milan, where he died in 1666. He published Salmi a capella, motets, ricercari, etc.; and was one of the first composers to make practical use of the basso continuo. [F.G.]

PORTAMENTO (Fr. *Porte de voix*). A gradual '*carrying* of the sound or voice with extreme smoothness from one note to another' [see vol. i. p. 43, note], which can only be really executed by the voice or by a bowed instrument. It is of frequent occurrence as a musical direction in vocal music or in that for stringed instruments, and also appears in music for keyed instruments. In old music one of the Agremens (see article before referred to) was so called, though of course it was always a very poor representation of the proper effect. [J.A.F.M.]

PORTENSE. The Florilegium Portense is a vast collection of church music published by Bodenschatz in 1603 and 1621. He belonged to Schul*pforta* near Leipzig, and hence the name of his collection. For the list of its contents see vol. i. p. 253. [G.]

PORTER, Samuel, born at Norwich in 1733, was a pupil of Dr. Greene. In 1757 he was elected organist of Canterbury Cathedral. In 1803 he resigned in favour of Highmore Skeats, organist of Salisbury Cathedral. He died Dec. 11,

1810, and was buried in the cloisters at Canterbury. A volume of his 'Cathedral Music,' containing 2 Services, 5 Anthems, a Sanctus, Kyrie, Suffrages, and 9 chants, with his portrait on the title, was published by his son, Rev. WILLIAM JAMES PORTER, Head Master of the College School, Worcester, who also published two anthems and four chants of his own composition, on the title-page of which he is described as 'of the King's School, Canterbury.' Porter's Service in D, which is of a pleasing character, is still (1880) frequently performed. [W.H.H.]

PORTER, WALTER, son of Henry Porter, Mus. Bac. Oxon. 1600, was on Jan. 5, 1616, sworn gentleman of the Chapel Royal without pay, 'for the next place that should fall void by the death of any tenor'; a contingency which happened on Jan. 27, 1717, in the person of Peter Wright, and Porter was sworn in his place on Feb. 1. In 1632 he published 'Madrigales and Ayres of two, three, foure and five voyces, with the continued bass, with Toccatos, Sinfonias and Rittornelles to them after the manner of Consort Musique. To be performed with the Harpsechord, Lutes, Theorbos, Basse-Violl, two Violins or two Viols.' Both Hawkins and Burney mention a collection bearing the title of 'Airs and Madrigals for two, three, four and five voices, with a thorough bass for the organ or Theorbo Lute, the Italian way,' dated 1639, which may probably have been a second edition of the same work. In 1639 Porter was appointed Master of the Choristers of Westminster Abbey. After losing both his places on the suppression of choral service in 1644 he found a patron in Sir Edward Spencer. In 1657 he published 'Mottets of Two Voyces for Treble or Tenor and Bass with the Continued Bass or Score. To be performed to an Organ, Harpsycon, Lute, or Bass-Viol.'

Porter was buried at St. Margaret's Church, Westminster, Nov. 30, 1659. His work, 'The Psalms of George Sandys set to Music for two Voyces with a Thorough-bass for the Organ,' was published about 1670. [W.H.H.]

PORTMAN, RICHARD, a pupil of Orlando Gibbons, in 1633 succeeded Thomas Day as organist of Westminster Abbey. In 1638 he was admitted a gentleman of the Chapel Royal upon the death of John Tomkins. A complete Service by him, including a Venite, is contained in the Tudway Collection (Harl. MS. 7337), where his Christian name is erroneously given as William; some of his anthems are extant in cathedral choir books and elsewhere, and the words of some may be found in Clifford's 'Divine Services and Anthems,' 1663, and in Harl. MS. 6346. It is presumed that he was deprived of his appointments on the suppression of choral service in 1644. [W.H.H.]

PORTMANN, JOHANN GOTTLIEB, Cantor, and writer on the theory of music, born Dec. 4, 1739, at Ober-Lichtenau near Königsbrück in Saxony. He received his musical education at the Kreuzschule in Dresden, and then went to Darmstadt, where he became first court-singer, and in 1768 Cantor, and Collaborator of the Pädagogium. He died at Darmstadt, Sept. 28, 1798. His theoretical works, which were not unknown in England, are full of thought, and as a rule clear and helpful to the student of harmony and counterpoint. They include 'Kurzer musikalischer Unterricht für Anfänger,' etc. with 28 plates of examples engraved by himself (Darmstadt, published by himself, 1785; 2nd ed., enlarged by Wagner; Heyer, Darmstadt, 1799); 'Leichtes Lehrbuch der Harmonie, Composition, und Generalbass,' etc., with numerous examples (Darmstadt, 1789; 2nd ed., Heyer, 1799); and 'Die neuesten und wichtigsten Entdeckungen in der Harmonie, Melodie, und Contrapunkt' (Darmstadt, 1798). He also published the following compositions —'Neues Hessen-Darmstädtisches Choralbuch' (Darmstadt 1786); 'Musik auf das Pfingstfest,' in score (about 1793); and a Magnificat (1790). As a contributor to the 'Allgemeine deutsche Bibliothek,' he was much dreaded for the severity of his criticisms. Among his pupils were G. A. Schneider—born in Darmstadt 1770, became Kapellmeister to the King of Prussia, and bandmaster of the Guards, and died in Berlin, Jan. 19, 1839—and Carl Wagner, a horn-player, Hofmusikus, and afterwards Capellmeister at Darmstadt, where he died in 1822. [C.F.P.]

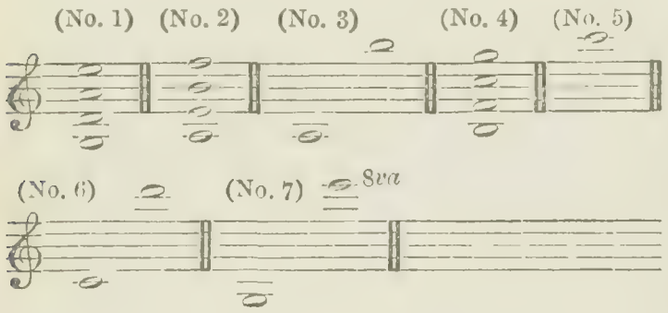
PORTOGALLO. The sobriquet of a Portuguese musician named SIMAO, who, residing in Italy, was known as Il Portogallo—'the Portuguese.' He was born at Lisbon in 1763, learned singing from Borselli of the Opera, and counterpoint from Orao, maitre de chapelle in the Cathedral. At 20 years of age he followed Borselli to Madrid, and became accompanyist at the opera there. The Portuguese ambassador sent him to Italy in 1787, and he began his career with 'L'Eroe Cineso' (Turin, 1788) and 'La Bachetta portentosa' (Genoa, 1788). After composing other operas and gaining a reputation, he paid a visit to Lisbon in 1790, and was made chapel-master to the king. He returned to Italy and composed opera after opera with great success at Parma, Rome, Venice, and Milan. Fétis quotes 'Fernando in Messico,' written for our Mrs. Billington (Rome, 1797) as his chef-d'œuvre. His duties called him occasionally to Lisbon, but Italy was the country of his choice. In 1807, however, the royal family were driven to Brazil by the French invasion. Portogallo accompanied them, and remained at Rio Janeiro till 1815. He then returned to Italy and resumed his position at Milan with 'Adriano in Siria.' On the return of the king he again went to Lisbon, and died there at the end of 1829 or beginning of 1830. Fétis gives a list of 26 of his operas.

Portogallo was not unknown in London. His 'Fernando in Messica' was played at Mrs. Billington's benefit, Mar. 31, 1803; his 'Argenide e Serse,' Jan. 25, 1806; 'Semiramide,' Dec. 13, 1806; 'La morte di Mitridato,' at Catalani's benefit, April 16, 1807; and 'Barseni, Regina di Lidia,' June 3, 1815.—His brother wrote for the church. [G.]

POSAUNE. The German name for the Trombone, also occasionally used for organ reedstops of a like character. [See TROMBONE.] [W. H. S.]

POSITIONS, or Shifts. In order to reach the different parts of the fingerboard of the violin, the left hand must be moved about, or placed in various 'positions.' The hand is said to be in the *first position*, when the thumb and 1st finger are at the extreme end of the neck of the violin, close to the nut. In this, the *first position*, on an instrument which is tuned in the usual way (as at No. 1), the 1st finger produces the four notes shown at No. 2, or their chromatic alterations. The compass[1] thus attainable by the four fingers in the first position extends from A to B (as at No. 3). The open strings are independent of the position of the left hand.

If by an upward movement of the hand the 1st finger is put on the place which, in the first position, was occupied by the 2nd finger, and the whole hand is similarly advanced, the four notes shown at No. 4 will be produced, and the hand

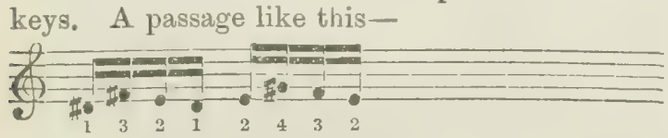


is said to be in the *second position*; and while in this position an additional note is reached on the 1st string (see No. 5), on the other hand, the low A—produced in the first position by the 1st finger on the 4th string—is lost. The notes which were taken in the first position on the other three strings by the 1st finger, are now produced by the 4th finger on the next lower string; the 2nd finger takes the place of the 3rd, and the 3rd the place of the 4th.

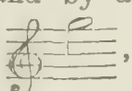
The *third position* extends from C to D (see No. 6), and stands in exactly the same relation to the second position, as the second stood to the first. And so does every following position to the one below it.

Eleven different positions exhaust all capabilities of the violin, and represent a compass from G to E in altissimo (see No. 7). Notes beyond this compass are almost always reached from lower positions, or harmonics are substituted for them. But even the positions above the seventh are but rarely employed.

The term 'half-position' (German *Sattel-Lage*) is used for a modified first position, in which the 2nd, 3rd, and 4th finger takes the places generally taken by the 1st, 2nd, and 3rd finger. It facilitates the execution of pieces in certain keys. A passage like this—



is best played in the half-position, with the fingering as marked.

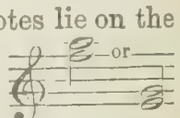
It will appear from the above that the same note can be produced in different positions, on different strings, and by different fingers. For example: the note  , naturally taken in the first position by the 2nd finger on the 1st string, can also be produced

1. On 1st string by 1st finger in 2nd position.
2. On 2nd string by 4th „ 3rd „
   „ „ 3rd „ 4th „
   „ „ 2nd „ 5th „
   „ „ 1st „ 6th „
3. On 3rd string by 4th „ 7th „
   „ „ 3rd „ 8th „
4. On 4th string by 4th „ 11th[2] „

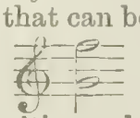
Theoretically every single note lying within the compass of a position can be produced in that position; but practically the choice of position for the rendering of a given phrase or passage is made

1. On grounds of absolute mechanical necessity, or
2. of convenience, or
3. to satisfy the requirements of good phrasing, or of a special musical character.

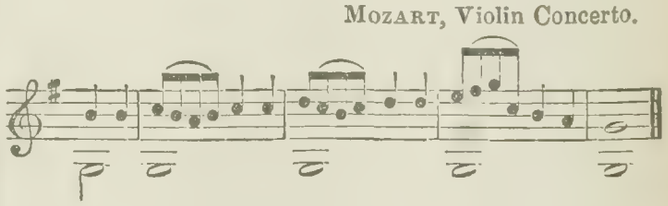
1. *Absolute necessity.* Many double-stops formed by notes within the compass of the first or any other position, cannot be executed in that position—

(*a*) if, in that position, both notes lie on the same string. Such double-stops as 

must be played in the second position (2nd and 4th finger) or in the third position (1st and 3rd finger), in either of which positions each note lies on a separate string, while in the first position they are both on one and the same string, and cannot therefore be sounded simultaneously.

(*b*) Double-stops formed by notes which lie in one position on non-contiguous strings (1st and 3rd, or 2nd and 4th) cannot be played in that position, but must be played in a position where the notes lie on strings that can be sounded together. This double-stop  is therefore impossible in the first position, where F lies on the 1st and G on the 3rd string. But it is easily given in the third position, where F lies on the 2nd and G on the 3rd string.

Again, in a passage like this—

MOZART, Violin Concerto.

in order to sound the open G-string at the same time, the whole of the upper part must be played on the 3rd string, thereby necessitating an ascent to the seventh position.

[1] Besides the natural compass of a position, notes which really lie beyond it are frequently reached by extension of the fingers, without the hand leaving its position.

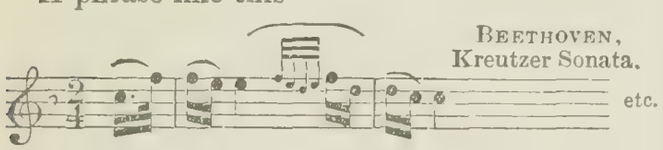
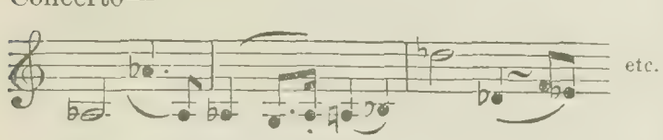
[2] Generally taken as a harmonic.

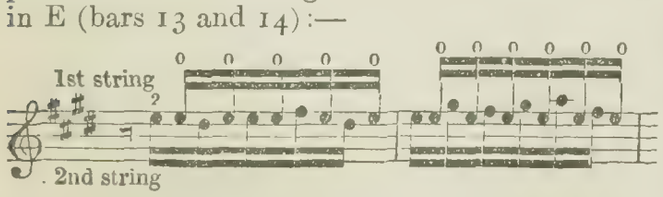
2. *Convenience.* Many passages, especially those in which notes of widely different range succeed each other rapidly, would be impracticable but for the use of higher positions, even for those notes which might, theoretically speaking, be taken in lower positions.

In a passage like this—

the three lower notes of each group might be played in the first position, if by themselves; but in connexion with the two high notes, the jump from the first to the fifth position, which is absolutely necessary in order to reach them, would make a smooth execution of the phrase, even at a moderately rapid pace, quite impossible. If started at once in the fifth position there is no difficulty at all.

3. The *tasteful* and *characteristic rendering* of many phrases and passages requires a careful choice of positions, based on the distinct and contrasting qualities of sound of the four different strings. Where sameness of sound is required, the change from one string to another will, if possible, be avoided; where contrast is wanted, different strings will be used even in cases where one string could give all the notes.

A phrase like this—

though lying entirely within the compass of the first position, must, in order to sound as *cantabile* as possible, be played entirely on the 2nd string, in the first and third or second position alternately. In the first position a constant change from the 1st to the 2nd string would be necessary, and the phrase would thereby sound jerky and uneven, the very opposite of what it ought to be. Or this passage in Spohr's Scena Cantate Concerto—

if not played entirely on the sonorous 4th string, would absolutely lose its peculiar character. In other instances the meaning of a passage is only made intelligible by its being played in the proper position. The following is from Bach's Preludium in E (bars 13 and 14):—



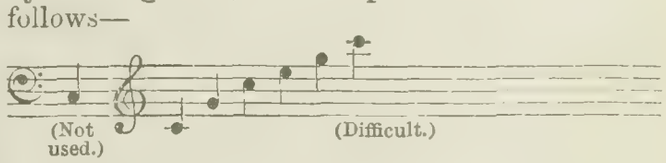
In this instance, unless the whole of the lower part is played on the 2nd string in higher positions, the necessary contrast to the pedal note E, which is strongly given by the open string, cannot be properly marked. It will thus clearly appear that a complete command of the fingerboard in all positions is one of the chief technical requirements of the art of violin-playing, and that the right choice of position, on which a truly musical, tasteful, and characteristic rendering of every composition largely depends, is one of the main tests of a violinist's artistic feeling and judgment. Studies in all the usual positions are given in every good violin school. The best known are those in Baillot's 'L'art du Violon,' but they have the defect of being all written in C major. [P.D.]

POSITIVE ORGAN (Fr. *Positif*; Ger. *Positiv*). Originally a stationary organ, as opposed to a *portative* or portable instrument used in processions. [See Organ, p. 575*b*.] Hence the term 'positive' came to signify a 'chamber organ'; and later still, when in a church instrument a separate manual was set aside for the accompaniment of the choir, this also was called a 'positive,' owing no doubt to the fact that it generally had much the same delicate voicing as a chamber organ, and contained about the same number and disposition of stops. By old English authors the term is generally applied to a chamber organ; the 'positive' of our church instruments being called from its functions the 'choir organ.' When placed behind the player (Ger. *Rückpositiv*) it was often styled a '*chair* organ,' but it is difficult to say whether this name arose from a play upon the terms 'choir' and 'chair,' or from a misunderstanding as to the origin of its distinctive title. With the French the 'Clavier de positif' is our 'Choir manual.' Small portable organs were called Regals. [See Regal.] [J.S.]

POSTANS, Miss. See Shaw, Mrs. Alfred.

POSTHORN. A small straight brass or copper instrument, varying in length from two to four feet, of a bore usually resembling the conical bugle more than the trumpet, played by means of a small and shallow-cupped mouthpiece. Originally intended as a signal for stage-coaches carrying mails, it has to a limited extent been adopted into light music for the production of occasional effects by exceptional players.

Its pitch varies according to length from the four-foot C to its two-foot octave. The scale consists of the ordinary open notes, commencing with the first harmonic. The fundamental sound cannot be obtained with the mouthpiece used. Five, or at most six, sounds, forming a common chord, are available, but no means exist for bridging over the gaps between them. In a four-foot instrument such as was commonly used by mail guards, the sequence would be as follows—



A post-horn galop was played on this instrument by the late Mr. Kœnig. Mr. T. Harper, the eminent trumpet-player, has composed another,

named 'Down-the-road Galop,' with obbligato parts for two posthorns, one in F and another in A. Beethoven has quoted a post-horn solo. [See POSTILLONS.] [W.H.S.]

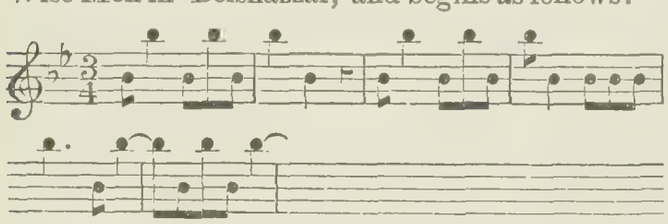
POSTHUMOUS. A term applied to works published after the death of the author. It is frequently used with reference to Beethoven's last five quartets, though the term is in no way applicable to the first of the five—op. 127, in Eb—which was published by Schott & Sons, on March 26, 1826, exactly a year before Beethoven's death, March 26, 1827. The following table of the order of composition, date of publication, and opus-number, of these five exceptional works may be useful.

Key.	Date of publication.	Opus-number.
Eb	March 26, 1826	Op. 127
A minor	Sept. 1827	,, 132
Bb	May 7, 1827	,, 130
C♯ minor	April, 1827	,, 131
F	Sept. 1827	,, 135

Schubert died Nov. 19, 1828, and all works by him after op. 88 are Posthumous, excepting 'Winterreise' part 1 (1–12); op. 90 (nos. 1 and 2); ops. 91, 92, 93, 94, 95, 96, 97, 100, 101, 105, 106, 108. Mendelssohn's posthumous works begin with op. 73; Schumann's with op. 136. [G.]

POSTILLON DE LONGJUMEAU, LE. An opéra-comique in 3 acts, or rather perhaps an extravaganza; words by De Leuven and Brunswick, music by A. Adam. Produced at the Opéra Comique, Oct. 13, 1836. [G.]

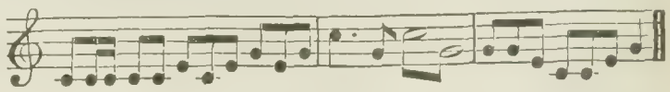
POSTILLONS. 'Symfonie allegro Postillons' is Handel's autograph inscription to the piece of orchestral music which precedes the entry of the Wise Men in 'Belshazzar,' and begins as follows:—



It is written for the strings, with oboes in unison; no horn is employed; some of the later passages resemble those which can be played on the ordinary posthorn; but there is nothing to say whether this was the origin of the indication, or whether it refers to the haste in which the Wise Men may be supposed to have arrived, or contains some allusion now lost.

Sebastian Bach, in his Capriccio describing the departure of his brother, has introduced an 'Aria di Postiglione' and a 'Fuga all' imitazione delle cornetta di Postiglione.' One of the figures in the former has some likeness to that quoted above.

Beethoven, in a sketch-book of 1812, quoted by Nottebohm (Mus. Wochenblatt, April 25, 1879), has quoted a flourish of the 'Postillon von Karlsbad':—



But this is a mere ordinary phrase, and may be heard from many a postilion or driver in Germany of less renown than the one from whose instrument Beethoven is supposed to have taken it down. (See Thayer, 'Beethoven,' iii. 183, with the remarks of Nottebohm, as above.) [G.]

POSTLUDE, a piece played after service, an outgoing voluntary. The term is an adaptation from the Latin-German 'Postludium.' Henry Smart has occasionally employed it. [G.]

POT-POURRI. A name first given by J. B. Cramer to a kind of drawing-room composition consisting of a string of well-known airs from some particular opera, or even of national or other familiar tunes having no association with each other. These were connected by a few showy passages, or sometimes by variations on the different themes. The pot-pourri was a less ambitious form of composition than the (modern) fantasia, as there was little or no working-out of the subjects taken, and very little 'fancy' was required in its production. It had its own class of admirers, and was at one time a very popular form of composition. Peters's Catalogue contains 38 by V. Felix, and 64 by Ollivier, on all the chief operas. Chopin, in a letter, calls his op. 13 a 'Potpurri' on Polish airs. The pot-pourri has been invaded by the 'transcription,' which closely resembles it in form although taking only one subject as a rule, instead of many. 'Olla podrida' was another name for the same sort of production. [J.A.F.M.]

POTT, AUGUST, born November 7, 1806, at Nordheim, Hanover, where his father was Stadtmusikus. He adopted the violin as his instrument, and shortly after Spohr's appointment to be Hof-Capellmeister at Cassel, went there as his pupil, and there made his first public appearance in 1824. He occupied the next few years in travelling through Denmark and Germany. In 1832 he was appointed Concertmeister to the Duke of Oldenburg, and afterwards advanced to the post of Capellmeister at the same court. This he resigned in 1861, and is now (1880) living at Gratz. In 1838 he visited England, and played Lipinski's concerto in B minor at the Philharmonic on May 21 with great applause. The critic of the 'Musical World' speaks with enthusiasm of the extraordinary power of his tone, his great execution, and the purity of his style. He has published two Concertos, and various smaller pieces for the violin with and without orchestra. [G.]

POTTER, PHILIP CIPRIANI[1] HAMBLY, born in London in 1792, began his musical education at 7, under his father, a teacher of the pianoforte. He

[1] He derived this name from his godmother, a sister of J. B. Cipriani the painter.

afterwards studied counterpoint under Attwood, and theory under Callcott and Crotch, and on Woelfl's arrival in England received instruction from him during five years. In 1816 an overture by Mr. Potter was commissioned and performed (March 11) by the Philharmonic Society, and on April 29 of the same year he made his first public appearance as a performer at the Society's concert, and played the pianoforte part in a sestet of his own composition, for pianoforte and stringed instruments. He again performed March 10, 1817. Shortly after this he went to Vienna and studied composition under Förster, receiving also friendly advice from Beethoven. Writing to Ries in London, on March 5, 1818, the great man says, 'Potter has visited me several times: he seems to be a good man, and has talent for composition.' After visiting other German towns he made a tour in Italy, and returned to London in 1821, when he performed Mozart's Concerto in D at the Philharmonic (Mar. 12). In 1822 he was appointed professor of the pianoforte at the Royal Academy of Music, and on the resignation of Dr. Crotch in June 1832 succeeded him as Principal. The latter office he resigned in 1859, in favour of Sterndale Bennett.

Mr. Potter's published works extend to op. 29, and include 2 sonatas, 9 rondos, 2 toccatas, 6 sets of variations, waltzes, a polonaise, a large number of impromptus, fantasias, romances, amusements, etc., and two books of studies[1] composed for the Royal Academy of Music—all for PF. solo. Also a 'Duet Symphony' in D, and 4 other duets, besides arrangements of 2 of his symphonies and an overture—all for 4 hands; a fantasia and fugue for 2 PFs.; a trio for 3 players on the PF.; a sestet for PF. and instruments; a duo for PF. and V.; a sonata for PF. and horn, 3 trios, etc., etc. His MS. works comprise 9 symphonies for full orchestra, of which 6 are in the Philharmonic Library; 4 overtures (3 ditto); 3 concertos, PF. and orch. (ditto); a concertante, PF. and cello; a cantata, 'Medora e Corrado'; an Ode to Harmony; additional accompaniments to 'Acis and Galatea,' and many other pieces of more or less importance. These compositions, though well received,[2] and many of them in their time much in vogue, are now forgotten, except the studies.

As a performer he ranked high, and he had the honour to introduce Beethoven's Concertos in C, C minor, and G, to the English public at the Philharmonic. As a conductor he is most highly spoken of, and it may be worth mentioning that he beat time with his hand and not with a baton. He died Sept. 26, 1871. His fresh and genial spirit, and the eagerness with which he welcomed and tried new music from whatever quarter, will not be forgotten by those who had the pleasure and profit of his acquaintance. One of the last occasions on which he was seen in public was assisting in the accompaniment of Brahms's Requiem, at its first performance in London, not three months before his death. He contributed a few papers to periodicals—'Recollections of Beethoven,' to the Musical World, April 29, 1836 (reprinted in Mus. Times, Dec. 1, 1861); 'Companion to the Orchestra, or Hints on Instrumentation,' Musical World, Oct. 28, Dec. 23, 1836, Mar. 10, May 12, 1837. Mr. Potter edited the 'Complete Pianoforte Works of Mozart,' for Messrs. Novello; and Schumann's 'Album für die Jugend' (op. 68) for Messrs. Wessel & Co. in 1857.

In 1860 a subscription was raised and an Exhibition founded at the Royal Academy of Music in honour of Mr. Potter. It is called after him, and entitles the holder to one year's instruction in the Academy. [W.H.H.]

POUGIN, Arthur, born Aug. 6, 1834, at Chateauroux, where he is registered as François Auguste Arthur Paroisse-Pougin. As the son of an itinerant actor he had few educational advantages, and his literary attainments are therefore due to his own exertions alone; his knowledge of music was partly obtained at the Paris Conservatoire, where he passed through the violin-class and harmony with Henri Reber. From the age of 13 he played the violin at a theatre; and at 21 became conductor of the Théâtre Beaumarchais, which however he soon quitted for Musard's orchestra. From 1856 to 59 he was vice-conductor and *répétiteur* (or conductor of rehearsals) at the Folies Nouvelles. Pougin soon turned his attention to musical literature, beginning with biographical articles on French musicians of the 18th century in the 'Revue et Gazette Musicale.' Musical biography remains his favourite study, but he has been an extensive writer on many other subjects. At an early period of his career he gave up teaching, and resigned his post among the violins at the Opéra Comique (1860 to 63) in order the better to carry out his literary projects. Besides his frequent contributions to the 'Ménestrel,' 'La France musicale,' 'L'Art musical,' and other periodicals specially devoted to music, he edited the musical articles in the 'Dictionnaire universel' of Larousse, and has been successively musical feuilletoniste to the 'Soir,' the 'Tribune,' 'L'Evènement,' and, since 1878, to the 'Journal Officiel' where he succeeded Eugène Gautier.

Among his numerous works, the following may be specified:—'Meyerbeer, notes biographiques' (1864, 12mo); 'F. Halévy, écrivain' (1865, 8vo); 'W. Vincent Wallace, étude biographique et critique' (1866, 8vo); 'Bellini, sa vie, ses œuvres' (1868, 12mo); 'Albert Grisar, étude artistique' (1870, 12mo); 'Rossini, notes, impressions, etc.' (1871, 8vo); 'Boieldieu, sa vie, etc' (1875, 12mo); 'Figures d'opéra-comique: Elleviou; Mme. Dugazon; la tribu de Gavaudan' (1875, 8vo); 'Rameau, sa vie et ses œuvres' (1876, 16mo); 'Adolphe Adam, sa vie, etc.' (1876, 12mo),—all

[1] Recently analysed by Mr. W. H. Holmes in 'Notes upon Notes' (1880). The studies are 24 in number and are arranged for a key and its relative minor—No. 1, C major; 2, A minor; 3, D♭ major; 4, B♭ minor, etc.

[2] The Symphonies were played at the Philharmonic as follows:—In —, May 29, 1826, Jan. 8, '35; in A, May 27, '33; in G minor, May 19, '34, May 28, '55; in D, Mar. 21, '36, Ap. 22, '50, May 3, '69.

published in Paris; and finally the 'Supplément et Complément' to the 'Biographie Universelle des Musiciens' of Fétis, a work of great extent and industry, and containing a mass of new names and information (2 vols. 8vo, Paris, 1878–80). [G.C.]

POWELL, WALTER, born at Oxford in 1697, was on July 1, 1704 admitted a chorister of Magdalen College. In 1714 he was appointed a clerk in the same college. On April 16, 1718 he was elected Yeoman Bedell of Divinity and on Jan. 26, 1732 Esquire Bedell of the same faculty. He was also a member of the choirs of Christ Church and St. John's Colleges. In July 1733 he sang in the oratorios given by Handel during his visit to Oxford, and later in the year at the Meeting of the Three Choirs at Gloucester. He is said, but erroneously, to have been afterwards appointed a gentleman of the Chapel Royal. His voice (countertenor) and singing were greatly admired. He died Nov. 6, 1744, and was buried at St. Peter's in the East, Oxford. [W.H.H.]

PRACTICAL HARMONY, INTRODUCTION TO. The title of a treatise, and collection of pieces by masters of different schools, edited and arranged by Muzio Clementi, in 4 volumes, oblong quarto. The original title is 'Clementi's Selection of Practical Harmony, for the Organ or Piano Forte; containing Voluntaries, Fugues, Canons and other Ingenious Pieces. By the most eminent composers. To which is prefixed an Epitome of Counterpoint by the Editor. (Here follow 5 lines from Paradise Lost, Bk. xi). London printed by Clementi, Banger, Hyde, Collard & Davis, No. 26 Cheapside.' The price of each volume was one guinea. Vols. 1 and 2 alone are in the British Museum. The following is a complete catalogue of the contents.

Vol. I.

Treatise on Harmony and Counterpoint by Clementi.
Kirnberger. 2 Voluntaries in F. 4 Fugues, in C♯ minor, A minor, B♭, and D minor. *Gavotte in D minor.* Fugue in D. Prelude and Fugue in G. Fugue and Polonaise in E♭. Fugue and Polonaise in F minor and major. Prelude and Fugue in C.
A set of Canons by C. P. E. Bach, Fasch, Turini, Padre Martini, and A. da Vallerano.
Caresano. Double Fugue in C.
Perti, Antonio. Fugue in D.
Bach, C. P. E. Canon in G.
Haydn, Joseph. Minuet and Trio in E minor.
Bach, C. P. E. Two minuets.
Handel. Fugue in B minor.
Porpora. 6 Fugues, in A, G, D, B♭, G minor and C.
Albrechtsberger. 9 Fugues, in B minor, E, A minor, F, C, E♭, C, A minor, and A.
Telemann. Fughetta in D.
Eberlin, J. E. 5 Voluntaries and Fugues, in D minor, A minor, E minor, C, and F.
Umstatt. Voluntary and Fugue in G minor.
Marpurg. Prelude and Fugue in G.
Mozart. Fugue in D minor from the Requiem, arranged by Clementi.
Bach, C. P. E. 2 Voluntaries and Fugues, in A and D minor. Fantasia and Fugue in G minor. Voluntary and Fugue in F minor.
Bach, Ernest. Fantasia and Fugue in F.
Bach, Joh. Seb. Organ Fantasia in G, arranged. Suite (5th French) in G.

Vol. II.

Albrechtsberger, 6 Fugues, in G, B minor, G, G minor, D, and D minor.
Eberlin. 4 Voluntaries and Fugues, in G minor, D, G, and E minor.
Mozart. Fantasia in F minor, arranged.
Bach, C. P. E. Fantasia and Fugue in C minor. Fantasia in C. Voluntary and Fugue in C minor. Organ Sonata in B♭.
Bach, Joh. Seb. Toccata and Fugue in D minor.
Handel. 11 Fugues, in G minor, C minor, B , A minor, G, B minor, G minor, F♯ minor, D minor, F, and F minor.
Padre Martini. 4 Sonatas, in F minor, G minor, A and E minor.
Scarlatti, A. Fugue in F minor.
Scarlatti, D. 2 Fugues in D minor and G minor (the 'Cat's Fugue').
Frescobaldi. 2 Canzone in G minor and G. 3 Fugues, in D minor, G minor, and E minor. Canzona in F. Corrente in F minor. Toccata in F.

Vol. III.

Bach, W. F. Fugue and Capriccio in D minor. 2 Polonaises in F. Fugue in D. Adagio in B minor. Vivace in D. Polonaise in D. Fugue and Polonaise in C. 2 Fugues, in C minor and B♭. 2 Polonaises in B♭ and G minor. Fugue and Polonaise in E♭. Fugue and Polonaise in E minor. Polonaise in E. Fugue and Polonaise in F minor. Fugue and Polonaise in C minor.
Bach, C. P. E. Fantasia in C minor. Fugue in C minor for organ [by J. S. Bach, wrongly attributed to C.P.E. Bach]. Rondo in C minor, Fantasia in C. Fugue in C minor on the name 'Bach.' Allegro in C. Andantino in C minor. Presto in C minor. Allegro in C. Sonata in F, and Sinfonia in F.
Bach, J. C. F. Fugue in C minor. Rondo in C. Minuet in C. Polonaise in G. Sonata in C.
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Bach, J. S. 2 Fugues, in A minor and C.

Vol. IV.

Padre Martini. 9 Sonatas—in E minor, B minor, D, D minor, B♭, G, C minor, C and F.
Albrechtsberger. 21 Fugues—in F, F minor, G, G minor. A and A minor; (these preceded by 'Cadenzas or Preludes') in D, A, E, E minor, G, B♭ and C; (these with Preludes) in D minor, E minor, G, A minor, B minor; (the rest without Preludes) in D minor —'Christus resurrexit,' in C —'Alleluja,' in C—'Alleluja' —'Ite Missa est.'

[J.A.F.M.]

PRAEGER, FERDINAND CHRISTIAN WILHELM, son of Heinrich Aloys Praeger, violinist, composer, and capellmeister, was born at Leipzig, Jan. 22, 1815. His musical gifts developed themselves very early; at nine he played the cello with ability, but was diverted from that instrument to the piano by the advice of Hummel. At sixteen he established himself as teacher at the Hague, meanwhile strenuously maintaining his practice of the piano, violin, and composition. In 1834 he settled in London, where he still resides, a well-known and much esteemed teacher. But though living in London Mr. Praeger has not broken his connexion with the Continent: he is still correspondent of the 'Neue Zeitschrift für Musik,' a post for which he was selected by Schumann himself in 1842. In Jan. 1851 he gave a recital in Paris of his own compositions with success; in 1852 he played at the Gewandhaus, Leipzig, and at Berlin, Hamburg, etc.; and later, in 1867, a new PF. trio of his was selected by the United German Musicians, and performed at their festival at Meiningen. He has always been an enthusiast for Wagner, and it was partly owing to his endeavours that Wagner was engaged to conduct the Philharmonic Concerts in 1855. He is beloved by his numerous pupils, and a concert of his compositions was organised by them in his honour, on July 10, 1879, in London. An overture from his pen entitled 'Abellino' was played at the New Philharmonic Concerts of May 24, 1854, and July 4, 1855 (under Lindpaintner and Berlioz); and a Symphonic Prelude to Manfred at the Crystal Palace, April 17, 1880. A selection of his best pieces is published in 2 vols. under the title of the 'Praeger Album' (Kahnt, Leipzig). [G.]

PRÆNESTINUS. The Latinised form of the name of the great Italian composer, derived from the town of Præneste, one of the most ancient cities of Italy, and now called Palestrina. 'Johannes Petrus Aloisius Prænestinus' answers to the Italian 'Giovanni Pier Luigi da Palestrina.' [G.]

PRÆTORIUS, or PRÄTORIUS. The assumed surname of more than one family of

distinguished German Musicians, whose true patronymic was Schultz.[1]

Of the numerous Composers whose works are published under this name, the most celebrated was MICHAEL PRÆTORIUS, a learned and industrious writer, of whose personal history very little is known, beyond the facts, that he was born at Creutzberg in Thuringia, on Feb. 15, 1571; that he began his artistic career, in the character of Kapellmeister, at Luneburg; that he afterwards entered the service of the Duke of Brunswick, first as Organist, and then as Kapellmeister and Secretary; was appointed Prior of the Monastery of Ringelheim, near Gozlar, without necessity of residence; and died at Wolfenbüttel, on his fiftieth birthday, Feb. 15, 1621.

The Compositions of Michael Prætorius are very voluminous. He himself has left us, at the end of his 'Syntagma Musicum,' a catalogue, the most important items of which are, 15 volumes of 'Polyhymnia,' adapted partly to Latin, and partly to German words; 16 volumes of 'Musæ Sioniæ,' of which the first five are in Latin, and the remainder in German; 9 volumes of a sæcular work, called 'Musa Aonia,' of which the several books are entitled 'Terpsichore' (2 vols.), 'Calliope' (2 vols.), 'Thalia' (2 vols.), 'Erato' (1 vol.), 'Diana Teutonica' (1 vol.), and 'Regensburgische Echo' (1 vol.); and a long list of other works, 'partly printed, and partly, through God's mercy, to be printed.' The first of these is the 'Syntagma Musicum' (Musical Treatise) itself—a book the excessive rarity and great historical value of which entitle it to a special notice.

The full title of this remarkable work is, 'Syntagma Musicum; ex veterum et recentiorum Ecclesiasticorum autorum lectione, Polyhistorum consignatione, Variarum linguarum notatione, Hodierni seculi usurpatione, ipsius denique Musicæ artis observatione: in Cantorum, Organistarum, Organopœorum, ceterorumque Musicam scientiam amantium & tractantium gratiam collectum; et Secundum generalem Indicem toti Operi præfixum, In Quatuor Tomos distributum, à Michaële Prætorio Creutzbergensi, Cœnobii Ringelheimensis Priori, & in aula Brunsvicensi Chori Musici Magistro. [V Vittebergæ (*sic*), Anno 1615.]' Notwithstanding this distinct mention of four volumes, it is morally certain that no more than three were ever printed, and that the much coveted copy of the fourth, noticed in Forkel's catalogue, was nothing more than the separate cahier of plates attached to the second.

TOM. I. (Wittenberg, 1615), written chiefly in Latin, but with frequent interpolations in German, is arranged in two principal Parts, each subdivided into innumerable minor sections. Part I. is entirely devoted to the consideration of Ecclesiastical Music; and its four sections treat, respectively, (1) of Choral Music and Psalmody, as practised in the Jewish, Ægyptian, Asiatic,[2] Greek, and Latin Churches; (2) of the Music of the Mass; (3) of the Music of the Antiphons, Psalms, Tones, Responsoria, Hymns, and Canticles, as sung at Matins and Vespers, and the Greater and Lesser Litanies; and (4), of Instrumental Music, as used in the Jewish and early Christian Churches, including a detailed description of all the Musical Instruments mentioned either in the Old, or the New Testament. Part II. treats of the Sæcular Music of the Antients, including, (1) Dissertations on the Invention and Inventors of the Art of Music, its most eminent Teachers, its Modes, and Melodies, its connection with Dancing and the Theatre, its use at Funeral Ceremonies, and many other kindred matters; and (2), Descriptions of all the Instruments used in antient Sæcular Music, on the forms and peculiarities of some of which much light is thrown by copious quotations from the works of Classical Authors.

TOM. II., printed at Wolfenbüttel in 1518,[3] and written wholly in German, is called Organographia, and divided into five principal sections. Part I. treats of the nomenclature and classification of all the Musical Instruments in use at the beginning of the 17th century—that critical period in the History of Instrumental Music which witnessed the first development of the Operatic Orchestra, and concerning which we are here furnished with much invaluable information. Part II. contains descriptions of the form, compass, quality of tone, and other peculiarities of all these Instruments, *seriatim*; including, among Wind Instruments, Trombones of four different sizes, the various kinds of Trumpet, Horns (Jäger Trommetten), Flutes, both of the old and the transverse forms, Cornets, Hautboys, both Treble and Bass (here called Pommern, Bombardoni, and Schalmeyen), Bassoons and Dolcians, Double Bassoons and Sordoni, Doppioni, Racketten, and the different kinds of Krumhorn (or Lituus), Corna-muse, Bassanello, Schreyerpfeiffe, and Sackpfeiffe, or Bagpipes. These are followed by the Stringed Instruments, divided into two classes—Viole da Gamba, or Viols played between the knees, and Viole da Brazzo, played upon the arm. In the former class are comprised several different kinds of the ordinary Viol da Gamba, the Violbastarda, and the Violone, or Double Bass: in the latter, the ordinary Viola da Braccio, the Violino da Braccio, the Violetta picciola, and the Tenor Viola da Braccio. The Lyres, Lutes, Theorbas (*sic*), Mandolins, Guitars, Harps, and other Instruments in which the strings are plucked by the fingers or by a Plectrum, are classed by themselves; as are the Keyed Instruments, including the Harpsichord (Clavicymbalum), Spinet (Virginall), Clavicytherium, Claviorganum, Arpichordum, the 'Nürmbergisch Geigenwerck,' and Organs of all kinds, beginning with the antient Regall, and Positieff. Part III., carrying on the subject with which the former division ended, treats of antient Organs, in detail, giving much valuable information concerning their form and construction. Part IV. gives a minute description of modern Organs—*i. e.* Organs which were considered modern 260 years ago—with details of

[1] The word *Schultze* signifies the Head-man of a village or small town; and may therefore be translated by Prætor.

[2] Called, in the German index, the Arabian Church.

[3] Fétis says, 1519; but this is an error.

their construction, the form of their Pipes, the number and quality of their Stops, or Registers, and other equally interesting and important matters relating to them. Part V. treats of certain individual Organs, celebrated either for their size or the excellence of their tone, with special accounts of more than 30 Instruments, including those in the Nicolaikirche and Thomaskirche at Leipzig, the Cathedrals of Ulm, Lübeck, Magdeburg, and Brunswick, and many other well-known Churches.

It would be difficult to exaggerate the interest of this part of the work, which is rendered still more valuable by an Appendix, printed at Wolfenbüttel in 1620, two years after the publication of Tom. II. and III., under the title of 'Theatrum Instrumentorum, seu Sciagraphia, Michaëlis Prætorii, C.' This consists of 42 well-executed plates, exhibiting woodcuts of all the more important instruments previously described in the text, drawn with sufficient clearness of detail to give a fair idea of many forms now so far obsolete that it would be difficult to find a real specimen in anything like working order. Among these, there are few more curious than the engraving of the 'Nürmbergisch Geigenwerck,' in which the clumsiness of the Treadle (mentioned under PIANO-VIOLIN, vol. ii. pp. 745–746), is brought into very strong relief.

TOM. III., also printed at Wolfenbüttel, in 1618, is arranged in three main sections. Part I. treats of all the different kinds of Sæcular Composition practised during the first half of the 17th century, in Italy, France, England, and Germany; with separate accounts of the Concerto, Motet, Fauxbourdon, Madrigal, Stanza, Sestina, Sonnet, Dialogue, Canzone, Canzonetta, Aria, Messanza, Quodlibet, Giustiniano, Serenata, Ballo or Balletto, Vinetto, Giardiniero, Villanella, Prélude, Phantasie, Capriccio, Fuga, Ricercare, Symphonia, Sonata, Intrada, Toccata, Padovana, Passamezzo, Galliarda, Bransle, Courante, Volta, Allemanda, and Mascherada, the distinctive peculiarities of each of which are described with a clearness which throws much light on certain forms now practically forgotten. Part II. deals with the technical mysteries of Solmisation, Notation, Ligatures, Proportions, Sharps, Flats, Naturals, Modes or Tones, Signs of all kinds, Tactus or Rhythm, Transposition, the Arrangement of Voices, the Management of Double, Triple, and Quadruple Choirs, and other like matters. Part III. is devoted to the explanation of Italian technical terms, the arrangement of a complete Cappella, either Vocal, or Instrumental, the Rules of General-Bass (Thorough-Bass), and the management of a Concert for Voices and Instruments of all kinds; the whole concluding with a detailed list of the author's own Compositions, both Sacred and Sæcular; and a compendium of rules for the training of Boys' Voices, after the Italian Method.

TOM. IV., had it been completed, was to have treated of Counterpoint.

The chief value of the 'Syntagma Musicum' lies in the insight it gives us into the technical history of a period lying midway between the triumphs of the Polyphonic School and the full development of Modern Music—an epoch less rich in such records than either that which preceded, or that which followed it. It has now become exceedingly scarce. There is no copy[1] in the British Museum, nor, so far as we have been able to discover, in any other Library in London; but one is preserved in the Euing Library in Anderson's University, Glasgow. For the use of the remarkably fine examplar which served as the basis of our description, we are indebted to the Rev. Sir F. A. Gore Ouseley, who placed it unreservedly at our disposal. One of the volumes contains the autograph of a Bach, and another of Telemann. Not less scarce and costly are the Author's Compositions. There is rather an extensive collection of separate volumes in the British Museum; but, of Part IX. of the 'Musæ Sioniæ,' embracing several of the last volumes, it is doubtful whether a copy is anywhere to be found.

Of the other Composers, who have written under the name of Prætorius, one of the most celebrated was GODESCALCUS PRÆTORIUS (or SCHULZ), born at Salzburg, in 1528, and for many years Professor of Philosophy at Wittenberg. He published, at Magdeburg, in 1556, a volume entitled 'Melodiæ Scholasticæ,' in the preparation of which he was assisted by Martin Agricola. He died July 8, 1573.

The famous Organist, HIERONYMUS PRÆTORIUS (JEROM SCHULZ), was born, in 1560, at Hamburg, where, after attaining an extraordinary reputation, he died, in 1629. Among his numerous Compositions, the best-known is a Christmas Carol for 8 voices, 'Ein Kindelein so lœbelich,' Hamburg, 1613[2].

JACOB PRÆTORIUS (or SCHULZ), the son of Jerom, whose talent as an Organist he richly inherited, was born at Hamburg, in the year 1600; attained a great reputation in his native city; and died there in 1651. He is best known by a 'Choralbuch,' which, in conjunction with Hieron. Prætorius, Joachim Becker, and David Scheidemann, he published at Hamburg in 1604.

BARTHOLOMÆUS PRÆTORIUS is known as the Composer of 'Newe liebliche Paduanen, und Galliarden, mit 5 Stimmen.' Berlin, 1617.

JOHANN PRÆTORIUS, a man no less remarkable for the depth of his learning than for his great musical talent, was born at Quedlinburg, in 1634; and, after holding several important appointments at Jena, Gotha, and Halle, produced an Oratorio called 'David' in the last-named city, in 1681, and died there in 1705. [W.S.R.]

PRATT, JOHN, son of Jonas Pratt, music-seller and teacher, was born at Cambridge in 1772. In 1780 he was admitted a chorister of King's College. After quitting the choir he became a pupil of, and deputy for, Dr. Randall, the college organist, and on his death in March 1799 was appointed his successor. In September following he was appointed organist to the Uni-

[1] Except of the cahier of Plates.
[2] Gerber erroneously attributes this work to Michael Prætorius.

versity, and in 1813 organist of St. Peter's College. He composed several services and anthems. He published 'A Collection of Anthems, selected from the works of Handel, Haydn, Mozart, Clari, Leo and Carissimi' (an adaptation to English words of detached movements from the masses, etc. of those composers), and a selection of psalm and hymn tunes entitled 'Psalmodia Cantabrigiensis.' He died March 9, 1855, possessed of a good local reputation. [W.H.H.]

PRATTEN, Robert Sidney, a very distinguished English flute-player, born Jan. 23, 1824, at Bristol, where his father was a professor of music. The boy was considered a prodigy on the flute, and in his 12th year was much in request at the Concerts at Bath and Bristol. From thence he migrated to Dublin, where he played first flute at the Theatre Royal and musical societies. In 1846 he came to London, and was soon engaged as first flute at the Royal Italian Opera, the Sacred Harmonic and Philharmonic Societies, the Musical Society of London, Mr. Alfred Mellon's Concerts, etc. Through the kindness of the Duke of Cambridge, Mr. Pratten passed some time in Germany in the study of theory and composition, and became a clever writer for his instrument. His Concertstück and Fantasia on Marie Stuart are among the best of his productions. He died at Ramsgate, Feb. 10, 1868, beloved by a large circle. Mr. Pratten had a very powerful tone and remarkable power of execution. His ear was extraordinarily sensitive, and in consequence his intonation and the gradation of his *nuances* were perfect, though his taste was perhaps a trifle too florid. His widow is a well-known professor of the guitar.—His brother, Frederick Sidney Pratten was an eminent contrabassist, engaged in the same orchestras as himself. He died in London, Mar. 3, 1873. [G.]

PREAMBULUM. See Prelude.

PRÉ AUX CLERCS, LE. An opéra comique in 3 acts; words by Planard, music by Hérold. Produced at the Opéra Comique, Dec. 15, 1832, a few weeks before the composer's death, Jan. 19, 1833. The 1000th representation, Oct. 10, 1871. Given in London (in French) at the Princess's, May 2, 1849, and in Italian (same title) at Covent Garden, June 26, 1880. [G.]

PRECENTOR (Greek, *Protopsaltes* and *Canonarcha*; French, *Grand Chantre*; Spanish, *Chantre, Caput scholae* or *Capiscol*; German, *Primicier*; at Cologne, *Chorepiscopus*). The director of the choir in a cathedral, collegiate, or monastic church. In the English cathedrals of the old foundation, as well as in the cathedrals of France, Spain, and Germany, the Precentor was always a dignitary, and ranked next to the Dean, although in a few instances the Archdeacons preceded him. At Exeter the Precentor installed the Canons; at York he installed the Dean and other dignitaries; and at Lichfield even the Bishop received visible possession of his office from his hands. At Paris the Precentor of Notre Dame divided with the Chancellor the supervision of the schools and teachers in the city, and of the respondents in the university. The dignity of Precentor was established at Exeter, Salisbury, York, and Lincoln in the 11th century; at Rouen, Amiens, Chichester, Wells, Lichfield, and Hereford in the 12th century; and at St. David's and St. Paul's (London) in the 13th century. In cathedrals of the new foundation (with the exception of Christ Church, Dublin) the Precentor is a minor canon appointed by the Dean and Chapter, and removable at their pleasure. The duties of the Precentor were to conduct the musical portion of the service, to superintend the choir generally, to distribute copes and regulate processions; on Sundays and great festivals to begin the hymns, responses, etc., and at Mass to give the note to the Bishop and Dean, as the Succentor did to the canons and clerks. In monasteries the Precentor had similar duties, and was in addition generally chief librarian and registrar, as well as superintendent of much of the ecclesiastical discipline of the establishment. In some French cathedrals he carries a silver or white staff, as the badge of his dignity. In the Anglican Church his duties are to superintend the musical portions of the service, and he has the general management of the choir. His stall in the cathedral corresponds with that of the Dean. (Walcott, 'Sacred Archæology'; Hook, 'Church Dictionary.') [W.B.S.]

PRECIOSA. A play in 4 acts by P. A. Wolff, with overture and music by Weber; music completed July 15, 1820. Produced in Berlin, Mar. 14, 1821, at the Royal Opera-house. In Paris, in 1825, at the Odéon, adapted and arranged by Sauvage and Cremont; and April 16, 1858, at Théâtre Lyrique, reduced to one act by Nuitter and Beaumont. In London, in English, at Covent Garden, April 28, 1825.

In the autograph of the overture the March is stated to be from a real gipsy melody. [G.]

PREDIERI, Luc-Antonio, born at Bologna, Sept. 13, 1688, became maestro di capella of the cathedral, and on the recommendation of Fux was appointed by the Emperor Charles VI. vice-Capellmeister of the court-chapel at Vienna in Feb. 1739. He was promoted to the chief Capellmeistership in 1746, but dismissed in 1751 with title and full salary, apparently in favour of Reutter. He returned to Bologna, and died there in 1769. Among the MSS. of the Gesellschaft der Musikfreunde at Vienna are many scores of his operas, oratorios, feste di camera, serenatas, etc., which pleased in their day, and were for the most part produced at court. [C.F.P.]

PREGHIERA, a prayer. A name which some modern writers for the pianoforte (Rubinstein among them) have chosen to prefix to drawing-room pieces, consisting, as a rule, of a well-defined melody, adorned with more or less showy passages. The form of piece is, as its name implies, supposed to be solemn in character, but the display which for some unaccountable reason is seldom separate from it quite destroys any devotional feeling which may have given rise to the piece and to its name. [J.A.F.M.]

PREINDL, Joseph, born 1758 at Marbach on the Danube, a pupil of Albrechtsberger in Vienna, became in 1790 choirmaster of the Peterskirche, and in 1809 Capellmeister of St. Stephen's, in which post he died Oct. 26, 1823. He was a solid and correct composer, a skilled pianist and organist, and a valued teacher of singing. His compositions include masses, a requiem, smaller church pieces, and pianoforte and organ-music, partly published in Vienna. He also printed a 'Gesanglehre' (2nd ed. Steiner), and 'Melodien aller deutschen Kirchenlieder welche in St. Stephansdom in Wien gesungen werden,' with cadences, symphonies, and preludes, for organ or pianoforte (Diabelli, 3rd ed. revised and enlarged by Sechter). Seyfried edited his posthumous work 'Wiener Tonschule,' a method of instruction in harmony, counterpoint, and fugue (Haslinger, 1827; 2nd ed. 1832). [C.F.P.]

PRELLEUR, Peter, was of French extraction and in early life a writing master. About 1728 he was elected organist of St. Alban, Wood Street, and shortly afterwards engaged to play the harpsichord at Goodman's Fields Theatre, which he continued to do until the suppression of the theatre under the Licensing Act in 1737, composing also the dances and occasional music. In 1730 he published 'The Modern Musick Master, or, the Universal Musician,' containing an introduction to singing, instructions for playing the flute, German flute, hautboy, violin, and harpsichord, with a brief History of Music, and a Musical Dictionary. In 1735 he was elected the first organist of Christ Church, Spitalfields. After the closing of Goodman's Fields Theatre he was engaged at a newly opened place of entertainment in Leman Street close by, called the New Wells, for which he composed some songs, and an interlude entitled 'Baucis and Philemon,' containing a good overture and some pleasing songs and duets, the score of which he published. Fifteen hymn tunes by him were included in a collection of twenty-four published by one Moze, an organist, in 1758, under the title of 'Divine Melody,' in which he is spoken of as if then dead. [W.H.H.]

PRELUDE (Fr. *Prélude*; It. *Preludio*; Lat. *Preludium*; Ger. *Vorspiel*). A preliminary movement, ostensibly an introduction to the main body of a work, but frequently of intrinsic and independent value and importance. [See Introduction, Overture.] The term is rarely used in connection with oratorio, cantata, or opera, either as a synonym for overture or as a title for the instrumental introduction taking the place of an overture in regular form. Wagner, however, employs the word *Vorspiel* in the majority of his music dramas, notably in 'Lohengrin' and 'Die Meistersinger.' In each of these several instances the movement so denominated is not only of extreme significance, but is capable, like an overture, of being performed apart from the opera. In 'Tristan und Isolde' he prefers *Einleitung* (Introduction), but in the four sections of 'Der Ring des Nibelungen' we have *Vorspiel*, and the terms in an operatic sense may be considered practically interchangeable.

The Prelude was for a long period a characteristic portion of the Sonata or Suite. For example, Corelli in his 'Sonate da Camera,' commences almost invariably with a Preludio, that is, an introduction of 8, 12, or 16 bars, *largo* or *adagio*, leading generally into an Allemande. In the works of Corelli's successors, Italian and German, we find the Prelude more developed, but it seems to have been a matter of choice with the composer whether a movement so named should precede the Allemande. Bach, whose commanding genius led him to improve upon the lines of his predecessors, has left some masterly preludes in what is generally known as the ancient binary or sonata form; these movements being as important and interesting as any in his suites. [See Sonata, Suite.] But the term is used in another sense, which must be dealt with here—that is, as a title to the movement introductory to a fugue. The Wohltemperirte Clavier of Bach affords a great variety of forms and styles included under the same heading. In some instances, as for example Book I. No. 1 in C, No. 2 in C minor, and No. 3 in C♯, the prelude is a mere study in arpeggios; in others it is in regular form, as in Book II. No. 5 in D and No. 9 in E. Sometimes it is of greater length than the succeeding fugue, of which Book II. No. 17 in A♭, is an instance in point.

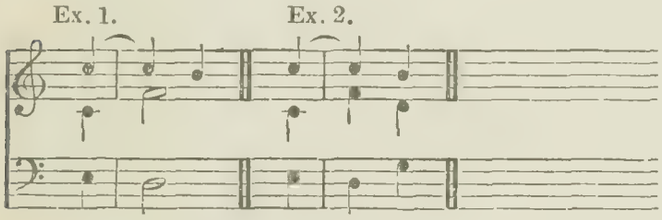
The organ preludes of Bach are of far greater interest than even his masterly compositions for the clavichord. In Book II. of the complete organ works there are some magnificent preludes, especially those in A minor, E minor, G minor and B minor. The contrapuntal ingenuity and musical beauty of the one last-named are greater than they are in the fugue following. But perhaps the finest of the entire series is that in E♭, Book III., associated with the fugue popularly known as 'St. Ann's.' The form of the movement is very nearly that of the modern rondo, and in regard to symmetrical proportion, melodic beauty, and depth of feeling, it has few rivals in the instrumental works of any composer. But a lengthy treatise might be penned on the organ preludes of John Sebastian Bach. Among the multitudinous imitations by recent composers the three preludes of Mendelssohn in op. 37 hold the foremost place. His six Preludes (and Fugues) for piano (op. 35) are also interesting, more especially that in E minor No. 1, which almost deserves a place among the 'Lieder ohne Worte.' Chopin, who was a law unto himself in many things, has left a series of Préludes, each of which is complete in itself, and not intended as an introduction to something else. The apparent anomaly may be forgiven, out of consideration to the originality of the pieces, which whether they were suggested by his visit to Majorca or not, are among the most characteristic of Chopin's compositions. It will be seen by the foregoing remarks that the title of Prelude has never been associated with any particular form in music, but

is equally applicable to a phrase of a few bars or an extended composition in strict or free style.

Occasionally the synonymous word PREAMBULUM is employed, of which the most salient modern instance occurs in Schumann's 'Carnaval,' op. 9. Prelude is sometimes used to signify the introductory bars of symphony in a song or other vocal piece; also the brief improvisation of a player before commencing his performance proper. Beethoven's two Preludes through the 12 keys, op. 39, are in the improvisatory style. [H.F.F.]

PRELUDES, LES. The third of Liszt's 'Symphonic Poems' (Symphonische Dichtungen) for full orchestra; probably composed in the winter of 1849, and first performed at Weimar, Feb. 23, 1854. [G.]

PREPARATION. The possibility of using a very large proportion of the dissonant combinations in music was only discovered at first through the process of 'suspension,' which amounts to the delaying of the progression of a part or voice out of a concordant combination while the other parts move on to a fresh combination; so that until the delayed part moves also to its destination a dissonance is heard. As long as the parts which have moved first wait for the suspended notes to move into their places before moving further, the group belongs to the order of ordinary suspensions (Ex. 1); but when they move again while the part which was as it were left behind moves into its place, a different class of discords is created (Ex. 2). In both these cases the sounding of the

Ex. 1. Ex. 2.

discordant note in the previous combination (*i.e.* the upper C in the first chord of both examples) is called the 'preparation' of the discord, and the latter class are sometimes distinguished especially as prepared discords. The note which prepares a discord must be ultimately capable of being taken without preparation; hence for a long while only absolutely concordant notes could be used for the purpose. But when by degrees the Dominant seventh, and later the major and minor ninths of the Dominant, and some similarly constructed chromatic chords of seventh and ninth, came to be used as freely as concords, their discordant notes became equally available to prepare less privileged discords. [C.H.H.P.]

PRESA (literally, 'a Taking'). A sign, used to indicate the places at which the Guida (or Subject) of a Canon is to be taken up by the several Voices.

The following are the forms most frequently adopted:—

·S· :S: ·Ṣ· + ※

In the famous 'Enimme,' or Ænigmatical Canons, of the 15th and 16th centuries, an Inscription is usually substituted for the Presa, though in many cases even this is wanting, and the Singer is left without assistance. [See INSCRIPTION.] [W.S.R.]

PRESTISSIMO, 'very quickly,' indicates the highest rate of speed used in music. It is used, like Presto, generally for the whole movement, which is as a rule the finale. Examples in Beethoven's sonatas are, Op. 2, No. 1, and Op. 53. It is used for the second movement of Op. 109. [J.A.F.M.]

PRESTO, 'fast,' indicates a rate of speed quicker than allegro, or any other sign except prestissimo. It is generally used at the beginning of movements, such movements being as a rule the last of the work, or the finale, as for instance, Beethoven's sonatas, Op. 10, No. 2; Op. 27, No. 2; Op. 31, No. 3. It is used as the 1st movement in Sonata, Op. 10, No. 3, and in Op. 79. When the time becomes faster in the middle of a movement, Più presto is used, as for instance in Beethoven's Quartet in E♭ (Op. 74), 3rd movement (Presto), where the direction for the part of the movement that serves as the trio is 'Più presto quasi prestissimo.' A curious instance of the use of this direction is in the pianoforte sonata of Schumann, Op. 22, where the 1st movement is headed 'Il più presto possibile,' and in German below 'So rasch wie möglich.' At 41 bars from the end of the movement comes 'Più mosso,' translated 'Schneller,' and again, 25 bars from the end, 'Ancora più mosso,' 'Noch schneller.' [J.A.F.M.]

PRÉVOST, EUGÈNE, born in Paris, Aug. 23, 1809, studied harmony and counterpoint at the Conservatoire with Seuriot and Jelensperger, and composition with Lesueur; took the second *Grand prix* in 1829, and the *Prix de Rome* in 1831 for his cantata 'Bianca Capella.' Previous to this he had produced 'L'Hôtel des Princes,' and 'Le Grenadier de Wagram'—1-act pieces containing pretty music—both with success, at the Ambigu-Comique. On his return from Italy, 'Cosimo,' an opéra-bouffe in 2 acts, was well received at the Opéra Comique, and followed by 'Le bon Garçon,' 1 act, of no remarkable merit. After his marriage with Eléonore Colon, sister of the favourite singer Jenny Colon, Prévost left Paris to become conductor of the theatre at Havre. His unusually retentive memory proved a disadvantage in this post, for in constantly studying the works of others he lost his originality. In 1838 he left Havre for New Orleans, where he remained 20 years. He was in great request as a singing-master, conducted the French theatre at New Orleans, and produced with marked success a mass for full orchestra, and several dramatic works, including 'Esmeralda,' which contained some striking music. None of these were engraved. When the war broke out he returned to Paris, and became favourably known as a conductor. He directed the concerts of the Champs Elysées, and the fantasias which he arranged for them show great skill in orchestration.

'L'Illustre Gaspard' (1 act) was produced at the Opéra Comique (Feb. 11, 1863), but the fellow pupil of Berlioz, Reber, and A. Thomas, had virtually fallen out of the race. His son Léon, also a good conductor, recalled him to New Orleans, where he settled finally towards the end of 1867, and died July 1872. [G.C.]

PREYER, Gottfried, born at Hausbrunn in Lower Austria, March 15, 1808. He studied at Vienna with Sechter, became in 1835 organist of the Reformed Church, in 1844 supernumerary vice-Capellmeister to the court, in 1846 court-organist, in 1862 vice-Capellmeister, and retired on a pension in 1876. Since 1853 he has been, and still is (1880), Capellmeister of the Cathedral. His connection with the Conservatorium dates from 1838, when he became professor of harmony and counterpoint, and conductor of the pupils' concerts; from 1844 to 48 he directed the institution. The Tonkünstler-Societät performed his oratorio 'Noah' in 1842, 45, and 51. He has printed a symphony, op. 16 (Diabelli); several masses and smaller church pieces; music for pianoforte and organ, choruses, and a large quantity of popular Lieder (chiefly Diabelli); and 'Hymns for the Orthodox Greek Church,' in 3 vols., Vienna, 1847; a grand mass for four male voices with organ, op. 76, etc. He has a grand opera among his MSS. [C.F.P.]

PRICK SONG. The name given by old writers upon music to divisions or descant upon a Plain-song or Ground, which were written, or pricked, down, in contradistinction to those which were performed extemporaneously. (See Morley's Introduction, Second Part.) The term is derived from the word 'prick,' as used to express the point or dot forming the head of the note. Shakspere (Romeo and Juliet, Act ii. Sc. 4) makes Mercutio describe Tybalt as one who 'fights as you sing prick song, keeps time, distance, and proportion; rests me his minim rest one, two, and the third in your bosom.' The term 'pricking of musick bookes' was formerly employed to express the writing of them. Payments for so doing are frequently found in the accounts of cathedral and college choirs. [W.H.H.]

PRIEST, Josias, a dancing-master connected with the theatres in the last quarter of the 17th century, who also kept a boarding-school for gentlewomen in Leicester Fields, which he removed in 1680 to Chelsea. Priest's claim to notice is his having engaged Henry Purcell to compose his first opera, 'Dido and Æneas,' for performance at his school. He invented the dances for Purcell's operas, 'The Prophetess,' 'King Arthur,' and 'The Fairy Queen,' and other pieces. [W.H.H.]

PRIME (Lat. *Prima; Hora prima. Officium (vel Oratio) ad Horam primam*). The first of the 'Lesser Hours' in the Roman Breviary.

The Office of Prime consists of the Versicle and Response, 'Deus in adjutorium'; a Hymn, 'Te lucis orto sidere,' which never changes; and three Psalms, sung under a single Antiphon. These are followed, on Sundays, by the Hymn 'Quicunque vult,' commonly called the Creed of S. Athanasius. On other occasions the Antiphon is immediately succeeded by the Capitulum and Responsorium breve. The disposition of the next division of the Office, including the Preces and the Martyrologium for the day, depends entirely upon the rank of the Festival on which it is sung. Certain Prayers are said, next in order; and the whole concludes with the Lectio brevis and the Benediction.

The Plain Chaunt Music for Prime will be found in the 'Antiphonarium Romanum' and the 'Directorium Chori.' [W.S.R.]

PRIMER—from *primus*, first—a first or elementary book for beginners. The first of Messrs. Novello & Co's. Music Primers, edited by Dr. Stainer, was issued Aug. 1, 1877, and the following have appeared to Dec. 31, 1880:—Pianoforte (Pauer), Rudiments of Music (Cummings), Organ (Stainer), Harmonium (King Hall), Singing (Randegger), Speech in Song (Ellis), Musical Forms (Pauer), Harmony (Stainer), Counterpoint (Bridge), Fugue (Higgs), Scientific Basis of Music (Stone), Church-Choir Training (Troutbeck), Plain Song (Helmore), Instrumentation (Prout), Elements of the Beautiful in Music (Pauer), The Violin (Berthold Tours), Tonic Sol-fa (J. Curwen), Lancashire Sol-fa (Greenwood), Composition (Stainer), Musical Terms (Stainer and Barrett).

That on Pianoforte Playing by Mr. Franklin Taylor forms one of Messrs. Macmillan's series of Shilling Primers, and was issued Sept. 26, 1877. (Published in German by J.J. Weber, Leipzig.) [G.]

PRIMO, 'first,' is used in two ways in music. (1) In pianoforte duets, *Primo* or *1mo* is generally put over the right-hand page, and then means the part taken by the 'treble' player, while *Secondo* or *2do* is put over that for the 'bass.' (2) In the *reprise* of the first section of a movement, a few bars are often necessary before the double-bar to lead back to the repetition, which are not required the second time of playing the section. The words *Primo, 1mo, 1ma volta,* or *1st time* are then put over all these bars, so that when the repeated portion reaches this direction, the player goes on to the part after the double-bar, leaving out the bars over which 'Primo' is written. The first few bars after the double-bar are frequently, but not always, labelled *Secondo, 2do,* or *2nd time.* The 'Primo' varies greatly in length. Beethoven often does without it at all (C minor and Pastoral Symphonies); in his No. 2 Symphony it is 2 bars long, in his No. 4 it is 14 bars long, and in Mendelssohn's Italian Symphony 23 bars (1st movement in all cases). [J.A.F.M.]

PRINCE DE LA MOSKOWA, Joseph Napoléon Ney, eldest son of Marshal Ney, born in Paris, May 8, 1803. As a lad he showed great aptitude for music, and composed a mass, which was performed at Lucca, where he lived after his father's death. In 1831 he was made 'Pair de France,' but sought distinction in a totally

different line from that of his brother the Duc d'Elchingen. He contributed to various periodicals, especially some articles in the 'Revue des deux Mondes' and the 'Constitutionnel,' which excited considerable interest. His love of sport was great, and he was one of the founders of the Jockey Club of Paris. In 1828 he married the only daughter of Laffitte, the banker. The services rendered by the Prince to music are considerable. In connexion with Adolphe Adam he founded the 'Société des Concerts de musique religieuse et classique,' an association for the practice of vocal music, and to this he devoted a great amount of learning, taste, and judgment. We append a catalogue of the works contained in this fine collection (11 vols. 8vo.), published for the Society by the Prince, which has now become very scarce.[1] The Prince lived on intimate terms with Delsarte the singer, and with Niedermeyer the composer, whom he materially assisted in the foundation of his 'Ecole de musique religieuse.' In 1831 a mass of his for voices and orchestra was executed by the pupils of Choron, and called forth the strong encomiums of M. Fétis. Although naturally inclined to the madrigal style and sacred music, he also attempted the theatre, producing at the Opéra Comique, 'Le Cent-Suisse' (June 7, 1840), a one-act piece, which had a considerable run, and 'Yvonne' (March 16, 1855), a one-act opéra comique, a clever imitation of the antique style. The Prince died July 25, 1857, at St. Germain-en-Laye.

Recueil des morceaux de musique ancienne, etc., vols. i to xi, 8vo.

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[G.C.]

PRINCIPAL. A word with various meanings.

I. An organ stop. In Germany the term is very properly applied to the most important

[1] There is a copy of this Collection in the British Museum.

8-feet stops of open flue-pipes on the manuals, and to open 16-feet stops on the pedals, thus corresponding to our 'open diapasons.' But in this country the Principal is, with very few exceptions, the chief open metal stop of 4-feet pitch, and should more properly be termed an Octave or Principal octave, since it sounds an octave above the diapasons. [J.S.]

II. PRINCIPAL or PRINZIPALE. A term employed in many of Handel's scores for the third trumpet part. This is not usually in unison with the first and second trumpets, which are designated as Tromba 1mo and 2ndo. It is often written for in the old soprano clef with C on the lowest line, and has a range somewhat lower than the trombe. The older works on instrumentation, such as those of Schilling, Koch, Schladebach and Lichtenthal, recognise the difference and draw a distinction between 'Principal-Stimme' and 'Clarin-Stimme.' It is obvious that whereas the tromba or clarino represented the old small-bored instrument now obsolete, for which the majority of Handel's and Bach's high and difficult solos were composed, the Principal, in tone and compass, more nearly resembled the modern large-bored military trumpet. The contrast can easily be recognised by an examination of the overture to the Occasional Oratorio Arnold's edition, or that of the Dettingen Te Deum as published by the German Handel Society. In the latter the old soprano, in the former the usual treble clef, is adopted.

III. Principals, in modern musical language, are the solo singers or players in a concert. [W.H.S.]

PRING, JACOB CUBITT, Mus. Bac.; JOSEPH, Mus. Doc.; and ISAAC, Mus. Bac., sons of James Pring, were all choristers of St. Paul's under Robert Hudson.

JACOB CUBITT PRING, born at Lewisham in 1771, was organist of St. Botolph, Aldgate. He graduated at Oxford in 1797, was the composer of several anthems, glees, and other vocal pieces, and one of the founders of the Concentores Sodales. He published a set of eight anthems. Seven glees and a catch by him are included in Warren's Collections. He died 1799.

JOSEPH PRING, born at Kensington, Jan. 15, 1776, was on April 1, 1793 appointed organist of Bangor Cathedral on the resignation of Olive, but not formally elected until Sept. 28, 1810. In 1805 he published 'Twenty Anthems,' and on Jan. 27, 1808 accumulated the degrees of Mus. Bac. and Mus. Doc. at Oxford. In June 1813 he and three of the vicars-choral of Bangor Cathedral presented a petition to the Court of Chancery for the proper application of certain tithes which had, by an act of Parliament passed in 1685, been appropriated for the maintenance of the cathedral choir, but had been diverted by the capitular body to other purposes. The suit lasted until 1819, when Lord Chancellor Eldon, setting at naught the express provisions of the Act, sanctioned a scheme, which indeed gave to the organist and choir increased stipends, but yet kept them considerably below the amounts they would have received if the Act had been fully carried out. Dr. Pring, in 1819, printed copies of the proceedings in the suit, and other documents, with annotations, forming a history of the transactions, which has long been a scarce book. He died at Bangor, Feb. 13, 1842.

ISAAC PRING, born at Kensington, 1777, became in 1794 assistant organist to Dr. Philip Hayes at Oxford, and on his death in 1797 succeeded him as organist of New College. He graduated at Oxford in March, 1799, and died of consumption Oct. 18, in the same year. [W.H.H.]

PROCH, HEINRICH, well-known composer of Lieder, Capellmeister, and teacher of singing, born July 22, 1809, in Vienna; was destined for the law, but studied the violin with enthusiasm, and in 1833–34 frequently played in public in Vienna. He became in 1837 Capellmeister of the Josephstadt theatre, Vienna, and in 1840 of the Court opera, retiring with a pension in 1870. On the foundation of the shortlived Comic Opera in 1874 he was appointed its Capellmeister. His popularity is mainly due to his Lieder, among the best-known of which we may cite 'Das Alpenhorn.' He trained a large number of celebrated singers—among others Dustmann, Csillag, and Tietjens. Several good German translations of Italian operas—the Trovatore for example—are from his pen. Proch died Dec. 18, 1878. His daughter LOUISE is a singer and actress of some ability, with a powerful mezzo-soprano voice. [F.G.]

PRODIGAL SON, THE. An oratorio by Arthur Sullivan, composed for the Worcester Festival, 1869, and produced there Sept. 8. The subject has been treated by Gaveaux, Auber, and others, under the title of 'L'Enfant prodigue'; and by Ponchielli, whose 'Figliuol prodigo' was produced at the Scala, Milan, Dec. 26, 1880. [See vol. i. 488 *a*.] [G.]

PROFESSOR. At Oxford, the Professorship of Music was founded by Dr. William Heather in 1626. The first Professors were college organists, not known outside the University. Crotch, who took the office in 1797, and held it till 1848, was the first musician of eminence. His successor was Bishop. The present Professor, Sir F. A. G. Ouseley, Bt., was appointed on Bishop's death in 1855. During a long period the office was a sinecure. In the reforms carried out about 25 years ago, it was attempted to restore reality to the School of Music at Oxford by requiring the Professor to lecture at least once in each term, and by instituting musical performances under the superintendence of the Choragus. [See CHORAGUS.] The latter part of the scheme has totally failed; so that the Professor's lectures, about three a year, and the examinations for Musical degrees, are the only form in which the University advances the study of music. The terminal lectures, which are usually illustrated by an orchestra, bear rather the character of an interesting public entertainment than that of technical instruction. The more strictly academic work of the Professor consists in the examination for

Musical degrees. [See DEGREES.] The endowment of the chair is little more than nominal.

The Cambridge Professorship was founded by the University in 1684, and has been held by Staggins (1684), Tudway (1705), Greene (1730), Randall (1755), Hague (1799), Clarke-Whitfeld (1821), Walmisley (1836), Sterndale Bennett (1856), and G. A. Macfarren (1875), successively. The duties, like those at Oxford, consist chiefly in examining candidates for Musical degrees, and in prescribing those objects of musical study in which changes are made from time to time. The salary of the Professor is £200 per annum.

The Edinburgh Professorship was endowed by General Reid in 1839. The Professor is appointed by the University Court. Sir Herbert Oakeley, the present occupant of the chair, was elected in 1865: his predecessors were John Thomson, 1839; Sir H. R. Bishop, 1841; H. H. Pierson, 1844; John Donaldson, 1845. Unlike the non-resident Professors at Oxford and Cambridge, the Professor at Edinburgh is a member of the educational staff of the University. He receives a salary of £420 per annum, and a further sum of £200 per annum is allowed for assistants and for class-expenses. There is a regular double course of musical instruction:—(1) Lectures by the Professor on the history and development of the art and science of music; the various schools and styles; the history and construction of the principal musical instruments; the modern orchestra, etc., or on the works of the great masters. Organ performances, with instructive remarks in programmes, are given from time to time during the session. (2) Separate and individual instruction in organ or pianoforte-playing is given to a certain number of the younger students. To these the theory of music is practically imparted. Sir Herbert Oakeley is also president and conductor of the Edinburgh University Musical Society, established in 1867.

The Dublin Professorship was dormant till 1764, when Lord Mornington was appointed. He held office for ten years, after which time the Professorship again sank into oblivion. It was revived in 1845, in the person of Dr. Smith, and a few examinations of a rudimentary character were held, and degrees given. It was, however, reserved for the present Professor, Sir Robert Stewart, elected in 1862, to raise the standard of musical science in Dublin by examining in history, counterpoint, orchestration, and all that is included in modern musical study. Although the statutory duties of the Professor are confined to examinations and to the conduct of business relating to Musical degrees, and although there exists no endowment at Dublin like that which defrays class-expenses at Edinburgh, yet the actual condition of musical study at Dublin resembles that of Edinburgh rather than the two English Universities. Sir Robert Stewart, who is resident at the University, and is the organist of Trinity College Chapel, both delivers courses of lectures and imparts practical instruction by training the University Choral Society, and conducting the orchestral concerts, which, after weekly rehearsals, are held from three to five times during the season. The important change lately made at Oxford and Cambridge, by introducing literary elements into the examination for Musical degrees, was effected at Dublin by the present Professor many years before. [C. A. F.]

PROGRAMME (from *πρό*, 'before,' and *γράμμα*, 'a writing'). A list of the pieces to be performed at a concert, usually accompanied by the names of the performers. The term seems to have come into use in this connexion in the present century, and is now often further applied to the books containing the words, and the remarks on the pieces, which are becoming so usual. It is not however used for the book of words of an oratorio or opera.

Programmes are now commonly restricted in length to 2 hours or $2\frac{1}{2}$. The concerts of the Philharmonic Societies of London and Vienna, the Gewandhaus at Leipsic, and the Conservatoire at Paris, are of that length, usually containing a symphony and a smaller orchestral piece, a solo concerto, two or three vocal pieces for solo or chorus, and one or two overtures. This is sometimes divided into two parts, sometimes goes on without break.

Formerly concerts were of greater length. In the old days of the Philharmonic two symphonies were *de rigueur*, and even such *colossi* as Beethoven's Eroica, No. 7, and No. 9, were accompanied by a symphony of Haydn, Mozart, or Spohr, besides 4 vocal pieces, 2 overtures (the concluding one often styled a 'Finale'), a concerto, and some such trifle as Beethoven's Septet. This was a survival from an older order of things. The Haydn-Salomon Concerts of 1792-6 contained each 2 (once at least 3) Symphonies, and a final orchestral piece, 2 concertos, and 4 vocal pieces; and these again were modelled on the programmes of the petty German Concerts. Jahn in his Life of Mozart (i. 294) mentions that at Vienna about 1778, Count Firmian's soirées lasted for 6 hours; at one of them 'several symphonies' by Christian Bach, and four by Martini, were performed; at another 'twelve new Violin Concertos' by Benda. At a private concert at Dresden, Sept. 21, 1772, given for the benefit of Dr. Burney (Tour, ii. 44), the programme was in two parts, each containing a symphony, a violin solo, a flute concerto, and an oboe concerto; and, in addition, 'by way of a *bonne bouche*, Fischer's well-known rondeau minuet.' It must be remembered that these pieces were probably not nearly so long as those which now go by the same names. Our next instance, however, contains pieces of which we can all judge. It is the programme of a concert given by Mozart at Vienna, on March 22, 1783. All the pieces are by him.

1. The Hafner Symphony (Allegro and Andante).
2. Air from Idomeneo 'Se il padre.' Mad. Lange.
3. PF. Concerto in C.
4. Scena and Aria, 'Misera dove son.' Herr Adamberger.
5. Andante grazioso and Rondo allegro, from Serenade in D; for orchestra.
6. The favourite PF. Concerto in D.
7. Scena, 'Parto' (Lucio Silla). Mad. Teyber.

8. Extempore Fantasia on the PF. on an air by Paisiello; encored, when Mozart again extemporised on an air by Gluck (10 variations).
9. Scena and Aria, 'Mia speranza adorata.' Mad. Lange.
10. The Hafner Symphony (Minuet and Finale).

Beethoven indulged in long programmes when his own compositions were concerned. At the concert, in March 1807, at which his B♭ Symphony was first performed, the new work was preceded by all the three foregoing ones! Later, on Nov. 29, 1813, he gave the Symphony in A, the 'Glorreiche Augenblick' (7 nos.), and the 'Battle of Vittoria,' in the same programme. But then, these were his own music, and orchestral concerts were rare. That his judgment on this subject, when unbiassed, was as sound as it was elsewhere, is evident from the note prefixed to the score of the Eroica Symphony, in which he requests that it may be played near the beginning of the programme, and be accompanied only by an Overture, an Air and a Concerto, that it may not fail to produce its 'own intended effect.' If this was his sober judgment we may doubt whether he would have approved such a programme as that in which a great artist lately played the whole of the five last Sonatas (op. 101, 106, 109, 110, 111) consecutively, without any relief—magnificent interpretations, but surely an undue strain on both player and hearer. A recent performance of the Choral Symphony twice in one programme, with an interval of half an hour, is more excusable, for who ever heard that magnificent work without wishing to hear it all over again? The arrangement of a programme is not without its difficulties, as the effect of the pieces may be much improved by judicious contrast of the keys, the style, and the nature of the composition. We have elsewhere mentioned Mendelssohn's fastidious care on these points, and all are agreed that his Programmes when he conducted at the Gewandhaus were models. [See vol. ii. 297*b*.] He is said to have proposed to write the music for an entire Programme, in which he would no doubt have completely satisfied his canons of taste.

Of Benefit Concerts we say nothing. They have been known in this country (1840–50) to contain 40 pieces, played or sung by nearly as many solo artists, and to last more than 5 hours!

It was once the custom in France, and even in Germany, occasionally to divide the *pièce de résistance* of the programme into two, and play half a symphony at the beginning of the concert and half at the end. Mozart himself gives an example in the programme quoted above. But now-a-days such an attempt would be treated by any good audience with merited displeasure.

When Beethoven's Violin Concerto was first played (Dec. 23, 1806) by Clement, to whom it is dedicated, the selection was as follows:—

Overture	Clement
Violin Concerto . .	Beethoven
Extempore piece . .	Clement
Sonata on one string, with the Violin reversed.	

But the curiosities of programmes are endless. [G.]

PROGRAMME-MUSIC is an epithet originally intended to apply to that small but interesting class of music which, while unaccompanied by words, seeks to pourtray, or at least suggest to the mind, a certain definite series of objects or events. But the term is also applied, with deplorable vagueness of meaning, to all dramatic, characteristic, or imitative music whatever. It must always remain an open question how far music is able of itself to influence the mind's eye, for the simple reason that some imaginations are vastly more susceptible than others, and can therefore find vivid pictures where others see and hear nothing. Also, in programme-music of all kinds, the imagination is always turned in the required direction by the title of the piece, if by nothing else. It is held by some that music should never seek to convey anything beyond the 'concourse of sweet sounds,' or at least should only pourtray states of feeling. But what is the opinion of the bulk of audiences, who, though artistically ignorant, are not of necessity vulgar-minded? To the uninitiated a symphony is a chaos of sound, relieved by scanty bits of 'tune'; great then is their delight when they can find a reason and a meaning in what is to them like a poem in a foreign tongue. A cuckoo or a thunderstorm assists the mind which is endeavouring to conjure up the required images. And two other facts should be borne in mind: one is that there is a growing tendency amongst critics and educated musicians to invent imaginary 'programmes' where composers have mentioned none—as in the case of Weber's Concertstück and Schubert's C major Symphony, for instance—and another, that music, when accompanied by words, can never be too descriptive or dramatic, as in Wagner's music-dramas and the 'Faust' of Berlioz.

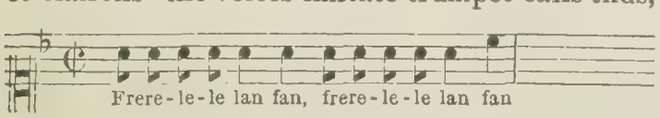
May it not at least be conceded that though it is a degradation of art to employ music in imitating the sounds of nature—illustrious examples to the contrary notwithstanding—it is a legitimate function of music to assist the mind, by every means in its power, to conjure up thoughts of a poetic and idealistic kind? If this be granted, programme-music becomes a legitimate branch of art, in fact the noblest, the *nature of the programme* being the vital point.

The 'Leit-motif' is an ingenious device to overcome the objection that music cannot paint actualities. If a striking phrase once accompany a character or an event in an opera, such a phrase will surely be ever afterwards identified with what it first accompanied. The 'Zamiel motive' in 'Der Freischütz' is a striking and early example of this association of phrase with character. [For a full consideration of this subject see LEIT-MOTIF.]

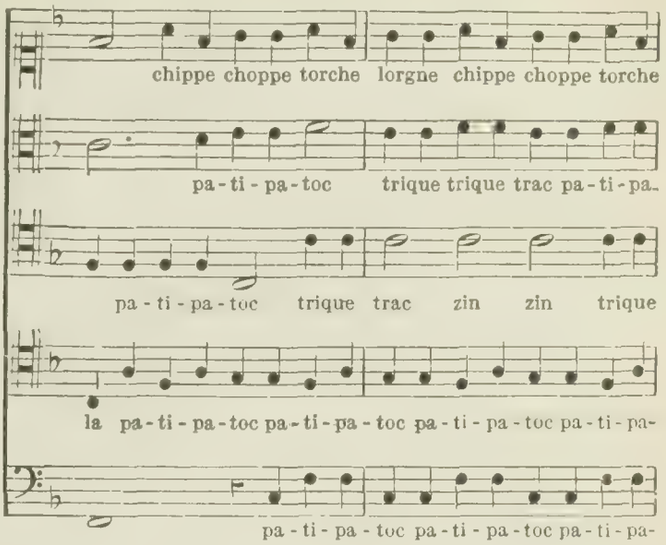
But admirable as this plan may be in opera, where the eye assists the ear, it cannot be said that the attempts of Liszt and Berlioz to apply it to orchestral music have been wholly successful. It is not enough for the composer to label his themes in the score and tell us, as in the 'Dante' Symphony for instance, that a monotone phrase for Brass instruments represents 'All hope abandon, ye who enter here,' or that a melodious phrase typifies Francesca da Rimini.

On the other hand, it is quite possible for a musical piece to follow the general course of a poem or story, and, if only by evoking similar states of mind to those induced by considering the story, to form a fitting musical commentary on it. Such programme pieces are Sterndale Bennett's 'Paradise and the Peri' overture, Von Bülow's 'Sänger's Fluch,' and Liszt's 'Mazeppa.' But as the extent to which composers have gone in illustrating their chosen subjects differs widely, as much as the 'Eroica' differs from the 'Battle Symphony,' so it will be well now to review the list of compositions—not a very bulky one before the present century—written with imitative or descriptive intention, and let each case rest on its own merits.

Becker, in his 'Hausmusik in Deutschland' mentions possessing a 16-part vocal canon 'on the approach of Summer,' by a Flemish composer of the end of the 15th century, in which the cuckoo's note is imitated, but given incorrectly. This incorrectness—D C instead of E♭ C—may perhaps be owing to the fact (discussed some time ago in the 'Musical Times') that this bird alters her interval as summer goes on.[1] It is but natural that the cuckoo should have afforded the earliest as well as the most frequent subject for musical imitation, as hers is the only bird's note which is reducible to our scale, though attempts have been made, as will be seen further on, to copy some others. Another canonic part-song, written in 1540 by Lemlin, 'Der Gutzgauch auf dem Zaune sass,' Becker transcribes at length. Here two voices repeat the cuckoo's call alternately throughout the piece. He also quotes a part-song by Antonio Scandelli (Dresden, 1570) in which the cackling of a hen laying an egg is comically imitated thus: 'Ka, ka, ka, ka, ne-ey! Ka, ka, ka, ka, ne-ey!' More interesting than any of these is the 'Dixieme livre des chansons' (Antwerp, 1545) to be found in the British Museum, which contains 'La Bataille à Quatre de Clem. Jannequin' (with a 5th part added by Ph. Verdelot), 'Le chant des oyseaux' by N. Gombert, 'La chasse de lièvre,' anonymous, and another 'Chasse de lièvre' by Gombert. Two at least of these part-songs deserve detailed notice, having been recently performed in Paris. The first has been transcribed in score by Dr. Burney[2] in his 'Musical Extracts' (Add. MS. 11,588), and is a description of the battle of Marignan. Beginning in the usual contrapuntal madrigal style with the words 'Escoutez, tous gentilz Gallois, la victoire du noble roy Françoys,' at the words 'Sonney trompettes et clairons' the voices imitate trumpet-calls thus,



and the assault is described by a copious use of onomatopeias, such as 'pon, pon, pon,' 'patipatoc,' and 'farirari,' mixed up with exclamations and war-cries. Two bars of quotation will perhaps convey some idea.



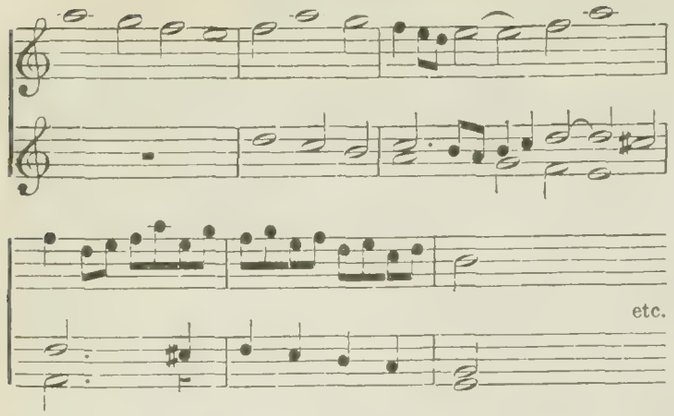
This kind of thing goes on with much spirit for a long while, ending at last with cries of 'Victoire au noble roy François! Escampe toutte frelon bigot!' Jannequin is said to have written some other descriptive pieces, in the list of which the 'Chant des oyseaux' of Gombert is wrongly included. [See JANNEQUIN.] This latter composition is chiefly interesting for the manner in which the articulation of the nightingale is imitated, the song being thus written down: 'Tar, tar, tar, tar, tar, fria, fria, tu tu tu, qui lara, qui lara, huit huit huit huit, oyti oyti, coqui coqui, la vechi la vechi, ti ti cū ti ti cū titi cū, quiby quiby, tu fouquet tu fouquet, trop coqu trop coqu,' etc. But it is a ludicrous idea to attempt an imitation of a bird by a part-song for Soprano, Alto, Tenor and Bass, although some slight effort is made to follow the phrasing of the nightingale's song. The 'Chasse de lièvre' describes a hunt, but is not otherwise remarkable.

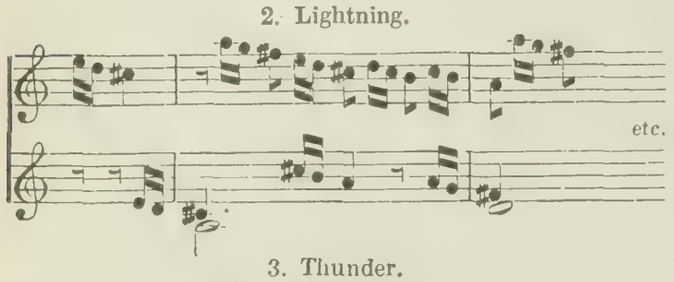
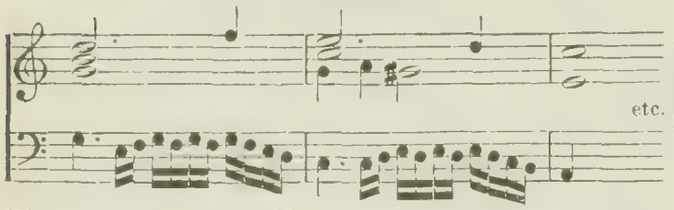
The old musicians do not display much originality in their choice of subjects, whether for imitation or otherwise. 'Mr. Bird's Battle' is the title of a piece for virginals contained in a MS. book of W. Byrd's in the Christ Church Library, Oxford. The several movements are headed 'The soldiers' summons—the March of footmen—of horsemen—the Trumpets—the Irish march—the Bagpipe and Drum—etc.' and the piece is apparently unfinished. Mention may also be made of 'La Battaglia' by Francesco di Milano (about 1530) and another battle-piece by an anonymous Flemish composer a little later. Eckhard or Eccard (1589) is said to have described in music the hubbub of the Piazza San Marco at Venice, but details of this achievement are wanting. The beginning of the 17th century gives us an English 'Fantasia on the weather,' by John Mundy, professing to describe 'Faire Wether,' 'Lightning,' 'Thunder,' and 'A faire Day.' This is to be seen in 'Queen Elizabeth's Virginal Book.' The three subjects quoted overleaf alternate frequently, giving thirteen changes of weather, and the piece ends with a few bars expressing 'a cleare day.'

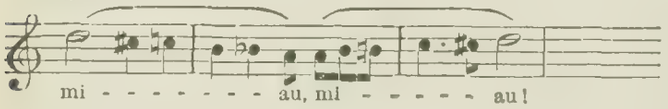
[1] Spohr, in his Autobiography, has quoted a cuckoo in Switzerland which gave the intermediate note—G, F, E.

[2] Reprinted in the Prince de la Moskowa's collection.

1. Faire wether.



2. Lightning.

3. Thunder.

There is also 'A Harmony for 4 Voices' by Ravenscroft, 'expressing the five usual Recreations of Hunting, Hawking, Dancing, Drinking, and Enamouring': but here it is probable that the words only are descriptive. A madrigal by Leo Leoni (1606) beginning 'Dimmi Clori gentil' contains an imitation of a nightingale. Then the Viennese composer Froberger (d. 1667) is mentioned by several authorities to have had a marvellous power of pourtraying all kinds of incidents and ideas in music, but the sole specimen of his programme-music quoted by Becker —another battle-piece—is a most feeble production. Adam Krieger (1667) gives us a four-part vocal fugue entirely imitative of cats, the subject being as follows—



Titles now begin to be more impressive, and the attempt of Buxtehude (b. 1637) to describe 'the Nature and Properties of the Planets' in a series of seven Suites for Clavier would be very ambitious had it extended further than the title-page. Kuhnau's 'Biblische Historien' are more noticeable. These were six Organ Sonatas describing various scenes in the sacred narrative. 'David playing before Saul' is one—a good musical subject; 'Jacob's wedding' is more of a programme piece, and contains a 'bridal song' for Rachel. 'Gideon' is of the usual order of battle-pieces, and 'Israel's death' is not very descriptive. Burney gives 'David and Goliath' and 'The ten plagues of Egypt' as the titles of the other two.

Amongst descriptive vocal pieces of this period should be noticed the Frost scene in Purcell's 'King Arthur,' in which the odd effect of shivering and teeth-chattering is rendered by the chorus. Also the following aria from an opera by Alessandro Melani (1660–96):—

Talor la granochiella nel pantano
Per allegrezza canta quà quà rè,
Tribbia il grillo tri trí tri,
L'Agnellino fa bè bè,
L'Usignuolo chiu chiu chiu,
Ed il gal curi chi chi.

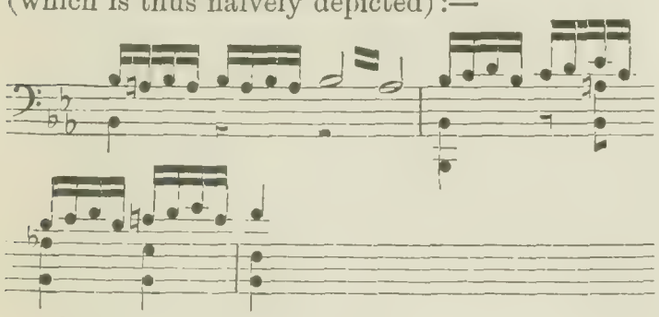
These imitations are said to have created much delight among the audience. Coming now to the great masters we find singularly few items for our list. J. S. Bach has only one, the 'Capriccio sopra la lontananza del suo fratello diletissimo,' for pianoforte solo, in which occurs an imitation of a posthorn. We cannot include the descriptive choruses which abound in cantatas and oratorios, the catalogue would be endless. We need only mention casually the 'Schlacht bei Hochstädt' of Em. Bach, and dismiss Couperin with the remark that though he frequently gives his harpsichord pieces sentimental and flowery names, these have no more application than the titles bestowed so freely and universally on the 'drawing-room' music of the present day. D. Scarlatti wrote a well-known 'Cat's Fugue.' Handel has not attempted to describe in music without the aid of words—for the 'Harmonious Blacksmith' is a mere after-invention, but he occasionally follows not only the spirit but the letter of his text with a faithfulness somewhat questionable, as in the setting of such phrases as 'the hail *ran* along upon the ground,' 'we have *turned*,' and others, where the music literally executes runs and turns. But this too literal following of the words has been even perpetrated by Bach ('Mein Jesu ziehe mich, so will ich *laufen*'), and by Beethoven (Mass in D, 'et *ascendit* in cœlum'); and in the present day the writer has heard more than one organist at church gravely illustrating the words 'The mountains *skipped* like rams' in his accompaniment, and on the slightest allusion to thunder pressing down three or four of the lowest pedals as a matter of course. Berlioz has ridiculed the idea of interpreting the words 'high' and 'low' literally in music, but the idea is now too firmly rooted to be disturbed. Who would seek to convey ethereal or heavenly ideas other than by high notes or soprano voices, and a notion of 'the great deep' or of gloomy subjects other than by low notes and bass voices?

A number of Haydn's Symphonies are distinguished by names, but none are sufficiently descriptive to be included here. Characteristic music there is in plenty in the 'Seasons,' and 'Creation,' but the only pieces of actual programme-music —and those not striking specimens—are the Earthquake movement, 'Il Terremoto,' in the 'Seven Last Words,' and the 'Representation of Chaos' in the 'Creation,' by an exceedingly unchaotic fugue. Mozart adds nothing to our list, though it should be remembered how greatly he improved dramatic music. We now come to the latter part of the 18th century, when programme pieces are in plenty. It is but natural

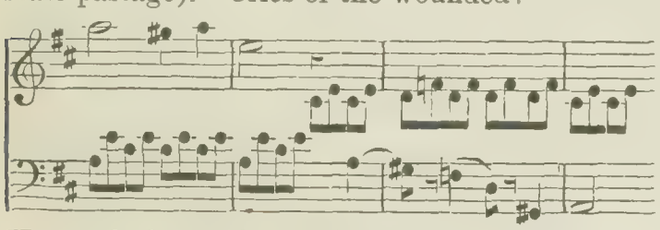
that the numerous battles of that stormy epoch should have been commemorated by the arts, and accordingly we find Battle Sonatas and Symphonies by the dozen. But first a passing mention should be made of the three symphonies of Ditters von Dittersdorf (1789) on subjects from Ovid's Metamorphoses, viz. The four ages of the world; The fall of Phaeton; and Actæon's Metamorphosis into a stag.

In an old volume of pianoforte music in the British Museum Library (g. 138) may be seen the following singular compositions:—

1. 'Britannia, an Allegorical Overture by D. Steibelt, describing the victory over the Dutch Fleet by Admiral Duncan.' In this, as well as all other similar pieces, the composer has kindly supplied printed 'stage directions' throughout. Thus —'Adagio: the stillness of the night. The waves of the sea. Advice from Captain Trollope' (which is thus naïvely depicted):—

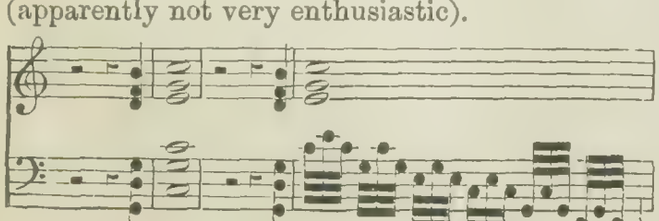


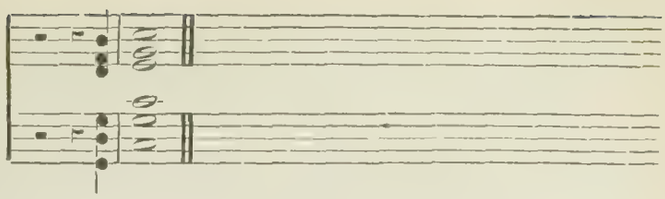
'Sailing of the Dutch Fleet announced (by a march!). Beat to arms. Setting the sails, "Britons, strike home." Sailing of the Fleet. Songs of the sailors. Roaring of the sea. Joy on sight of the enemy. Signal to engage. Approach to the enemy. Cannons. Engagement. Discharge of small arms. Falling of the mast (a descending scale passage). Cries of the wounded:—



Heat of the action. Cry of victory. "Rule Britannia," (interrupted by) Distress of the Vanquished. Sailing after victory. Return into port and acclamation of the populace. "God save the King."' This composer has also written a well-known descriptive rondo, 'The Storm,' as well as other programme pieces, the titles of which will be found under PIANOFORTE MUSIC [vol.ii.725b].

2. 'The Royal Embarkation at Greenwich, a characteristic Sonata by Theodore Bridault.' This piece professes to describe 'Grand Salutation of Cannon and Music. The barge rowing off to the Yatch. "Rule Britannia." His Majesty going on board. Acclamations of the people' (apparently not very enthusiastic).





3. 'The Battle of Egypt, by Dr. Domenico Briscoli.' This is a piece of the same kind, with full descriptions, and ending, as usual, with 'God save the King.'

4. 'The Landing of the Brave 42nd in Egypt. Military Rondo for Pianoforte, by T. H. Butler.' The programme is thus stated: 'Braving all opposition they land near Fort Aboukir, pursue the French up the sand-hills, and in a bloody battle conquer Buonaparte's best troops.'

5. Another 'Admiral Duncan's Victory,' by J. Dale.

6. 'Nelson and the Navy, a Sonata in commemoration of the glorious 1st of August, 1798, by J. Dale.' A similar sea-piece, in which the blowing up of L'Orient is represented by a grand ascending scale passage.

7. A third 'Admiral Duncan,' by Dussek.

8. 'The Sufferings of the Queen of France,' by Dussek. This is a series of very short movements strung together, each bearing a name. A deep mourning line surrounds the title-page. 'The Queen's imprisonment (largo). She reflects on her former greatness (maestoso). They separate her from her children (agitato assai). Farewell. They pronounce the sentence of death (allegro con furia). Her resignation to her fate (adagio innocente). The situation and reflections the night before her execution (andante agitato). The guards come to conduct her to the place of execution. They enter the prison door. Funeral March. The savage tumult of the rabble. The Queen's invocation to the Almighty just before her death (devotamente). The guillotine drops (a *glissando* descending scale). The Apotheosis.'

9. 'A complete delineation of the Procession .... in the Ceremony of Thanksgiving, 1797,' by Dussek. The full title nearly fills a page. Here we have horses prancing and guns firing, and the whole concludes with Handel's Coronation Anthem.

10. 'A Description in Music of Anacreon's L'Amour piqué par une abeille,' by J. Mugnié. This is perhaps the first attempt to illustrate a poem, and as such is commendable.

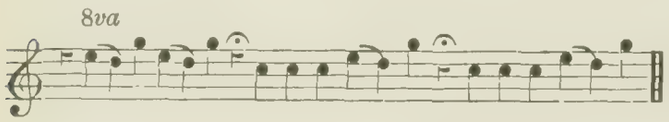
11. 'The Chace, or Royal Windsor Hunt,' by H. B. Schroeder; a descriptive hunting-piece.

12, 13. 'The Siege of Valenciennes,' and 'Nelson's Victory,' anonymous.

Far more famous, though not a whit superior to any of these, was Kotzwara's 'Battle of Prague.' It seems to be a mere accident that we have not a piece of the same kind by Beethoven on the Battle of Copenhagen![1] There is also a 'Conquest of Belgrade,' by Schroetter; and a composition by Bierey, in which one voice is accompanied by four others imitating frogs—'quaqua!'—belongs also to this period. Mr. Julian

[1] See his letters to Thomson, in Thayer, iii. 448, 9. He asked 50 gold ducats for the job.

Marshall possesses a number of compositions of an obscure but original-minded composer of this time (though perhaps a Prince), Signor Sampieri. He appears to have been a pianoforte teacher who sought to make his compositions interesting to his pupils by means of programmes, and even by illustrations placed among the notes. One of his pieces is 'A Grand Series of Musical Compositions expressing Various Motions of the Sea.' Here we have 'Promenade, Calm, Storm, Distress of the Passengers, Vessel nearly lost,' etc. Another is modestly entitled 'A Novel, Sublime, and Celestial, Piece of Music called NIGHT; Divided into 5 Parts, viz. Evening, Midnight, Aurora, Daylight, and The Rising of the Sun.' On the cover is given 'A short Account how this Piece is to be played. As it is supposed the Day is more Chearful than the Night, in consequence of which, the *Evening*, begins by a piece of Serious Music.—*Midnight*, by simple and innocent, at the same time shewing the Horror & Dead of the Night. *Aurora*, by a Mild encreasing swelling or crescendo Music, to shew the gradual approach of the Day. *Daylight*, by a Gay & pleasing Movement, the *Rising of the Sun*, concludes by an animating & lively Rondo, & as the Sun advance into the Centre of the Globe, the more the Music is animating, and finishes the Piece.'

In this composition occur some imitations of birds. That of the Thrush is not bad:

The Blackbird and the Goldfinch are less happily copied. Other works of this composer bear the titles of 'The Elysian Fields,' 'The Progress of Nature in various departments,' 'New Grand Pastorale and Rondo with imitation of the bagpipes'; and there is a curiously illustrated piece descriptive of a Country Fair, and all the amusements therein.

Coming now to Beethoven, we have his own authority for the fact, that when composing he had always a picture in his mind, to which he worked.[1] But in two instances only has he described at all in detail what the picture was. These two works, the Pastoral and the Battle Symphonies, are of vastly different calibre. The former, without in the slightest degree departing from orthodox form, is a splendid precedent for programme-music. In this, as in most works of the higher kind of programme-music, the composer seeks less to imitate the actual sounds of nature than to evoke the same feelings as are caused by the contemplation of a fair landscape, etc. And with such consummate skill is this intention wrought out that few people will be found to agree with a writer in the 'Encyclopædia Britannica' (former edition) who declares that if this symphony were played to one ignorant of the composer's intention the hearer would not be able to find out the programme for himself. But even were this the case—as it undoubtedly is with many other pieces—it would be no argument against programme-music, which never professes to propound conundrums. It may be worth mentioning that the Pastoral Symphony has actually been 'illustrated' by scenes, ballet and pantomime action in theatres. This was done at a festival of the Künstler Liedertafel of Düsseldorf in 1863 'by a series of living and moving tableaux in which the situations described by the Tone-poem are scenically and pantomimically illustrated.'[2] A similar entertainment was given by Howard Glover in London the same and following year.

Another interesting fact concerning the Pastoral Symphony is the identity of its programme with that of the 'Portrait Musical de la Nature' of Knecht, described below. The similarity however does not extend to the music, in which there is not a trace of resemblance. Mention has elsewhere been made of an anticipation of the Storm music in the 'Prometheus' ballet music, which is interesting to note. Some description of the little-known 'Battle Symphony' may not be out of place here. It is in two parts; the first begins with 'English drums and trumpets' followed by 'Rule Britannia,' then come 'French drums and trumpets' followed by 'Malbrook.' More trumpets to give the signal for the assault on either side, and the battle is represented by an Allegro movement of an impetuous character. Cannon of course are imitated—Storming March—Presto—and the tumult increases. Then Malbrook is played slowly and in a minor key, clearly, if somewhat inadequately, depicting the defeat of the French. This ends the 1st part. Part 2 is entitled 'Victory Symphony' and consists of an *Allegro con brio* followed by 'God save the King'—a melody, it may be remarked, which Beethoven greatly admired. The Allegro is resumed, and then the anthem is worked up in a spirited *fugato* to conclude.

Of the other works of Beethoven which are considered as programme, or at least characteristic music, a list has been already given at p. 206*b* of vol. i. It is sufficient here to remark that the 'Eroica' Symphony only strives to produce a general impression of grandeur and heroism, and the 'Pathetic' and 'Farewell' Sonatas do but pourtray states of feeling, ideas which music is peculiarly fitted to convey. The title 'Wuth über den verlorenen Groschen,' etc., given by Beethoven to a Rondo (op. 129) is a mere joke.

Knecht's Symphony here demands a more detailed notice than has yet been given it. The title-page runs as follows—

Le Portrait Musical de la Nature, ou Grande Simphonie . . . (For ordinary orchestra *minus* clarinets.) Laquelle va exprimer par le moyen des sons:

1. Une belle Contrée ou le Soleil luit, les doux Zephirs voltigent, les Ruisseaux traversent le vallon, les oiseaux gazouillent, un torrent tombe du haut en murmurant, le berger siffle, les moutons sautent, et la bergère fait entendre sa douce voix.

2. Le ciel commence à devenir soudain et sombre, tout le voisinage a de la peine de respirer et s'effraye, les nuages noirs montent,

[1] In a conversation with Neate, in the fields near Baden (Thayer, iii. 343). 'Ich habe immer ein Gemälde in meinen Gedanken, wenn ich am componiren bin, und arbeite nach demselben.'

[2] See 'Beethoven im Malkasten' by Jahn, 'Gesam. Aufsätze.'

les vents se mettent à faire un bruit, le tonnerre gronde de loin et l'orage approche à pas lents.

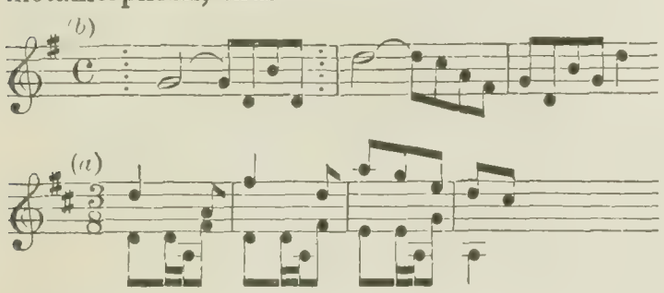
3. L'orage accompagné des vents murmurans et des pluies battans gronde avec toute la force, les sommets des arbres font un murm, et le torrent roule ses eaux avec un bruit épouvantable.

4. L'orage s'appaise peu à peu les nuages se dissipent et le ciel devient clair.

5. La Nature transportée de la joie éléve sa voix vers le ciel et rend au créateur les plus vives graces par des chants doux et agréables.

Dediée à Monsieur l'Abbé Vogler Premier Maitre de Chapelle Electorale de Palatin-Bavar, par Justin Henri Knecht.

[See KNECHT, vol. ii. p. 66.]

In spite of these elaborate promises the symphony, regarded as descriptive music, is a sadly weak affair; its sole merit lying in the originality of its form. In the first movement (G major, Allegretto) instead of the 'working out' section there is an episode, Andante pastorale, D major (*a*), formed from the first subject (*b*) by metamorphosis, thus—

The Abbé Vogler, to whom this composition is dedicated, was himself a great writer of programme-music, having described in his Organ Concertos such elaborate scenes as the drowning of the Duke Leopold in a storm, the Last Judgement, with graves opening, appearance of the mystic horsemen and choruses of damned and blessed—and a naval battle in the fashion of Dussek and the rest.

Coming now to modern times, we find a perfect mania for giving names to pieces—showing the bias of popular taste. Every concert overture *must* have a title, whether it be programme-music or not. Every 'drawing-room' piece, every waltz or galop, must have its distinctive name, till we cease to look for much descriptiveness in any music. It cannot be said that all Mendelssohn's overtures are programme-music. The Midsummer Night's Dream, with its tripping elves and braying donkey, certainly is, but the 'Meeresstille,' 'Hebrides,' and 'Melusine' are only pieces which assume a definite colour or character, the same as his 'Italian' and 'Scotch' symphonies. To this perfectly legitimate extent many modern pieces go; and some term like 'tinted music' should be invented for this large class of compositions, which includes the greater part of Schumann's pianoforte works, for instance. The 'Carneval' is decidedly programme-music, so are most of the 'Kinderscenen' and 'Waldscenen'; while others, despite their sometimes extravagant titles, are purely abstract music: for it is well known that Schumann often invented the titles after the pieces were written. Such pieces as the 'Fantasia in C' and the longer 'Novelletten,' from their poetic cast and free form give a decided impression of being intended for descriptive music.

Spohr's Symphony 'Die Weihe der Töne' (The Consecration of Sound) bears some relation to the Pastoral Symphony in its first movement; the imitations of Nature's sounds are perhaps somewhat too realistic for a true work of art, but have certainly conduced to its popularity. For no faults are too grave to be forgiven when a work has true beauty. His 'Seasons' and 'Historical' Symphonies are less characteristic.

Felicien David's wonderful ode-symphonie 'Le Désert' must not be omitted, though it is almost a cantata, like the 'Faust' of Berlioz. Modern dramatic music, in which descriptiveness is carried to an extent that the old masters never dreamed of, forms a class to itself. This is not the place to do more than glance at the wonderful achievements of Weber and Wagner.

Berlioz was one of the greatest champions of programme-music; he wrote nothing that was not directly or indirectly connected with poetical words or ideas; but his love of the weird and terrible has had a lamentable effect in repelling public admiration for such works as the 'Francs Juges' and 'King Lear' overtures. Music which seeks to inspire awe and terror rather than delight can never be popular. This remark applies also to much of Liszt's music. The novelty in construction of the 'Symphonische Dichtungen' would be freely forgiven were simple beauty the result. But such subjects as 'Prometheus' and 'The Battle of the Huns,' when illustrated in a sternly realistic manner, are too repulsive, the latter of these compositions having indeed lately called forth the severe remark from an eminent critic that 'These composers (Liszt etc.) prowl about Golgotha for bones, and, when found, they rattle them together and call the noise music.' But no one can be insensible to the charms of the preludes 'Tasso,' 'Dante,' and 'Faust,' or of some unpretentious pianoforte pieces, such as 'St. François d'Assise prédicant aux oiseaux,' 'Au bord d'une source,' 'Waldesrauschen,' and others.

Sterndale Bennett's charming 'Paradise and the Peri' overture is a good specimen of a work whose intrinsic beauty pulls it through. An unmusical story, illustrated too literally by the music,—yet the result is delightful. Raff, who ought to know public taste as well as any man, has named seven out of his nine symphonies, but they are descriptive in a very unequal degree. The 'Lenore' follows the course of Bürger's well-known ballad, and the 'Im Walde' depicts four scenes of forest life. Others bear the titles of 'The Alps,' 'Spring,' 'Summer,' etc., but are character-music only. Raff, unlike Liszt, remains faithful to classical form in his symphonies, though this brings him into difficulties in the Finale of the 'Forest' symphony, where the shades of evening have to fall and the 'Wild Hunt' to pass, twice over. The same difficulty is felt in Bennett's Overture.

That the taste for 'music that means something' is an increasing, and therefore a sound one, no one can doubt who looks on the enormous mass of modern music which comes under that head. Letting alone the music which is only intended for the uneducated, the extravagant

programme quadrilles of Jullien, and the clever, if vulgar, imitative choruses of Offenbach and his followers, it is certain that every piece of music now derives additional interest from the mere fact of having a distinctive title. Two excellent specimens of the grotesque without vulgarity in modern programme-music are Gounod's 'Funeral March of a Marionette' and Saint-Saëns' 'Danse Macabre.' In neither of these is the mark overstepped. More dignified and poetic are the other 'Poèmes Symphoniques' of the latter composer, the 'Rouet d'Omphale' being a perfect gem in its way. We may include Goldmark's 'Ländliche Hochzeit' symphony in our list, and if the Characteristic Studies of Moscheles, Liszt, Henselt and others are omitted, it is because they belong rather to the other large class of character-pieces.

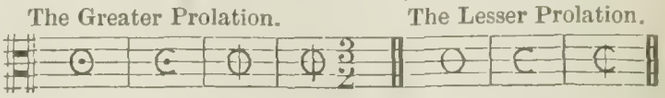
It will be noticed, on regarding this catalogue, how much too extended is the application of the term 'programme-music' in the present day. If every piece which has a distinct character is to be accounted programme-music, then the 'Eroica' Symphony goes side by side with Jullien's 'British Army Quadrille,' Berlioz's 'Episode de la vie d'un Artiste' with Dussek's 'Sufferings of the Queen of France,' or Beethoven's 'Turkish March' with his 'Lebewohl' sonata. It is absurd, therefore, to argue for or against programme-music in general, when it contains as many and diverse classes as does abstract music. As before stated, theorising is useless—the result is everything. A beautiful piece of music defies the critics, and all the really beautiful pieces in the present list survive, independently of the question whether programme-music is a legitimate form of art or not. [F.C.]

PROGRESSION is motion from note to note, or from chord to chord. The term is sometimes used to define the general aspect of a more or less extended group of such motions. It is also used of a group of modulations, with reference to the order of their succession. The expression 'progression of parts' is used with special reference to their relative motion in respect of one another, and of the laws to which such relative motion is subject. [See Motion.] [C.H.H.P.]

PROLATION (Lat. *Prolatio*; Ital. *Prolazione*). A subdivision of the rhythmic system, which, in Mediæval Music, governed the proportionate duration of the Semibreve and the Minim.

Prolation was of two kinds, the Greater, and the Lesser—called by early English writers, the More, and the Lesse, and by Italians, *Prolazione Perfetta*, and *Imperfetta*. In the former—usually indicated by a Circle, or Semicircle, with a Point of Perfection in its centre—the Semibreve was equal to three Minims. In the latter—distinguished by the same signs, without the Point—it was equal to two. [See Point.] The signs, however, varied greatly at different periods. In the latter half of the 16th century, for instance, the Circle was constantly either used in connection with, or replaced by, the figure 3, to which circumstance we owe the presence of that figure in our own Time-Signatures, the Time now known as 3–2 being, in fact, the exact modern equivalent of the Greater Prolation, and that commonly called *Alla Breve*, ₵, of the Lesser.

The Greater Prolation. The Lesser Prolation.



Prolation was generally intermixed with Mode, and Time, in curiously intricate proportions, which however were greatly simplified by the best Masters of the best Period. [See Mode, Time, Proportion, Notation.] [W.S.R.]

PROMENADE CONCERTS. Although the concerts given at Vauxhall, Ranelagh, Marylebone, and other public gardens, might be placed under this head, the class of entertainment now so well known in this country under the name was introduced into London from Paris. In 1838 some of the leading London instrumentalists gave concerts at the English Opera House (Lyceum) under the title of 'Promenade Concerts à la Musard.' The pit was boarded over and an orchestra erected upon the stage in the manner now familiar to all, though then so strange. The band consisted of 60 performers, including many of the most eminent professors; Mr. J. T. Willy was the leader, and Signor Negri the conductor; the programmes were composed exclusively of instrumental music, each consisting of 4 overtures, 4 quadrilles (principally by Musard), 4 waltzes (by Strauss and Lanner), and a solo, usually for a wind instrument. The first of the concerts was given on Dec. 12, and they were continued, with great success, during the winter. Early in 1839 the band of Valentino, the rival of Musard, came to London, and gave concerts at the Crown and Anchor Tavern; the programmes being composed of music of a higher class, the first part usually including a symphony; but they met with little support. In Oct. 1839 the original speculators resumed operations at the Lyceum. On June 8, 1840, 'Concerts d'Eté' were commenced at Drury Lane under the conductorship of Eliason, the violinist, with Jullien as his assistant, and a band of nearly 100, and a small chorus. Some dissensions among the original managers led to concerts of the same class being given by Mr. Willy in the autumn and winter at the Princess's Theatre, the majority of the band however still performing at the Lyceum. About the same period promenade concerts were given at Drury Lane, and Musard was brought over to conduct them. In Jan. 1841 'Concerts d'Hiver' were given in the same house by Jullien, who soon firmly established himself in public favour and continued to give this class of concerts until 1859. [See Jullien.] In 1851 promenade concerts conducted by Balfe were given at Her Majesty's Theatre under the title of 'National Concerts'; a large band and chorus and some eminent principal singers were engaged, but the speculation proved unsuccessful. Since Jullien's retirement, promenade concerts have been annually given in the autumn at Covent Garden, with Alfred Mellon

as conductor until 1866, and afterwards under various conductors, Signor Arditi, M. Hervé, Mr. Arthur Sullivan, M. Riviere, etc. [W.H.H.]

PROMETHEUS. Beethoven's only Ballet (op. 43); designed by Salvatore Vigano; composed in 1800, and produced, for Mlle. Casentini's benefit, March 28, 1801, in the Burg-theater, Vienna, under the title of 'Die Geschöpfe des Prometheus.' It contains an overture, an 'Introduction,' and 16 numbers. The title of the first edition, an arrangement for the piano (Vienna, 1801, numbered in error op. 24), is 'Gli Uomini di Prometeo'; English edition, 'The men of Prometheus.' If Beyle—who under the name of Bombet wrote the famous letters on Haydn—may be trusted, the representation of Chaos from the 'Creation' was interpolated by Vigano into Beethoven's Ballet at Milan, to express 'the first dawn of sentiment in the mind of beauty' (whatever that may mean).[1]

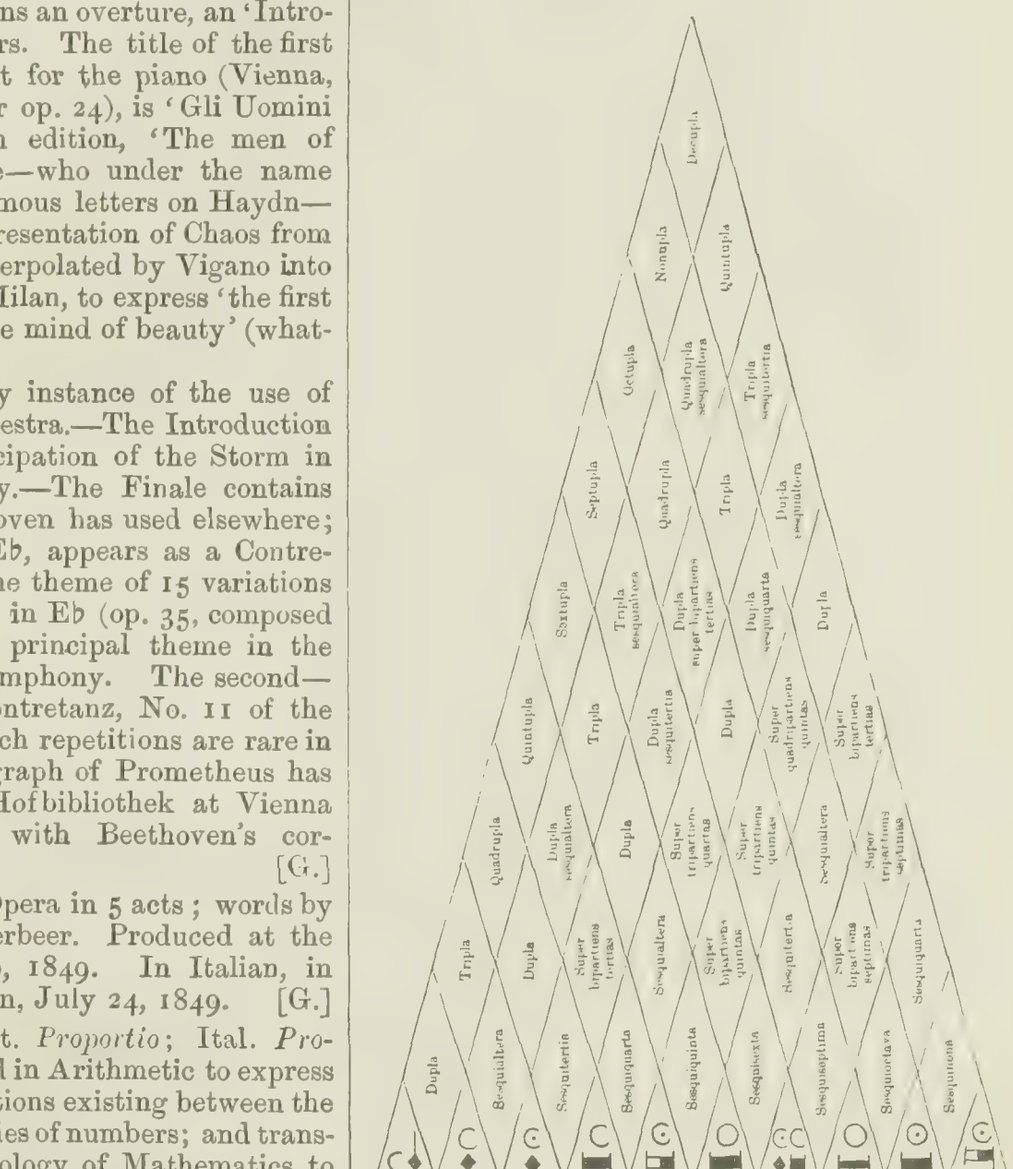
No. 5 is a very early instance of the use of the Harp with the Orchestra.—The Introduction contains a partial anticipation of the Storm in the Pastoral Symphony.—The Finale contains two tunes which Beethoven has used elsewhere; the first of these, in Eb, appears as a Contretanz, No. 7 of 12; as the theme of 15 variations and a fugue for the PF. in Eb (op. 35, composed in 1802); and as the principal theme in the Finale to the Eroica Symphony. The second—in G—appears as a Contretanz, No. 11 of the set first mentioned. Such repetitions are rare in Beethoven.—The autograph of Prometheus has disappeared, but the Hofbibliothek at Vienna possesses a transcript with Beethoven's corrections. [G.]

PROPHÈTE, LE. Opera in 5 acts; words by Scribe, music by Meyerbeer. Produced at the Opéra, Paris, April 16, 1849. In Italian, in 4 acts, at Covent Garden, July 24, 1849. [G.]

PROPORTION (Lat. *Proportio*; Ital. *Proporzione*). A term used in Arithmetic to express certain harmonious relations existing between the several elements of a series of numbers; and transferred from the terminology of Mathematics to that of Music, in which it plays a very prominent part. In Music, however, the word is not always employed in its strict mathematical sense: for, a true Proportion can only exist in the presence of three terms; in which point it differs from the Ratio, which is naturally expressed by two. Now, the so-called 'Proportions' of Musical Science are almost always expressible by two terms only, and should therefore be more correctly called Ratios; but we shall find it convenient to assume, that, in musical phraseology, the two words may be lawfully treated as synonymous—as, in fact, they actually have been treated, by almost all who have written on the subject, from Joannes Tinctor, who published the first Musical Dictionary, in the year 1474,[2] to the Theorists of the 18th and 19th centuries.

Of the three principal kinds of Proportion known to Mathematicians, two only—the Arithmetical and Geometrical species—are extensively used in Music: the former in connection with differences of Pitch and Rhythm; the latter, in the construction of the Time-table, the Scale of Organ Pipes, and other matters of importance.

Thomas Morley, in his 'Plaine and easie Introduction to Practicall Musicke' (London 1597),



1	2	3	4	5	6	7	8	9	10
2	4	6	8	10	12	14	16	18	20
3	6	9	12	15	18	21	24	27	30
4	8	12	16	20	24	28	32	36	40
5	10	15	20	25	30	35	40	45	50
6	12	18	24	30	36	42	48	54	60
7	14	21	28	35	42	49	56	63	70
8	16	24	32	40	48	56	64	72	80
9	18	27	36	45	54	63	72	81	90
10	20	30	40	50	60	70	80	90	100

gives a Table, which exhibits, at one view, all the different kinds of Proportion then in general use; thereby saving so much time and trouble, in the way of reference, that we have thought it well to

[1] Lettres sur Haydn, No. 18; May 31, 1809.

[2] 'PROPORTIO est duorum numerorum habitudo' (Joannis Tinctoris 'Terminorum Musicæ Diffinitorium.' Lit. P.)

reproduce his Diagram, before proceeding to the practical application of our subject.

To use this Table, (1) When the name of the Proportion is known, but not its constituents, find the name in the upper part of the Diagram; follow down the lines of the lozenge in which it is enclosed, as far as the first horizontal line of figures; and the two required numbers will be found under the points to which these diagonal lines lead. Thus, Tripla Sesquialtera lies near the left-hand side of the Diagram, about midway between the top and bottom; and the diagonal lines leading down from it conduct us to the numbers 2 and 7, which express the required Proportion in its lowest terms. (2) When the constituents of the Proportion are known, but not its name, find the two known numbers in the same horizontal line; follow the lines which enclose them, upwards, into the diagonal portion of the Diagram; and, at the apex of the triangle thus formed will be found the required name. Thus the lines leading from 2 and 8 conduct us to Quadrupla.

The uppermost of the horizontal lines comprises all the Proportions possible, between the series of numbers from 1 to 10 inclusive, reduced to their lowest terms. The subsequent lines give their multiples, as far as 100; and, as these multiples always bear the same names as their lowest representatives, the lines drawn from them lead always to the apex of the same triangle.

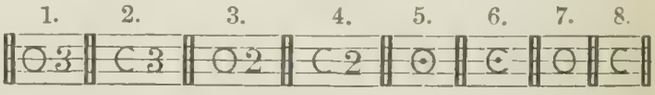
By means of the Proportions here indicated, the Theorist is enabled to define the difference of pitch between two given sounds with mathematical exactness. Thus, the Octave, sounded by the half of an Open String, is represented by the Proportion called Dupla; the Perfect Fifth, sounded by 2–3 of the String, by that called Sesquialtera; the Perfect Fourth, sounded by 3–4, by Sesquitertia. These Ratios are simple enough, and scarcely need a diagram for their elucidation; but, as we proceed to more complex Intervals, and especially to those of a dissonant character, the Proportions grow far more intricate, and Morley's Table becomes really valuable.

A certain number of these Proportions are also used for the purpose of defining differences of Rhythm; and, in Mediæval Music, the latter class of differences involves even greater complications than the former.

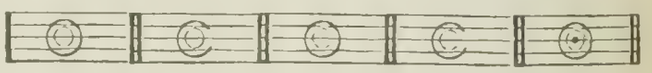
The nature of Mode, Time, and Prolation will be found fully explained under their own special headings; and the reader who has carefully studied these antient rhythmic systems will be quite prepared to appreciate the confusion which could scarcely fail to arise from their unrestrained commixture. [See Notation.] Time was, when this commixture was looked upon as the *cachet* of a refined and classical style. The early Flemish Composers delighted in it. Josquin constantly made one Voice sing in one kind of Rhythm, while another sang in another. Hobrecht, in his 'Missa Je ne demande,' uses no less than five different Time-signatures at the beginning of a single Stave—an expedient which became quite characteristic of the Music of the 15th and earlier years of the 16th centuries. It was chiefly for the sake of elucidating the mysteries of this style of writing that Morley gave his Table to the world; and, by way of making the matter clearer, he followed it up by a setting of 'Christes Crosse be my speed,' for Three Voices, containing examples of Dupla, Tripla, Quadrupla, Sesquialtera, Sesquiquarta, Quadrupla-Sesquiquarta, Quintupla, Sextupla, Septupla, Nonupla, Decupla, and Supertripartiens quartas, giving it to his pupil, Philomathes, with the encouraging direction—'Take this Song, peruse it, and sing it perfectly; and I doubt not but you may sing any reasonable hard wrote Song that may come to your sight.'

Nevertheless, Morley himself confesses that these curious combinations had fallen quite into disuse long before the close of the 16th century.

Ornithoparcus, writing in 1517,[1] mentions eight combinations of Proportion only, all of which have their analogues in modern Music, though, the Large and Long being no longer in use, they cannot all be conveniently expressed in modern Notation. (1) The Greater Mode Perfect, with Perfect Time; (2) the Greater Mode Imperfect, with Perfect Time; (3) the Lesser Mode Perfect, with Imperfect Time; (4) the Lesser Mode Imperfect, with Imperfect Time; (5) the Greater Prolation, with Perfect Time; (6) the Greater Prolation, with Imperfect Time; (7) Perfect Time, with the Lesser Prolation; (8) Imperfect Time, with the Lesser Prolation.



Adam de Fulda, Sebald Heyden, and Hermann Finck, use a different form of Signature; distinguishing the Perfect, or Imperfect Modes, by a large Circle, or Semicircle; Perfect, or Imperfect Time, by a smaller one, enclosed within it; and the Greater, or Lesser Prolation, by the presence, or absence, of a Point of Perfection in the centre of the whole; thus—



In his First Book of Masses, published in 1554, Palestrina has employed Perfect and Imperfect Time, and the Greater and Lesser Prolation, simultaneously, in highly complex Proportions, more especially in the 'Missa Virtute magna,' the second Osanna of which presents difficulties with which few modern Choirs could cope; while, in his learned 'Missa L'homme armé,' he has produced a rhythmic labyrinth which even Josquin might have envied. But, after the production of the 'Missa Papæ Marcelli,' in the year 1565, he confined himself almost exclusively to the use of Imperfect Time, with the Lesser Prolation, equivalent to our Alla Breve, with four Minims in the Measure; the Lesser Prolation, alone, answering to our Common Time, with four Crotchets in the Measure; Perfect Time, with the Lesser Prolation, containing three Semibreves

[1] Micrologus, lib. ii. cap. 5.

in the Measure; and the Greater Prolation, alone represented by our 3–2. A very little consideration will suffice to shew that all these combinations are reducible to simple Dupla, and Tripla.

Our modern Proportions are equally unpretentious, and far more clearly expressed; all Simple Times being either Duple, or Triple, with Duple subdivisions; and Compound Times, Duple, or Triple, with Triple subdivisions. Modern Composers sometimes intermix these different species of Rhythm, just as the Greater and Lesser Prolation were intermixed, in the Middle Ages; but, the simplicity of our Time-signatures deprives the process of almost all its complication. No one, for instance, finds any difficulty in reading the Third and Fourth Doubles in the last Movement of Handel's Fifth Suite (the 'Harmonious Blacksmith'), though one hand plays in Common Time, and the other in 24-16. Equally clear in its intention, and intelligible in the appearance it presents to the eye, is the celebrated Scene in 'Don Giovanni,' in which the First Orchestra plays a Minuet, in 3–4; the Second, a Gavotte, in 2–4; and the Third, a Valse, in 3–8; all blending together in one harmonious whole—a triumph of ingenious Proportion worthy of a Netherlander of the 15th century, which could only have been conceived by a Musician as remarkable for the depth of his learning as for the geniality of his style. Spohr has used the same expedient, with striking effect, in the Slow Movement of his Symphony 'Die Weihe der Töne'; and other still later Composers have adopted it, with very fair success, and with a very moderate degree of difficulty—for our Rhythmic Signs are too clear to admit the possibility of misapprehension. Our Time-table, too, is simplicity itself, though in strict Geometrical Proportion—the Breve being twice as long as the Semibreve, the Semibreve twice as long as the Minim, and so with the rest. We have, in fact, done all in our power to render the rudiments of the Art intelligible to the meanest capacity: and only in a very few cases—such as those which concern the 'Section of the Canon,' as demonstrated by Euclid, and other writers on the origin and constitution of the Scale; the regulation of Temperament; the Scale of Organ Pipes; and others of like nature—are we concerned with Proportions sufficiently intricate to demand the aid of the Mathematician for their elucidation. [W.S.R.]

PROPOSTA (Lat. *Dux*; Eng. Subject). A term applied to the Leading Part, in a Fugue, or Point of Imitation, in contradistinction to the Risposta, or Response (Eng. Answer; Lat. *Comes*). The Leading Part of a Canon is usually called the Guida, though the term Proposta is sometimes applied to that also. [W.S.R.]

PROPRIETAS, propriety (Germ. *Eigenheit*). A peculiarity attributed, by Mediæval writers, to those Ligatures in which the first note was sung as a Breve: the Breve being always understood to represent a complete Measure (Lat. *Tactus*; Old Eng. Stroke). Franco of Cologne describes Ligatures beginning with Breves, Longs, and Semibreves, as *Ligaturæ cum, sine,* and *cum opposita Proprietate,* respectively. [W.S.R.]

PROSE. [See Sequentia.]

PROSKE, Karl, editor of the celebrated collection of ancient church-music called Musica Divina, born Feb. 11, 1794, at Gröbing in Upper Silesia, where his father was a wealthy landowner. Having studied medicine he made the campaign of 1813–15 as an army surgeon, but being compelled to retire by his health, he took his degree as Doctor of Medicine at Halle, and settled as government physician at Oppeln in Upper Silesia. Here he suddenly became a religious enthusiast, a change to which his devotion to church music doubtless contributed. On April 11, 1826, he was ordained priest by Bishop Sailer at Ratisbon, where he became vicar-choral in 1827, and Canon and Capellmeister of the Cathedral in 1830. From this time, with the aid of his private fortune, he began his celebrated collection of church music, residing for long in Italy exploring the great MS. collections there, and scoring from the voice-parts many very beautiful, but hitherto unknown works, and publishing them in a cheap, accurate, and legible form as 'Musica Divina' [see vol. ii. p. 411]. Each volume is preceded by introductory remarks, biographical and bibliographical. Attention has been repeatedly called in this Dictionary to the merits of this collection. [See among others Mass; Improperia.] Proske died of angina pectoris, Dec. 20, 1861, bequeathing his collection to the episcopal library of Ratisbon, of which it forms one of the chief ornaments. [F.G.]

PROUT, Ebenezer, B.A., born at Oundle, Northamptonshire, March 1, 1835, graduated at London, 1854. He studied the pianoforte under Charles Salaman. In 1862 he gained the first prize of the Society of British Musicians for the best string quartet, and in 1865 their first prize for pianoforte quartet. From 1871 to 1874 he was editor of 'The Monthly Musical Record,' and since then has been successively music critic of 'The Academy' and 'The Athenæum.' He is conductor of the Borough of Hackney Choral Association, and Professor of harmony and composition at the Royal Academy of Music and the National Training School of Music. His compositions include String Quartet in E♭, op. 1; PF. Quartet in C, op. 2; PF. Quintet in G, op. 3; Concert for Organ and Orchestra, op. 5; Magnificat in C, op. 7; and Evening Service in E♭, op. 8, both with orchestra; 'Hereward,' dramatic cantata, op. 12 (produced at St. James's Hall, June 4, 1879); and two MS. symphonies in C major and G minor. [W.H.H.]

PRUDENT, Emile, born at Angoulême, April 3, 1817, never knew his parents, but was adopted by a piano-tuner, who taught him a little music. He entered the Paris Conservatoire at 10, and obtained the first piano prize in 1833, and the second harmony prize in 1834. He had no patrons to push him, and his want of education not being supplied by natural facility, he had a long struggle

with the stern realities of life, but by dint of patience and perseverance he overcame all obstacles. His first performance in public was at a concert with Thalberg, whose style he imitated, and the success of his fantasia on 'Lucia di Lammermoor' (op. 8) established him with the public. He then made constant excursions in France, and occasional trips abroad, but his home continued to be in Paris, and there he composed and produced his new pieces. His compositions, about 70 in number, include a trio for PF., violin, and cello; a concerto-symphonie 'Les trois Rêves' (op. 67); several brilliant and pleasing morceaux de genre, such as 'Les Bois,' and 'La Danse des Fées'; fantasias on opera-airs, or themes by classical composers; transcriptions with and without variations, cleverly calculated to display the virtuosity of a pianist; and finally 'Etudes de genre,' also intended to show off manual dexterity. His music is clear, melodious, and correct; pleasing the ear without straining the attention. Prudent is no fiery or original genius, but an artist with a real love for his instrument, and a thorough understanding of its resources, and a musician of taste and progress. From Thalberg to Mendelssohn is a long way to traverse, and Prudent was studying the latter composer with enthusiasm when he was carried off after 48 hours' illness, by diphtheria, on May 14, 1863. His kind and generous disposition caused him to be universally regretted. He was a good teacher, and formed several distinguished pupils, especially ladies; among these Mlle. Louise Murer, who took the first piano prize at the Conservatoire in 1854, was the best interpreter of his works. In England he was well known. He played a concerto in B♭ of his own composition at the Philharmonic, May 1, 1848; returned in 1852 and introduced his elegant morceau 'La Chasse,' which he repeated at the New Philharmonic Concert June 1, 1853. [G.C.]

PRUME, François Hubert, violinist, was born in 1816 at Stavelot near Liège. Having received his first instruction at Malmédy, he entered in 1827 the newly opened Conservatoire at Liège, and in 1830 that at Paris, where he studied for two years under Habeneck. Returning to Liège he was appointed professor at the Conservatoire, although only seventeen years of age. In 1839 he began to travel, and visited with much success Germany, Russia, and the Scandinavian countries. He died in 1849 at Stavelot. Prume was an elegant virtuoso, with most of the characteristic qualities of the modern Franco-Belgian school. He is chiefly remembered as the composer of 'La Melancholie' a sentimental *pièce de salon* which for a time attained an extraordinary popularity, without however possessing the artistic worth of the rest of Prume's compositions. [P.D.]

PRUMIER, Antoine, born in Paris July 2, 1794, learned the harp from his mother, and afterwards entered the Conservatoire, and obtained the second harmony prize in Catel's class in 1812. After this however he was compelled by military law to enter the Ecole polytechnique; but in 1815 he gave up mathematics, re-entered the Conservatoire, and finished his studies in counterpoint under Eler. He then became harpist in the orchestra of the Italiens, and, on the death of Nadermann in 1835, professor of the harp at the Conservatoire. In the same year he migrated to the Opéra Comique, but resigned his post in 1840 in favour of his son, the best of his pupils. Prumier composed and published about a hundred fantasias, rondeaux, and airs with variations for the harp—all well written but now antiquated. He received the Legion of Honour in 1845, and was vice-president of the Association des Artistes Musiciens for 17 years consecutively. He died from the rupture of an aneurism at a committee meeting of the Conservatoire, Jan. 21, 1868. He had retired on his pension the year before, and been succeeded by Labarre, at whose death (April 1870) the professorship devolved upon

Conrad Prumier, born in Paris, Jan. 5, 1820, and lauréat in 1838. Like his father he writes well for the instrument, and is considered a skilled performer and a musician of taste. [G.C.]

PSALTERY (*ψαλτήριον*; Old English *Sautry*; French *Psalterion*; Ital. *Salterio*; Ger. *Psalter*). A dulcimer, played with the fingers or a plectrum instead of by hammers. The French have adopted the Greek name without change. There exists a classic sculptured representation of the Muse Erato, holding a long ten-stringed lyre, with the name ΨΑΛΤΡΙΑΝ cut on its base. From this it has been inferred that the strings of this lyre were touched by the fingers without the usual plectrum of ivory or metal. Chaucer's 'sautrie' in the Miller's Tale[1] came direct from the East, perhaps imported by returning Crusaders, its kinship to the Persian and Arabic *santir* and *kanun* being unmistakable. The psaltery was the prototype of the spinet and harpsichord, particularly in the form which is described by Prætorius in his 'Organographia,' as the 'Istromento di porco,' so called from its likeness to a pig's head.

The illustration is drawn from a 15th-century painting by Filipino Lippi in the National Gallery, and represents a 'stromento di porco' strung vertically, a mode less usual than the horizontal stringing, but more like that of a harpsichord or grand piano. Notwithstanding the general use of keyed instruments in 1650 we read in the 'Musurgia' of Athanasius Kircher, that the psaltery played with a skilled hand stood second to no other instrument, and Mersenne, about the same date, praises its silvery tone in preference to that of any other, and its purity of intonation, so easily controlled by the fingers.

No 'Istromento di porco' being now known to exist, we have to look for its likeness in painted or sculptured representations. The earliest occurs in a 13th-century MS. in the library at Douai. It is there played without a plectrum. From

[1] 'And all above ther lay a gay sautrie
On which he made on nightes melodie,
So swetely, that all the chambre rong,
And *Angelus ad virginem* he song.'

the 14th century there remain frequent examples, notably at Florence, in the famous Organ Podium of Luca della Robbia, a cast of which is in the South Kensington Museum.

But other forms were admired. Exactly like an Arabic *kanun* is a psaltery painted A.D. 1348 by that loving delineator of musical instruments, Orcagna, himself a musician, in his 'Trionfo della Morte,' at Pisa. The strings of the instrument are in groups of three, each group, as in a grand piano, being tuned in unison to make one note. Sometimes there were groups of four, a not unfrequent stringing in the DULCIMER. There is a good coloured lithograph of Orcagna's fresco in 'Les Arts au Moyen Age,' by Paul Lacroix (Paris, 1874, p. 282); it is there called 'Le songe de la Vie.' A fine representation of such a psaltery, strung in threes, by Orcagna, will be found in our National Gallery (Catalogue No. 569). [A.J.H.]

PUCITTA, VINCENZO, was born at Rome, 1778, and brought up at the Pietà, at Naples, under Fenaroli and Sala. He wrote his first opera for Sinigaglia, near Ancona, and from that time till his death composed for the stage diligently. 'I due Prigionieri' (Rome 1801) was the first to make him widely known. He was, however, often away from Italy, first at Lisbon, where he brought out 'L'Andromacca,' and then in London, where he became for a time Director of the Music at the Opera.

His name first appears in 1809, when three of his operas were performed—'I Villeggiaturi bizarri,' 'La Caccia d'Enrico IV,' and 'Le quattro Nazioni.' In 1810 we find his 'La Vestale,' in 1811 'La tre Sultane,' in 1812 'La Ginevra di Scozia,' in 1813 'Boadicea,' and in 1814 'Aristodemo.' He then left the Opera and travelled with Madame Catalani; and when, in 1813, she took the direction of the Italian Opera at Paris, he became accompanyist, and three of his works were brought out there in 1815, 16 and 17. He then went to Rome, and remained in Italy till his death, at Milan, Dec. 20, 1861. Fétis gives a list of 23 of his operas, and says that his music shows great facility but no invention. Ten volumes of his songs, entitled 'Mille Melodie,' are published by Ricordi. [G.]

PUGET, LOISA, born at Paris about 1810; though an amateur, achieved an extraordinary popularity in the reign of Louis Philippe by her songs, composed to Gustave Lemoine's words. Among the best known of these were, 'A la grâce de Dieu,' 'Ave Maria,' 'Le Soleil de ma Bretagne,' 'Ta dot,' 'Mon pays,' 'Les rêves d'une jeune fille,' etc. Musically speaking they are inferior to those of Panseron, Labarre, or Masini; but the melodies were always so natural and so suited to the words, and the words themselves were so full of that good, *bourgeois* character, which at that time was all the fashion in France, that their vogue was immense. Encouraged by her success, Puget aspired to the theatre. She took lessons from Adolphe Adam, and on Oct. 1, 1836, produced at the Opera Comique a one-act piece, 'Le mauvais Œil,' which was sung to perfection by Ponchard and Mme. Damoreau. In 1842 she married Lemoine, and finding the popularity of her songs on the wane, had the tact to publish no more. She broke silence only once again with an operetta called 'La Veilleuse, ou les Nuits de Milady,' produced at the Gymnase, Sept. 27, 1869. Madame Lemoine has for some time resided at Pau, where she is still living (1881). [G.C.]

PUGNANI, GAETANO, celebrated violinist, was born at Turin (or according to another source at Canavese) in 1727. He must be considered as one of the best representatives of the Piedmontese School of violin-playing. Being a pupil first of Somis, who studied under Corelli, and afterwards of Tartini, he combined the prominent qualities of the style and technique of both these great masters. He was appointed first violin to the Sardinian court in 1752, and began to travel in 1754. He made lengthened stays at Paris and in London, where he was for a time leader of the opera band, produced an opera of his own (Burney, Hist. iv. 494), and published trios, quartets, quintets, and symphonies. In 1770 Burney found him at Turin, and there he remained as leader, conductor, teacher and composer, for the rest of his life. He died in 1803.

To Pugnani more than to any other master of the violin appears to be due the preservation of the pure grand style of Corelli, Tartini and Vivaldi, and its transmission to the next generation of violinists. Apart from being himself an excellent player he trained a large number of eminent violinists—such as Conforti, Bruni, Polledro and, above all, Viotti. He was also a prolific composer: he wrote a number of operas and ballets, which however appear not to have been very successful. Fétis gives the names of 9, and a list of his published instrumental compositions:—one violin-concerto (out of 9), 3 sets of violin-sonatas, duos, trios, quartets, quintets, and 12 symphonies for strings, oboes and horns. [P.D.]

PUPPO, GIUSEPPE, eminent violinist, was born at Lucca in 1749. He was a pupil of the Conservatorio at Naples, and when still very young gained considerable reputation in Italy as a virtuoso. He came to Paris in 1775; thence he went to Spain and Portugal, where he is reported to have amassed a fortune. After having stayed for some years in England he returned to Paris in 1784, and remained there till 1811, occupying the post of leader, first at the Théâtre de Monsieur, which was then under Viotti's direction, then at the Théâtre Feydeau, and finally conducting the band at the Théâtre Français. As he was an excellent accompanyist, he was much in request in the musical circles of the rich and noble, and might have secured for himself a competency if it had not been for his eccentricity and unsteadiness, which brought him into constant troubles. In 1811 he suddenly left Paris, abandoning his wife and children for ever. Arrived at Naples he was lucky enough to secure the leadership of the band at a theatre. He however did not stay long, but went to Lucca, thence to Florence, and finally found employment as teacher at a music school at Pontremoli. After two years he threw up this appointment and returned to Florence, was there found, utterly destitute, by Mr. Edward Taylor, Gresham Professor of Music, and by his generosity was placed in a hospice, where he died in 1827. Fétis gives interesting details of his adventurous life, and several of his *bon mots*. It was he who so happily described Boccherini as 'the wife of Haydn.' His published compositions are few and of no importance. [P. D.]

PURCELL. The name of a family of musicians in the 17th and 18th centuries, which included amongst its members the greatest and most original of English composers.

1. The name of 'Pursell,' presumably HENRY PURCELL the elder, is first found in Pepys's diary, under date Feb. 21, 1660, where he is styled 'Master of Musique.' Upon the re-establishment of the Chapel Royal (in 1660) Henry Purcell was appointed one of the Gentlemen. He was also Master of the Choristers of Westminster Abbey. On Dec. 21, 1663, he succeeded Signor Angelo as one of the King's Band of Music. He died Aug. 11, 1664. and was buried in the east cloister of Westminster Abbey, Aug. 13. There is a three-part song, 'Sweet tyranness, I now resign my heart,' in Playford's 'Musical Companion,' 1667, which is probably of his composition, although it is sometimes attributed to his more celebrated son. It was reprinted in Burney's History, iii. 486.

2. His eldest son, EDWARD, born 1653, was Gentleman Usher to Charles II, and afterwards entered the army and served with Sir George Rooke at the taking of Gibraltar, and the Prince of Hesse at the defence of it. Upon the death of Queen Anne he retired and resided in the house of the Earl of Abingdon, where he died June 20, 1717. He was buried in the chancel of the church of Wytham, near Oxford.

3. HENRY PURCELL, the second son of Henry Purcell the elder, is traditionally said to have been born in Old Pye Street, Westminster, in or about 1658. He lost his father before he was six years old,[1] and soon afterwards was admitted a chorister of the Chapel Royal under Capt. Henry Cooke, after whose death, in 1672, he continued under Pelham Humfrey. He is said to have composed anthems whilst yet a chorister, but there are now no means of verifying the fact, although it is highly probable. He may possibly have remained in the choir for a brief period after the appointment of Blow as successor to Humfrey as Master of the Children, but the probability is that, after quitting the choir on the breaking of his voice, he studied composition under Blow as a private pupil, and so justified the statement on Blow's monument that he was 'master to the famous Mr. H. Purcell.' In 1675, when only 17 years of age, Purcell was engaged by Josias Priest, a dancing-master connected with the theatres, who also kept a 'boarding school for young gentlewomen' in Leicester Fields, to compose an opera written by Nahum Tate, called 'Dido and Æneas,' for performance at his school. Purcell executed his task in a manner which would have added to the reputation of many an older musician. The opera is without spoken dialogue, the place of which is supplied by recitative; it contains some beautiful airs, and some spirited choruses, especially that beginning 'To the hills and the vales.' The work, although not performed on the public stage, acquired considerable popularity, as is evident from the number of manuscript copies in existence; but, with the exception of one song, printed in the 'Orpheus Britannicus,' and the rondo 'Fear no danger,' printed by Warren and others, it remained unpublished until 1840, when it was printed by the 'Musical Antiquarian Society.'[2] The production of 'Dido and Æneas' led to Purcell's introduction to the public theatre. In 1676 he was engaged to write music for Dryden's tragedy 'Aurenge-Zebe,' and for Shadwell's comedy 'Epsom Wells,' and part of the music for his tragedy 'The Libertine.' The latter contains the pleasing air 'Nymphs and Shepherds,' and the well-known chorus 'In these delightful pleasant groves.' In the same year a song by him appeared in the new edition of Book I. of Playford's publication, 'Choice Ayres, Songs and Dialogues.' In 1677 he furnished an overture, eight act and other tunes, and songs for Mrs. Behn's tragedy 'Abdelazor,' and composed an elegy on the death of Matthew Lock, printed in Book II. of the 'Choice Ayres,' etc., 1679. In 1678 he composed the overture and instrumental music and the masque in Shadwell's alteration of Shakspere's 'Timon of Athens,' representing the contest between Cupid and Bacchus for supremacy over mankind, and their

[1] His mother, Elisabeth, survived to witness the whole of her son's career, and died in August 1699.

[2] Priest removed his school in 1680 to Chelsea, where 'Dido and Æneas' was again performed, as appears from an undated printed copy of the words published in London. This copy contains a prologue for music which Purcell does not appear to have set. The piece was revived at the R.A.M. Concert-room, London, July 10, 1878, by Mr. Malcolm Lawson.

ultimate agreement to exercise a joint influence; a very beautiful and characteristic composition. He does not appear to have produced anything for the theatre in 1679, but several of his songs were published in that year in Playford's second Book just named; and an extant letter, dated Feb. 8, 1678-9, from his uncle Thomas, to the Rev. John Gostling, the celebrated bass singer, then at Canterbury, shows that he then produced something for the church; the writer telling Gostling that his son, Henry (as he affectionately called his nephew), was then composing and that the composition was likely to cause Gostling to be called to London. Gostling was appointed a gentleman extraordinary of the Chapel Royal Feb. 25, 1679, and a gentleman in ordinary soon afterwards. It would be very interesting to know which of Purcell's anthems was then produced, but at present there seems no clue. In 1680, however, he composed music for Lee's tragedy 'Theodosius,' and the overture and act tunes for D'Urfey's comedy 'The Virtuous Wife,' and produced the first of his numerous odes, viz. 'An Ode or Welcome Song for his Royal Highness [the Duke of York] on his return from Scotland,' and 'A Song to welcome home His Majesty from Windsor.' In the same year he obtained the appointment of organist of Westminster Abbey, and then gave up his connection with the theatre, which he did not renew for six years. In this interval it may be assumed that much of his church music was composed. In 1681 he composed another Ode or Welcome Song for the King, 'Swifter, Isis, swifter flow.' On July 14, 1682, he was appointed organist of the Chapel Royal in the place of Edward Lowe, deceased, but was not sworn in until Sept. 16 following. He composed an Ode or Welcome Song to the King on his return from Newmarket, Oct. 21,—'The summer's absence unconcerned we bear,'—and some songs for the inauguration of the Lord Mayor, Sir William Pritchard, Oct. 29. In 1683 Purcell came forward in a new capacity, viz. as a composer of instrumental chamber music, by the publication of 'Sonnatas of III parts, two Viollins and Basse to the Organ or Harpsichord,' with an engraved portrait of himself, at the age of 24, prefixed. These sonatas are 12 in number, and each comprises an adagio, a canzone (fugue), a slow movement, and an air; they are avowedly formed upon Italian models, as the composer in his preface says, 'For its author he has faithfully endeavoured a just imitation of the most famed Italian masters, principally to bring the seriousness and gravity of that sort of musick into vogue and reputation among our countrymen, whose humour 'tis time now should begin to loath the levity and balladry of our neighbours. The attempt he confesses to be bold and daring; their being pens and artists of more eminent abilities, much better qualified for the imployment than his or himself, which he well hopes these his weak endeavours will in due time provoke and enflame to a more accurate undertaking. He is not ashamed to own his unskilfulness in the Italian language, but that is the unhappiness of his education, which cannot justly be counted his fault; however he thinks he may warrantably affirm that he is not mistaken in the power of the Italian notes, or elegancy of their compositions.' In the same year he composed an Ode or Welcome Song for the King, 'Fly, bold Rebellion,' and in July an Ode to Prince George of Denmark on his marriage with the Princess, afterwards Queen, Anne,—'From hardy climes.' He likewise composed an Ode by Christopher Fishburn, 'Welcome to all the pleasures,' which was performed Nov. 22 at the annual celebration on St. Cecilia's Day, the score of which he published in the following year. He also composed another Ode, 'Raise, raise the voice,' and a Latin Ode or motet, 'Laudate Ceciliam,' in honour of St. Cecilia, both of which still remain in MS. In 1684 he composed an Ode or Welcome Song, by Thomas Flatman, 'on the King's return to Whitehall after his Summer's progress'—'From these serene and rapturous joys'—the last production of the kind he was to address to Charles. In 1685 he greeted the new king, James, with an Ode or Welcome Song, 'Why are all the Muses mute?' For the coronation of James and his queen on April 23 he produced two anthems, 'I was glad,' and 'My heart is inditing,' both remarkably fine compositions. He was employed in superintending the erection of an organ in the Abbey expressly for the coronation, and was paid—out of what was then termed the 'secret service money,' but was really the fund for defraying extraordinary royal expenses,—£34 12*s.* 0*d.* 'for so much money by him disbursed and craved for providing and setting up an organ in the Abbey church of Westm^r. for the solemnity of the coronation, and for the removing the same, and other services performed in his said Ma'ties chappell since the 25th of March, 1685, according to a bill signed by the Bishop of London.' In 1686 he returned to dramatic composition, and produced the music for Dryden's revived tragedy 'Tyrannic Love,' in which is the fine duet of the spirits, Nakar and Damilcar (or, as Purcell has it, Doridcar), 'Hark! my Doridcar, hark!' and the pleasing air, 'Ah! how sweet it is to love.' He also produced an Ode or Welcome Song for the King, 'Ye tuneful Muses.' In 1687 he composed another Ode of the same kind, 'Sound the trumpet, beat the drum,' in which is the duet for altos, 'Let Cesar and Urania live,' which continued so long in favour that succeeding composers of odes for royal birthdays were accustomed to introduce it into their own productions until after the middle of the 18th century. Later in the year Purcell wrote his anthem 'Blessed are they that fear the Lord,' for the thanksgiving for the queen's pregnancy, in January 1687-8. In 1688 he composed the songs for D'Urfey's comedy, 'A Fool's Preferment.' With one exception they all belong to the character of Lionel, a young man mad for love, and they express in the most admirable manner the varied emotions which agitate his mind—disdain, despondency, tender affection and wild fantastic delusion.

They were sung by William Mountford, the unfortunate actor who was murdered in the street by the ruffians Lord Mohun and Capt. Hill in revenge for his having frustrated their attempted forcible abduction of the celebrated actress Mrs. Bracegirdle, and who, we learn from Colley Cibber, 'sung a clear countertenor, and had a melodious warbling throat.' The music was published in 4to in the same year, and appended to the printed copy of the comedy. To this year also belongs a solo anthem for a bass voice with chorus, 'The Lord is king' (one of the very few of Purcell's church compositions of which the date of production is known), and a Welcome Song for the King, the last he wrote for James II. In 1689 he composed an Ode, 'Celestial Music,' which was 'performed at Mr. Maidwell's, a schoolmaster's, on the 5th of August,' and 'A Welcome Song at the Prince of Denmark's coming home.' He also composed for the annual gathering in London of the natives of the county of York the famous Ode in praise of that county and the deeds of its sons, particularly the part taken by them at the Revolution, which is commonly known as 'The Yorkshire Feast Song,' and which D'Urfey (the author of the words) justly calls 'one of the finest compositions he ever made.' It was performed at an expense of £100 at the County Feast held in Merchant Taylors' Hall, March 27, 1690. Many parts of it were printed in the 'Orpheus Britannicus'; it was printed entire by Goodison about 1788, and by the Purcell Society 90 years later, under the editorial care of Mr. W. H. Cummings. In this year Purcell became involved in a dispute with the Dean and Chapter of Westminster. He had received money from persons for admission into the organ-loft to view the coronation of William and Mary, considering the organ-loft as his, in right of his office; but the Dean and Chapter claimed the money as theirs, and called upon him to pay it over; and, upon his declining, went the length of making an order, dated April 18, 1689, that unless he paid over the money his place should be declared null and void, and his stipend detained by the Treasurer. It is presumed that the matter was in some way accommodated, as he retained his appointment until his death. In 1690 Purcell composed new music for Shadwell's version of 'The Tempest,' in which the advantageous result of his study of the great Italian masters is strikingly apparent. Smooth and easy flowing, yet nervous melodies, clearness and distinctness of form, and more varied accompaniment, are conspicuous. Two of the songs, 'Come unto these yellow sands,' and 'Full fathom five,' have retained uninterrupted possession of the stage from the time they were composed till this day, and much of the remainder of the music, especially that of the concluding masque, has only been laid aside because it is allied to verses not by Shakspere, and which the better judgment of our time has decreed shall no longer be permitted to supplant his poetry. In the same year Purcell produced the music for the 'alterations and additions after the manner of an opera' which Betterton had made to Beaumont and Fletcher's play, 'The Prophetess, or, The History of Dioclesian.' Here again the great advance made by the composer is visible. He calls into play larger orchestral resources than before; some of the movements are scored for two trumpets, two oboes, a tenor oboe, and a bassoon, beside the string quartet, and the wood wind instruments are occasionally made responsive to the trumpets and strings in a manner that was then new. The vocal music comprises some fine songs and bold choruses. Among the songs may be named 'What shall I do to show how much I love her?' (the air of which was long known from its adaptation to the words 'Virgins are like the fair flower in its lustre,' in 'The Beggar's Opera') and 'Sound, Fame, thy brazen trumpet,' with its bold and difficult obbligato trumpet accompaniment. Purcell published the score of this opera by subscription in 1691, with a dedication to the Duke of Somerset, in which he says, 'Musick and Poetry have ever been acknowledged sisters, which, walking hand in hand, support each other; As Poetry is the harmony of words so Musick is that of notes; and as Poetry is a rise above Prose and Oratory, so is Musick the exaltation of Poetry. Both of them may excel apart, but surely they are most excellent when they are joyn'd, because nothing is then wanting to either of their proportions; for thus they appear like wit and beauty in the same person. Poetry and Painting have arriv'd to perfection in our own country; Musick is yet but in its nonage, a forward child, which gives hope of what it may be hereafter in England when the masters of it shall find more encouragement. 'Tis now learning Italian, which is its best master, and studying a little of the French air, to give it somewhat more of gayety and fashion. Thus being further from the sun we are of later growth than our neighbour countries, and must be content to shake off our barbarity by degrees. The present age seems already disposed to be refin'd, and to distinguish between wild fancy and a just, numerous composition.' Here we see Purcell's modest estimate of the state of English musical art in his day, but we may see also that although he viewed his countrymen as standing only upon the threshold of the temple of music, he felt the strong conviction that it would be within their power to enter and explore its innermost recesses. The composer's desire to please his subscribers occasioned him to fix the subscription at so moderate a rate that it scarcely sufficed to meet the expense of the publication. He also wrote in 1690 the fine bass song, 'Thy genius, lo! from his sweet bed of rest,' for Lee's tragedy 'The Massacre in Paris,' and the overture, act-tunes and songs for Dryden's comedy 'Amphitryon.' Besides these he set D'Urfey's Ode for the queen's birthday, April 29, 'Arise, my Muse,'—an admirable composition—and an Ode for King William, 'Sound the trumpet.'

The next year witnessed the production of Purcell's dramatic *chef-d'œuvre*, 'King Arthur.' He had previously composed music for some of

Dryden's plays, but had had merely to set such verses as the poet had handed him. It is however apparent from Dryden's dedication of 'King Arthur' that in constructing that drama he had followed a different course, and had consulted Purcell as to where, when, and how music could be effectively introduced, and had acted upon his suggestions. He had supplied the composer, at his desire, with variety of measure, and disposed the scenes so as to afford striking contrasts. Purcell's music is a succession of beauties;—the sacrificial scene of the Pagan Saxons; the martial song of the Britons, 'Come if you dare'; the scene with the spirits, Philidel and Grimbald; the songs and dances of the shepherds; the admirably bold and original frost scene; the lovely duet of the Syrens in the enchanted forest, 'Two daughters of this aged stream,' and the songs of the other spirits; and the varied and well contrasted pieces in the concluding masque (including the beautiful melody 'Fairest isle, all isles excelling'), form a combination which no contemporary musician was able to equal, and which for long afterwards remained unrivalled. All contemporary testimony tells of the great success of 'King Arthur,' yet, with the exception of about a dozen songs which were included in the 'Orpheus Britannicus,' and those portions of the music which Arne retained in the version made in 1770, it remained unpublished until 1843, when it was printed by the Musical Antiquarian Society, four songs, however, having been lost in the interval. Purcell's other dramatic compositions in 1691 were the overture and act tunes for Elkanah Settle's tragedy 'Distressed Innocence,' and songs in the comedy 'The Gordian knot untyed,' and Southerne's comedy 'Sir Antony Love.' He also composed the Ode for the queen's birthday, 'Welcome, glorious morn.' In 1692 he composed the music for Howard and Dryden's 'Indian Queen,' in which are the recitative 'Ye twice ten hundred deities' (which Burney considered to be 'perhaps the best piece of recitative in our language'), with the air 'By the croaking of the toad,' and the beautiful little rondo 'I attempt from Love's sickness to fly.' The greater part of the songs in 'The Indian Queen' were printed in 1695 by May and Hudgebutt, who prefixed to their publication a curious letter to the composer informing him that as they had met with the score of his work they had printed it, lest others should put out imperfect copies, and craving his pardon for their presumption. The entire work was printed by Goodison. He also composed songs for Dryden's 'Indian Emperor' (a sequel to 'The Indian Queen') and 'Cleomenes,' Southerne's comedy 'The Wives' Excuse,' and D'Urfey's comedy 'The Marriage Hater match'd,' and the music in the third act of Dryden and Lee's tragedy 'Œdipus.' But perhaps the most important dramatic composition he produced this year was the opera of 'The Fairy Queen,' an anonymous adaptation of Shakspere's 'Midsummer Night's Dream' which was very well received by the public, although the great expense incurred for scenery, dresses, etc., rendered it but little productive to the managers. The composer published in the same year 'Some Select Songs as they are sung in The Fairy Queen,' 10 in number; 10 other pieces are in the 'Orpheus Britannicus,' and the instrumental music is in the 'Ayres for the Theatre'; the Sacred Harmonic Society possesses a MS. of nearly the whole of the fourth act, but the remainder of the choral portions and two or three more songs are irretrievably lost. The score was lost in or before 1700, in October of which year the patentees of the theatre offered a reward of £20 for the recovery of it or a copy of it. That they did not recover it may be inferred from the piece never having been revived. One of the songs which has been preserved, 'If love's a sweet passion,' long remained in favour: Gay wrote one of the songs in 'The Beggar's Opera' to the air. In the same year Purcell set Sir Charles Sedley's Ode for the queen's birthday, 'Love's Goddess sure was blind.' One of the airs in this Ode, 'May her blest example chase,' has for its bass the air of the old song 'Cold and raw'; the occasion of which was thus:—Queen Mary had one day sent for Arabella Hunt and Gostling to sing to her, with Purcell as accompanyist. After they had performed several fine compositions by Purcell and others, the queen asked Arabella Hunt to sing the ballad of 'Cold and raw.' Purcell, nettled at finding a common ballad preferred to his music, but seeing it pleased the queen, determined that she should hear it again when she least expected it, and adopted this ingenious method of effecting his object. He also set Brady's Ode 'Hail! great Cecilia,' which was performed at the annual celebration on St. Cecilia's day, Purcell himself singing the alto song ''Tis Nature's voice.' This Ode—one of the finest of its composer's works of that class—was printed by the Musical Antiquarian Society. In 1693 Purcell composed an overture and act-tunes for Congreve's comedy 'The Old Bachelor,' and songs for D'Urfey's comedy 'The Richmond Heiress,' Southerne's comedy 'The Maid's Last Prayer,' and Bancroft's tragedy 'Henry the Second.' He also set Tate's Ode for the queen's birthday, 'Celebrate this festival' (printed by Goodison), and his Ode in commemoration of the centenary of the foundation of Trinity College, Dublin, 'Great Parent, hail!' (also printed by Goodison), said to have been performed at Christ Church, Dublin, Jan. 9, 1693-4. Strange to say, Trinity College register does not contain any record of or allusion to the centenary celebration. In 1694 Purcell composed portions of the music for Parts I. and II. of D'Urfey's 'Don Quixote' (Part I. containing the duet 'Sing, all ye Muses,' and the fine bass song 'Let the dreadful engines'), an overture, act-tunes and songs for Congreve's comedy, 'The Double Dealer,' and songs for Crowne's comedy 'The Married Beau,' Southerne's tragedy 'The Fatal Marriage,' and Dryden's play 'Love triumphant.' He also composed the Ode for the queen's birthday, 'Come, come ye Sons of Art'; and, for the Cecilian celebration, his celebrated

'Te Deum and Jubilate in D,' with orchestral accompaniments—the first of the kind produced in this country. Queen Mary dying on Dec. 28 in this year, Purcell, immediately afterwards, composed for her funeral the passage from the Burial Service, 'Thou knowest, Lord, the secrets of our hearts,' in a manner so solemn, pathetic, and devout, that Croft, when setting the Burial Service, abstained from resetting the passage, and adopted Purcell's setting. Purcell also composed for the funeral an anthem, 'Blessed is the man.' Early in 1695 he composed two Elegies upon the queen's death, which were published with one by Dr. Blow. He composed an Ode for the birthday of the young Duke of Gloucester, son of the Princess Anne, July 24, 'Who can from joy refrain?' and also the music for Powell's adaptation of Beaumont and Fletcher's tragedy 'Bonduca,'[1] including the famous war-song 'Britons, strike home'; and songs for Scott's comedy 'The Mock Marriage,' Gould's tragedy 'The Rival Sisters,' Southerne's tragedy 'Oroonoko,' Ravenscroft's comedy 'The Canterbury Guests,' Beaumont and Fletcher's play 'The Knight of Malta,' and Part III. of D'Urfey's 'Don Quixote.' In the latter is contained 'the last Song that Mr. Purcell sett, it being in his sickness.' This was none other than the fine cantata 'From rosy bowers,' one of the greatest compositions he ever produced, and a most striking proof that, however the composer's frame might be enfeebled by disease, his mental powers remained vigorous and unimpaired to the last.

Purcell died at his house in Dean's Yard, Westminster, Nov. 21, 1695. On the day of his death he made his will, whereby he bequeathed the whole of his property to his 'loveing wife, Frances Purcell,' absolutely, and appointed her sole executrix. It was said that he contracted the disorder of which he died through his wife having purposely caused him to be kept waiting outside his own door because he did not return home until a late hour. But this seems inconsistent with the fact of his having made her his sole legatee, and with her expressions respecting him in the dedication of the 'Orpheus Britannicus.' Sir John Hawkins's conjecture that he died of a lingering, rather than an acute disease, probably consumption, is much more likely to be correct, and more in accordance with the recorded fact of Purcell's ability to continue to compose during his mortal sickness. He was buried Nov. 26 in the north aisle of Westminster Abbey, under the organ. A tablet to his memory, attached to a pillar, and placed there by his pupil, Lady Howard, wife of Sir Robert Howard, bears this inscription, attributed, but upon insufficient grounds, to Dryden—'Here lyes Henry Purcell, Esq.; who left this life, and is gone to that blessed place where only his harmony can be exceeded. Obiit 21mo die Novembris, Anno Ætatis suæ 37mo, Anno q: Domini, 1695.'[2] On a flat stone over his grave was inscribed the following epitaph:—

Plaudite, felices superi, tanto hospite, nostris
Præfuerat, vestris addite ille choris:
Invida nec vobis Purcellum terra reposcat,
Questa decus sêcli, deliciasque breves.
Tam cito decessisse, modo cui singula debet
Musa, prophana suos religiosa suos.
Vivit Io et vivat, dum vicina organa spirant,
Dumque colet numeris turba canora Deûm.[3]

This having long become totally effaced was, a few years ago, renewed in a more durable manner by a subscription originated by Mr. James Turle, the present organist of the Abbey. Purcell had six children, three of whom predeceased him, viz. John Baptist, baptized Aug. 9, 1682, buried Oct. 17, following; Thomas, buried Aug. 3, 1686; and Henry, baptized June 9, 1687, buried Sept. 23, following. His other children are mentioned hereafter. His widow survived him until Feb. 1706. She died at Richmond, Surrey, and was buried on Feb. 14, in the north aisle of Westminster Abbey, near her husband.

The compositions of Purcell not before mentioned, and irrespective of his sacred music, were 'Ten Sonatas in four parts,' published by his widow in 1697, the ninth of which, called, for its excellence, the Golden Sonata, is given in score in Hawkins's History (Novello's edit. 755); Lessons for the Harpsichord or Spinnet, published in 1696; numerous catches included in 'The Catch Club, or Merry Companions,' and other collections; and many single songs which are to be found in all the collections of songs of the period. In 1697 his widow published, under the title of 'A Collection of Ayres composed for the Theatre and upon other occasions,' the instrumental music in the plays of 'Abdelazor,' 'The Virtuous Wife,' 'The Indian Queen,' 'Dioclesian,' 'King Arthur,' 'Amphitryon,' 'The Gordian Knot unty'd,' 'Distressed Innocence,' 'The Fairy Queen,' 'The Old Bachelor,' 'The Married Beau,' 'The Double Dealer,' and 'Bonduca.' In 1698 she published, under the title of 'Orpheus Britannicus,' a collection of Purcell's songs for one, two, and three voices, chiefly selected from his odes and dramatic pieces, but including also several single songs, amongst them the famous 'Bess of Bedlam.' A second book was published in 1702. A second edition of the first book, with large additions and some omissions, appeared in 1706, and a second edition of the second book, with six additional songs, in 1711. A third edition of both books, now very rare, was issued in 1721. There is another composition, which is now pretty generally admitted to be the work of Purcell, viz. the music for the first act of Charles Davenant's tragedy 'Circe.' MS. scores are in the Fitzwilliam Museum at Cambridge, the Sacred Har-

1 This was printed by the Musical Antiquarian Society.

2 Other eminent composers have died about the same age as Purcell, *e. g.* Pergolesi, Mozart, Schubert, Mendelssohn, and Weber.

3 Which has been thus rendered in English:—

'Applaud so great a guest, celestial pow'rs,
Who now resides with you, but once was ours;
Yet let invidious earth no more reclaim
Her short-liv'd fav'rite and her chiefest fame;
Complaining that so prematurely died
Good-nature's pleasure and devotion's pride.
Died? no, he lives while yonder organs sound,
And sacred echoes to the choir rebound.'

monic Society's Library, and elsewhere. It was probably composed for some projected revival of the play, but, for reasons which cannot now be discovered, the completion of the work by the composition of music for the remainder of the piece was not effected. Purcell also made some valuable additions to the tract upon composition in the later editions of Playford's 'Introduction to the Skill of Musick.'

Purcell's sacred music consists of his church services and anthems, hymns, songs, duets, etc., and Latin psalms. His church music may be divided into two classes, viz. services and anthems, with orchestral accompaniments, and those with organ accompaniment only. The former, with two or three exceptions already mentioned, were composed for the Chapel Royal, the latter for Westminster Abbey. Many of the songs, duets, etc., and a few anthems were printed in the several editions of 'Harmonia Sacra,' 1688, 1693, 1714, etc., and several of the services and anthems in the collections of Boyce, Arnold, and Page. The noble collection edited by Vincent Novello (1829-1832), under the title of 'Purcell's Sacred Music,' includes the Te Deum and Jubilate for St. Cecilia's day, 3 services, 5 chants by different members of the Purcell family, a psalm-tune known as 'Burford,' 20 anthems with orchestral accompaniments, 32 anthems with organ accompaniment, 19 songs, some with choruses, 2 duets, a trio, 11 hymns for three and four voices, 2 Latin psalms, and 5 canons. MS. copies of 3 other anthems, a hymn, and 2 Latin motets, which Novello was unable to meet with, are now known to be in existence.

It will have been observed that Purcell essayed every species of composition. He wrote for the church, the theatre, and the chamber. His church music exhibits his great mastery of fugue, canon, imitation, and other scholastic devices, combined with fine harmony and expressive melody, and the introduction of novel and beautiful forms, enriching it whilst preserving its broad and solemn style. His secular music displays his imaginative faculty, his singular dramatic instinct and skill in marking character, his rare gift of invention, and great powers of expression. Although viewed by the light of our own day, his instrumental chamber compositions appear of an inferior order, they will yet, when compared with those of his predecessors and contemporaries, be found greatly in advance of his time. We see in him the improver of our cathedral music; the originator of English melody, as the term is now understood; the establisher of a form of English opera which was almost universally adopted for upwards of a century and a half; the introducer of a new and more effective employment of the orchestra in accompaniment; the man who excelled all others in his accurate, vigorous, and energetic setting of English words; and the most original and extraordinary musical genius that our country has produced. It is scarcely possible to estimate the loss to English art by the early death of Henry Purcell. Had his life been prolonged for him to have witnessed the introduction into England of the Italian opera and the early career in this country of Handel, what might not have been expected from him?

Several portraits of Purcell are extant; one, taken when a chapel boy, was formerly in Dulwich College; another, by Sir Godfrey Kneller (engraved for Novello's 'Purcell's Sacred Music'), was in the possession of the descendants of Joah Bates; a third was engraved as a frontispiece to the Sonatas, 1683. John Closterman painted two—one, now in the possession of the Royal Society of Musicians, and engraved in mezzotint by Zobel; the other engraved by White for the 'Orpheus Britannicus,' which we have here reproduced. Another, formerly in Dulwich College, and engraved by W. N. Gardiner, has now disappeared.

4. EDWARD, youngest, but only surviving, son of the great Henry Purcell, was baptized in Westminster Abbey, Sept. 6, 1689. He was therefore (like his father) only six years old when his father died. When sixteen years old he lost his mother, who by her nuncupative will stated that, 'according to her husband's desire, she had given her deare son good education, and she alsoe did give him all the Bookes of Musick in generall, the Organ, the double spinett, the single spinett, a silver tankard, a silver watch, two pairs of gold buttons, a hair ring, a mourning ring of Dr. Busby's, a Larum clock, Mr. Edward Purcell's picture, handsome furniture for a room, and he was to be maintained until provided for.' Embracing the profession of music, he became organist of St. Clement, Eastcheap. On July 8, 1726, he was appointed organist of St. Margaret's, Westminster. He died about the end of July or beginning of August, 1740. He left a son, HENRY, who was a chorister of the Chapel Royal, under Bernard Gates. On the death of his father he succeeded him as organist of

St. Clement, Eastcheap. He afterwards became organist of St. Edmund the King, Lombard Street, and of St. John, Hackney. He died about 1750. Hawkins says Edward Purcell was a good organist, but his son a very indifferent one.

5. FRANCES, eldest daughter of Henry Purcell, the composer, was baptized in Westminster Abbey May 30, 1688. In 1706 her mother appointed her her residuary legatee and her executrix, when she should reach the age of 18. She proved the will July 6, 1706. She married, shortly after her mother's death, Leonard Welsted, Gent., poet and dramatist, and died 1724. Her only daughter, FRANCES, born 1708, died unmarried 1726. Her younger sister, MARY PETERS, was baptized in Westminster Abbey, Dec. 10, 1693.[1] It is presumed that she survived her father, but predeceased her mother, as she is not named in the latter's will.

6. DANIEL, the youngest son of Henry Purcell the elder, born probably about 1660, was also a musician, but from whom he received instruction is unknown. In 1688 he was appointed organist of Magdalen College, Oxford. In 1693 he composed the music for Thomas Yalden's Ode on St. Cecilia's Day, which was probably performed at Oxford. In 1695 he resigned his appointment at Magdalen College, and came to London. In 1696 he composed songs for Mary Pix's tragedy 'Ibrahim XII.' and Cibber's comedy 'Love's Last Shift,' and the masque in the fifth act of 'The Indian Queen.' In 1697 he composed the music for Powell and Verbruggen's opera 'Brutus of Alba,' Settle's opera 'The New World in the Moon,' and the instrumental music for D'Urfey's opera 'Cynthia and Endymion.' In 1698 he composed the songs in Gildon's tragedy 'Phaeton, or, The Fatal Divorce,' an Ode for the Princess Anne's birthday, and Bishop's Ode on St. Cecilia's Day. In 1699 he joined with Jeremiah Clark and Richard Leveridge in furnishing the music for Motteux's opera 'The Island Princess,' and also set Addison's second Ode on St. Cecilia's Day for Oxford. In 1700 he set Oldmixon's opera 'The Grove,' and gained the third of the four prizes given for the composition of Congreve's masque 'The Judgment of Paris,' the others being awarded to John Weldon, John Eccles, and Godfrey Finger. In 1701 he wrote the instrumental music for Catherine Trotter's tragedy 'The Unhappy Penitent,' and in 1702 that for Farquhar's comedy 'The Inconstant.' In 1707 he composed an Ode for St. Cecilia's Day, which was performed at St. Mary Hall, Oxford. In 1713 he was appointed organist of St. Andrew, Holborn, but was displaced in Feb. 1717. He published 'The Psalmes set full for the Organ or Harpsicord, as they are plaid in Churches and Chappels in the maner given out, as also with their Interludes of great Variety'; a very singular illustration of the manner in which metrical psalms were then performed. Six anthems by him are in the choir books of Magdalen College, and songs in 'The Banquet of Musick,' 1689; 'Thesaurus Musicus' and 'Deliciæ Musicæ,' 1696; and 'Thesaurus Musicus,' circa 1750. He composed 'A Lamentation for the Death of Mr. Henry Purcell,' written by Tate, the words of which are prefixed to the 'Orpheus Britannicus.' He was also author of some sonatas for flute and bass and violin and bass. He died in 1718. He was held in great repute in his day as a punster.

7. KATHERINE, daughter of Henry Purcell the elder, was baptized in Westminster Abbey, March 13, 1662. She married in June 1691 the Rev. William Sale, of Sheldwich, Kent, and was her mother's administratrix, Sept. 7, 1699.

8. THOMAS, brother to Henry Purcell the elder, was appointed Gentleman of the Chapel Royal in 1660. In 1661 he was lay vicar of Westminster Abbey and copyist. On Aug. 8, 1662, he was appointed, jointly with Pelham Humfrey, Composer in Ordinary for the Violins to His Majesty, and on Nov. 29 following, 'Musician in Ordinary for the Lute and Voice in the room of Henry Lawes, deceased.' In 1672 he was, with Humfrey, made Master of the King's Band of Music. He died July 31, and was buried in the cloisters of Westminster Abbey, Aug. 2, 1682. He had probably been long before in ill-health, as on May 15, 1681, he granted a power of attorney to his son Matthew to receive his salary as Gentleman of the Chapel Royal. He was the composer of the well-known Burial Chant and other chants.[2] [W.H.H.]

PURCELL CLUB, THE, was constituted at a meeting held in August 1836: the first members were Messrs. Turle (conductor), King, Bellamy, Fitzwilliam, J. W. Hobbs, and E. Hawkins (secretary). The club was limited to twenty professional and twenty non-professional members, who met twice a year; on the second Thursday in February, when they dined together, and on the last Thursday in July, when they assembled in Westminster Abbey, at the morning service, by permission of the Dean, for the purpose of assisting in such Purcell music as might be selected for the occasion. On the evening of the same day the members again met to perform secular music composed by Purcell; the soprano parts were sung by the chorister-boys from Westminster Abbey, the Chapel Royal, and St. Paul's Cathedral, but ladies were admitted amongst the audience.

On Feb. 27, 1842, a special meeting was held, when Professor Taylor was elected President, and the dates of meeting were changed to Jan. 30 and the first Thursday in July. Interesting performances of many of Purcell's works were given year by year, and a book of words of 194 pages was privately printed for the use of the members, under the editorship of Professor Taylor. The Club was dissolved in 1863, and the valuable library, which had been acquired

1 One 'B. Peters' was one of the witnesses to Purcell's will; probably he was godfather to this girl.

2 I am indebted to Colonel Chester's Westminster Abbey Registers for much of the family history contained in the above article, and I gladly avail myself of this opportunity of acknowledging my obligations to that gentleman for the very kind and ready manner in which he has furnished me with much valuable information on many other occasions.

by gift and purchase, was deposited at Westminster Abbey, under the guardianship of the organists of Westminster Abbey and St. Paul's Cathedral. [W.H.C.]

PURCELL COMMEMORATION, THE, was held on Jan. 30, 1858, to celebrate the bicentenary of Purcell's birth: the members of the Purcell Club and a large number of professors of music and of eminent amateurs, anxious to do honour to the greatest of English musicians assembled in the evening at the Albion Tavern, Aldersgate Street, London, when, after a banquet, a selection of Purcell music was performed, and some interesting addresses were given by Professor Taylor, who presided. The programme consisted entirely of music composed by Purcell, and was as follows:—Grace, 'Gloria Patri'; anthems 'O give thanks,' 'O God, thou hast cast us out,' 'O sing unto the Lord'; song and chorus, 'Celebrate this festival'; a selection from 'King Arthur'; cantata, 'Cupid the slyest rogue alive'; song, 'Let the dreadful engines'; chorus, 'Soul of the world, inspired by thee.' [W.H.C.]

PURCELL SOCIETY, THE. Founded Feb. 21, 1876, 'for the purpose'—in the words of the prospectus—'of doing justice to the memory of Henry Purcell, firstly by the publication of his works, most of which exist only in MS., and secondly, by meeting for the study and performance of his various compositions.' The 'Permanent Committee' consists of the Rev. Sir F. A. G. Ouseley, Bart.; G. A. Macfarren; Sir Herbert S. Oakeley; Sir John Goss; Sir George Elvey; Joseph Barnby; Joseph Bennett; J. F. Bridge; W. Chappell; W. H. Cummings; J. W. Davison; E. J. Hopkins; John Hullah; Henry Leslie; A. H. Littleton, *Hon. Secretary*; Walter Macfarren; Julian Marshall; E. Prout; E. F. Rimbault; Henry Smart; John Stainer; Rev. J. Troutbeck; James Turle.—The prospectus, issued May 16, 1876, contains a list of Odes and Welcome Songs (28), and of Operas and Dramas (45), by Purcell; and an announcement that the first works published would be the Yorkshire Feast Song, and the masque in 'Timon of Athens,' both in full score. The Yorkshire Feast Song was issued on Oct. 14, 1878, edited, with a preface, by Mr. Cummings, and beautifully engraved and printed. 'Timon of Athens,' edited by the Rev. Sir F. A. G. Ouseley, with a preface by Mr. Julian Marshall, is now due. The subscription to the Society is 21*s.* a year for the publications, and 10*s.* 6*d.* extra for the music meetings. [G.]

PURFLING (Fr. *pourfiler*). The ornamental border with which the backs and bellies of stringed instruments are usually finished. It is the only remnant of the elaborate decoration with which stringed instruments were anciently covered. It usually consists of a slip of maple or sycamore glued between two slips of ebony. Some makers used whalebone, as more pliable. A groove is carefully cut all round the edges for its insertion, and the purfling is then let in. Next to cutting the scroll this is the most difficult operation in fiddle-making, as the purfling invariably breaks to pieces in the hands of the unskilled workman. The secret consists in getting it well bent to the required shape before letting it into the groove. In the works of the best makers the purfling is bold, even, solid, perfectly finished, and accurately joined in the angles. The prince of purflers was Stradivarius. Many old instruments have a painted border instead of structural purfling, and modern fiddles of the commonest class have often only a double line in ink or paint round the edges. Only a single strip of purfling is usually employed; but double purfling, which in general injures the tone without improving the looks of an instrument, is often found; and instruments may be seen with a second row of purfling by a different hand. The purfling is not merely ornamental, as the groove protects the body of the violin by checking fractures proceeding from the edge. In ornamental instruments the purfling is sometimes inlaid with mother of pearl. [E.J.P.]

PURITANI DI SCOZIA, I. Opera in 2 acts; words by Count Pepoli, music by Bellini. Written for Grisi, Rubini, Tamburini, and Lablache, and produced at the Théâtre Italien, Paris, Jan. 25, 1835. In London, at the King's Theatre, as 'I Puritani ed I Cavalieri,' May 21, 1835. [G.]

PURITAN'S DAUGHTER, THE. 'A grand romantic drama' in 3 acts; words by J. V. Bridgeman, music by Balfe. Produced at the English Opera House, Covent Garden, London, Nov. 30, 1861 (Pyne and Harrison). [G.]

PUTZLI. 'Prince Fitzli Putzli' was Beethoven's nickname for his friend Prince Lobkowitz. See Thayer's Beethoven, iii. 239. [G.]

PYE, Kellow John, well known in London musical circles; the son of a merchant; was born at Exeter, Feb. 9, 1812. His musical tendencies showed themselves early. He entered the Royal Academy of Music, London, in Feb. 1823, immediately after its foundation, and took the first pianoforte lesson ever given within its walls. This was under Cipriani Potter. He also studied harmony, counterpoint, and composition there, under Dr. Crotch, the Principal, and remained a pupil till 1829. He then returned to Exeter, and for some years enjoyed considerable local fame in the south-west of England. In 1834 he gained the Gresham medal for his full anthem 'Turn Thee again, O Lord' (Novello), which with other anthems of his are in use in the Cathedrals. In 1842 he took the degree of Mus. Bac. at Oxford. Soon after this he came to London, and though forsaking the profession of music for business, retained his connexion with the art by joining the direction of the R.A.M. where he succeeded Sir G. Clerk as chairman of the committee of management (1864-67). He is also a member of the Executive and Finance Committees of the Royal and National College of Music (President H.R.H. the Prince of Wales). His published works, besides those mentioned, comprise 'Stray Leaves,' 12 nos. (Lamborn Cock & Co.), 4 Full Anthems (Novello), 3 Short Full Anthems (Do.), Songs, etc. [G.]

PYNE, Louisa Fanny, daughter of George Pyne (alto singer, born 1790, died March 15, 1877), and niece of James Kendrick Pyne (tenor singer, died Sept. 23, 1857), was born in 1832. At a very early age she studied singing under Sir George Smart, and about 1842 appeared in public with her elder sister, Susan (afterwards Mrs. Galton), with great success. In 1847 the sisters performed in Paris. In Aug. 1849 Louisa made her first appearance on the stage at Boulogne as Amina in 'La Sonnambula.' On Oct. 1 following she commenced an engagement at the Princess's Theatre as Zerlina, in an English version of 'Don Juan.' Her first original part was Fanny in Macfarren's 'Charles the Second,' produced Oct. 27, 1849. On March 1850 she sang at the Philharmonic; was engaged the same year at Liverpool, and in 1851 at the Haymarket. On Aug. 14, 1851, she performed the Queen of Night in 'Il Flauto Magico' at the Royal Italian Opera. She also sang in oratorios and at concerts. In Aug. 1854 she embarked for America in company with her sister Susan, W. Harrison, and Borrani. She performed in the principal cities of the United States for three years, being received everywhere with the greatest favour. On her return to England she, in partnership with Harrison, formed a company for the performance of English operas, which they gave first at the Lyceum and afterwards at Drury Lane and Covent Garden Theatres, until 1862, when the partnership was dissolved. [See Harrison, William, vol. i. p. 692*b*]. Miss Pyne subsequently appeared at Her Majesty's Theatre. In 1868 she was married to Mr. Frank Bodda, the baritone singer. She has now retired from public life, and devotes herself to teaching. Her voice was a soprano of beautiful quality and great compass and flexibility; she sang with great taste and judgment, and excelled in the florid style, of which she was a perfect mistress. [W.H.H.]

PAPPENHEIM, Eugénie, a soprano singer who excited some attention in London for a couple of years. She is an Austrian by birth, and was first heard of at Mannheim, and then at Hamburg, where she was one of the opera troupe in 1872–75, and in 74 gave some 'Gastspiele' at Kroll's Theatre, Berlin, with great success, especially as Leonora (Fidelio). She next went to America as a member of a German company under Wachtel, and remained there till 1878, when on June 15 she made a successful début in London, at Her Majesty's Theatre, as Valentine in 'The Huguenots.' She followed this with a performance of Leonora in 'Fidelio,' and also appeared in the following seasons as Donna Anna, the Countess (Figaro), Leonora (Trovatore), Aïda, Reiza, Agatha, and Elsa (Lohengrin). Though not endowed with a voice of remarkable quality or compass, Madame Pappenheim is thoroughly good and careful both as a singer and an actress. Her parts are always studied with care and conscientiousness, and she is capable of considerable dramatic intensity. She is now a member of the German Theatre at Pesth. [A.C.]

PISCHEK, Johann Baptist, a fine baritone singer, born Oct. 14, 1814, at Melnick in Bohemia, made his début on the boards at the age of 21. In 1844 he was appointed Court-singer to the King of Wurtemberg at Stuttgart, an appointment which he retained until his retirement July 1, 1863. He entered on his duties May 1, 1844. At a later date he was also made 'Kammersänger.' Pischek travelled a great deal, and was known and liked in all the principal towns of North and South Germany, especially at Frankfort, where we find him singing, both on the stage in a variety of parts, and in concerts, year after year from 1840 to 1848. In England he was a very great favourite for several years. He made his first appearance here on May 1, 1845, at a concert of Madame Caradori Allan's; sang at the Philharmonic on the following Monday and thrice besides during the season there. He reappeared in this country in 1846, 47, and 49, and maintained his popularity in the concert-room, and in oratorio, singing in 49 the part of Elijah at the Birmingham festival with great energy, passion, and effect. On the stage of the German opera at Drury Lane during the same year his Don Juan was not so successful, his acting being thought exaggerated. He was heard again in 1853 at the New Philharmonic Concerts. He died at Stuttgart, Feb. 16, 1873.

In voice, enunciation, feeling, and style, Pischek was first-rate. His repertoire was large, embracing operas and pieces of Gluck, Mozart, Méhul, Beethoven, Spohr, Weber, Donizetti, Hérold, Lachner, Kreutzer, Lindpaintner. In his latter days one of his most favourite parts was Hassan in Benedict's 'Der Alte vom Berge' (Crusaders); others were Hans Heiling, Ashton (Lucia), and the Jäger, in the 'Nachtlager von Granada.' He also sang Mendelssohn's Elijah, as already mentioned. As an actor he was prone to exaggeration. But it was in his ballads, especially in Lindpaintner's 'Standard-bearer,' that he carried away his audience. His taste, as in Beethoven's 'Adelaide,' was by no means uniformly pure, but the charm of his voice and style always brought down the house. His voice was a fine rich bass, with a very pure falsetto of 3 or 4 notes, which he managed exquisitely. He does not seem to have attempted any of the songs of Schubert, Schumann, or Mendelssohn, which are now so well known. [A.C.]

POHLENZ, Christian August, born July 3, 1790, at Saalgast in Lower Lusatia. In 1829 we find him well established in Leipzig as a singing-master, a conductor of concerts, organist, director of the Singakademie and the Musikverein, etc. At the end of 1834 he resigned the post of Conductor of the Gewandhaus subscription

concerts, which he appears to have held for nine years, and in which he was succeeded by Mendelssohn in the following October. After the death of Weinlig, on March 6, 1842, and before the appointment of Hauptmann later in the same year, Pohlenz filled the office of Cantor at the St. Thomas's School. Indeed, in the then state of music at Leipzig, he seems to have been a person of consideration, which is confirmed by the fact of Mendelssohn's having chosen him as teacher of singing in the new Conservatorium there, in the prospectus of which his name appears, in the Allg. Musikalische Zeitung of Jan. 18, 1843. He was not however destined to take part in that good work, for he died of apoplexy at Leipzig on March 9, 1843, just three weeks before the operations were begun. He published Polonaises for the PF., but his best works are part-songs for equal voices, of which one or two good specimens are given in ORPHEUS. [See vol. ii. p. 613.] [G.]

Q.

QUADRILLE (German *Contretanz*), a dance executed by an equal number of couples drawn up in a square. The name (which is derived from the Italian *squadra*) was originally not solely applied to dances, but was used to denote a small company or squadron of horsemen, from 3 to 15 in number, magnificently mounted and caparisoned to take part in a tournament or carrousel. The name was next given to 4, 6, 8, or 12 dancers, dressed alike, who danced in one or more companies in the elaborate French ballets[1] of the 18th century. The introduction of 'contredanses' into the ballet, which first took place in the 5th act of Rousseau's 'Fêtes de Polymnie' (1745), and the consequent popularity of these dances, are the origin of the dance which, at first known as the 'Quadrille de Contredanses' was soon abbreviated into 'quadrille.' The quadrille was settled in its present shape at the beginning of the 19th century, and it has undergone but little change, save in the simplification of its steps. It was very popular in Paris during the Consulate and the first Empire, and after the fall of Napoleon was brought to England by Lady Jersey, who in 1815 danced it for the first time at Almack's[2] with Lady Harriet Butler, Lady Susan Ryde, Miss Montgomery, Count St. Aldegonde, Mr. Montgomery, Mr. Montague, and Mr. Standish. The English took it up with the same eagerness which they displayed with regard to the polka in 1845, and the caricatures of the period abound with amusing illustrations of the quadrille mania. It became popular in Berlin in 1821.

The quadrille consists of five distinct parts, which bear the name of the 'contredanses' to which they owe their origin. No. 1 is 'Le Pantalon,' the name of which is derived from a song which began as follows:

Le pantalon
De Madelon
N'a pas de fond,

and was adapted to the dance. The music consists of 32 bars in 6-8 time. No. 2 is 'L'Été,' the name of a very difficult and graceful 'contredanse' popular in the year 1800; it consists of 32 bars in 2-4 time. No. 3 is 'La Poule' (32 bars in 6-8 time) which dates from the year 1802. For No. 4 (32 bars in 2-4 time) two figures are danced, 'La Trénise,' named after the celebrated dancer Trenitz, and 'La Pastourelle,' perhaps a survival of the old 'Pastorale.' No. 5—'Finale'—consists of three parts, repeated four times. In all these figures (except the Finale, which sometimes ends with a coda) the dance begins at the 9th bar of the music, the first 8 bars being repeated at the end by way of conclusion. The music of quadrilles is scarcely ever original; operatic and popular tunes are strung together, and even the works of the great composers are sometimes made use of.[3] The quadrilles of Musard are almost the only exception; they may lay claim to some recognition as graceful original musical compositions. [W.B.S.]

QUANTITY. The duration of syllables, and therefore the varieties of metrical feet. This is fully explained under the head of METRE. [G.]

QUANTZ, JOHANN JOACHIM, celebrated flute-player and composer, born, according to his autobiography in Marpurg's 'Beiträge zur Aufnahme der Musik,' Jan. 30, 1697, at Oberscheden, a village between Göttingen and Münden. His father, a blacksmith, urged him on his death-bed (1707) to follow the same calling, but, in his own words, 'Providence, who disposes all for the best, soon pointed out a different path for my future.' From the age of 8 he had been in the habit of playing the double-bass with his elder brother at village fêtes, and judging from this that he had a talent for music, his uncle Justus Quantz, Stadtmusikus of Merseburg, offered to bring him up as a musician. He went to Merseburg in August 1708,[4] but his uncle did not long survive his father, and Quantz passed under the care of the new Stadtmusikus, Fleischhack, who had married his predecessor's daughter. For the next $5\frac{1}{2}$ years he studied various instruments,

[1] The Ballets were divided into 5 acts, each act into 3, 6, 9, or 12 'entrées,' and each 'entrée' was performed by one or more 'quadrilles' of dancers.

[2] See Captain Gronow's Reminiscences (1861).

[3] Some of our readers may recollect the clever 'Bologna Quadrilles' on themes from Rossini's 'Stabat Mater,' which were published shortly after the appearance of that work. The plates of these quadrilles were destroyed on the publishers learning the source from which the author had obtained the melodies.

[4] Not 1707, as Mendel states.

Kiesewetter being his master for the pianoforte. In Dec. 1713 he was released from his apprenticeship, and soon after became assistant, first to Knoll, Stadtmusikus of Radeberg, and then to Schalle of Pirna near Dresden. Here he studied Vivaldi's violin-concertos, and made the acquaintance of Heine, a musician in Dresden, with whom he went to live in March 1716. He now had opportunities of hearing great artists, such as Pisendel, Veracini, Sylvius Weiss, Richter and Buffardin, the flute-player. In 1717 he went, during his three months' leave, to Vienna, and studied counterpoint in the octave with Zerlenka, a pupil of Fux. In 1718 he entered the chapel of the King of Poland, which consisted of 12 players, and was stationed alternately in Warsaw and Dresden. His salary was 150 thalers, with free quarters in Warsaw, but finding no opportunity of distinguishing himself either on the oboe, the instrument for which he was engaged, or the violin, he took up the flute, studying it with Buffardin. In 1723 he went with Weiss to Prague, and the two played in Fux's opera 'Costanza e Fortezza' performed in honour of the coronation of Charles VI. Here also he heard Tartini. In 1724 Quantz accompanied Count Lagnasco to Italy, arriving in Rome on July 11, and going at once for lessons in counterpoint to Gasparini, whom he describes as a 'goodnatured and honourable man.' In 1725 he went on to Naples, and there made the acquaintance of Scarlatti, Hasse, Mancini, Leo, Feo, and other musicians of a similar stamp. In May 1726 we find him in Reggio and Parma, whence he travelled by Milan, Turin, Geneva, and Lyons to Paris, arriving on Aug. 15. In Paris—where his name was remembered[1] as 'Quouance'—he remained seven months, and occupied himself with contriving improvements in the flute, the most important being the addition of a second key, as described by himself in his 'Versuch einer Anweisung die Flöte zu spielen,' vol. iii. chap. 58 (Berlin, 1752). He was at length recalled to Dresden, but first visited London for three months. He arrived there on March 20, 1727, when Handel was at the very summit of his operatic career, with Faustina, Cuzzoni, Castrucci, Senesino, Attilio, and Tosi in his train. He returned to Dresden on July 23, 1727, and in the following March re-entered the chapel, and again devoted himself to the flute. During a visit to Berlin in 1728 the Crown Prince, afterwards Frederic the Great, was so charmed with his playing, that he determined to learn the flute, and in future Quantz went twice a year to give him instruction. In 1741 his pupil, having succeeded to the throne, made him liberal offers if he would settle in Berlin, which he did, remaining till his death on July 12, 1773. He was Kammermusicus and court-composer, with a salary of 2000 thalers, an additional payment for each composition, and 100 ducats for each flute which he supplied. His chief duties were to conduct the private concerts at the Palace, in which the king played the flute, and to compose pieces for his royal pupil. He left in MS. 300 concertos for one and two flutes—of which 277 are preserved in the Neue Palais at Potsdam—and 200 other pieces; flute solos, and dozens of trios and quatuors, of which 37 are to be found at Dresden. His printed works are three—'Sei Sonate' dedicated to Augustus III. of Poland, Dresden, 1734; 'Sei duetti,' Berlin, 1759; a method for the flute—'Versuch einer Anweisung die Flöte traversière zu spielen' dedicated to Frederick 'Könige *in* Preussen,' Berlin, 1752, 4to, with 24 copper-plates. This passed through three (or four) German editions, and was also published in French and Dutch. He left also a serenata, a few songs, music to 22 of Gellert's hymns, 'Neue Kirchenmelodien,' etc. (Berlin, 1760), and an autobiography (in Marpurg's Beiträgen). Three of the Melodien are given by von Winterfeld, 'Evang. Kircheng.' iii. 272. Besides the key which he added to the flute, he invented the sliding top for tuning the instrument. His playing, which was unusually correct for the imperfect instruments of the day, delighted not only Frederic, but Marpurg, a more fastidious critic. He married, not happily, in 1737; and died in easy circumstances and generally respected at Potsdam, July 12, 1773.

All details regarding him may be found in 'Leben und Werken,' etc., by his grandson Albert Quantz (Berlin, 1877). [F.G.]

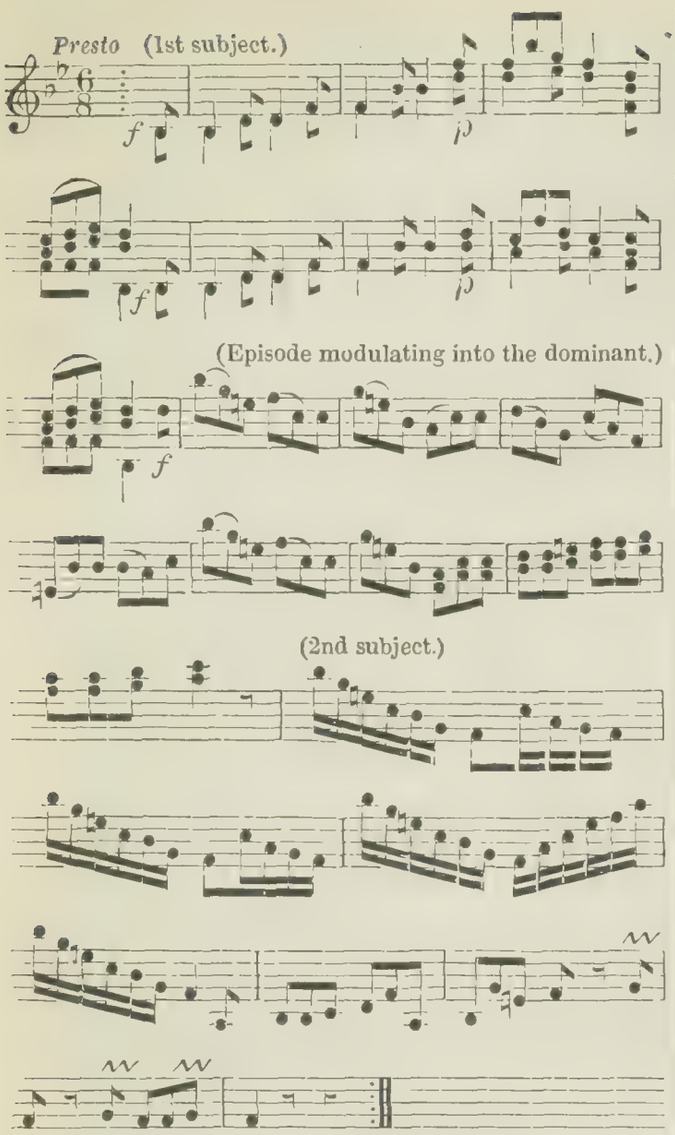
[1] In Boivin's Catalogue.

QUARLES, Charles, Mus. Bac., graduated at Cambridge in 1698. He was organist of Trinity College, Cambridge. He was appointed organist of York Minster, June 30, 1722; and died early in 1727. 'A Lesson' for the harpsichord by him was printed by Goodison about 1788. [W.H.H.]

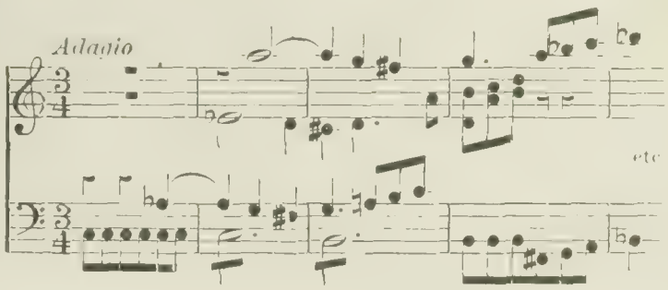
QUARTERLY MUSICAL MAGAZINE AND REVIEW, conducted by R. M. Bacon of Norwich. [See vol. i. 288*a*; vol. ii. 427*a*.] [G.]

QUARTET (Fr. *Quatuor*; Ital. *Quartetto*). A composition for four solo instruments or voices.

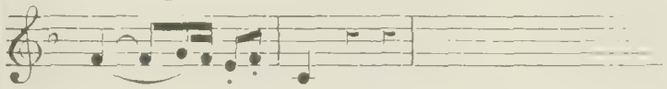
I. With regard to instrumental quartets the favourite combination has naturally been always that of 2 violins, viola, and cello, the chief representatives since the days of Monteverde of soprano, alto, tenor, and bass, in the orchestra: in fact, when 'quartet' only is spoken of, the 'string quartet' is generally understood; any other combination being more fully particularised; and it is to the string quartet we will turn our principal attention. The origin of the quartet was the invention of four-part harmony, but it was long before a composition for four instruments came to be regarded as a distinct and worthy means for the expression of musical ideas. Even the prolific J. S. Bach does not appear to have favoured this combination, though he wrote trios in plenty. With the symphony was born the string quartet as we now understand it—the symphony in miniature; and both were born of the same father, Haydn. Although 24 bars comprise all the first part of the first movement of Haydn's 1st Quartet, we see there the embryo which Beethoven developed to such gigantic proportions.

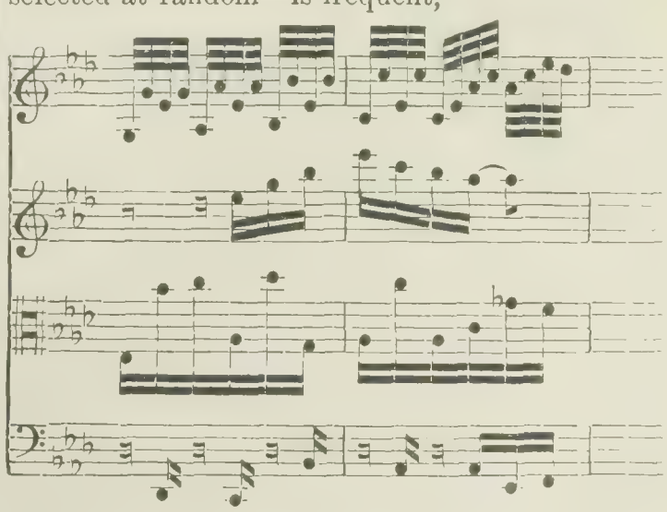


These first quartets of Haydn seem to us sadly feeble in the present day; there is not enough flesh to cover the skeleton, and the joints are terribly awkward; but there is the unmistakeable infant quartet, and certainly not more clumsy and unpromising than the human infant. The due proportions are all there too—in fact, there are 5 movements instead of 4, Haydn usually writing two minuets to these early works. In the course of his long life and incessant practice in symphonic composition, Haydn made vast progress, so that the later quartets (op. 71, etc.) begin to show, in the lower parts, some of the boldness which had before been only allowed to the 1st violin. 83 quartets of Haydn are catalogued and printed, while of the 93 of his contemporary Boccherini, scarcely one survives.

Mozart, with his splendid genius for polyphony as well as melody, at once opened up a new world. In the set of 6 dedicated to Haydn we notice, besides the development in form, the development of the idea, which it has only been given to Beethoven fully to carry out—the making each part of equal interest and importance. Theoretically, in a perfect quartet, whether vocal or instrumental, there should be no 'principal part.' The six quartets just spoken of were so far in advance of their time, as to be considered on all sides as 'hideous stuff.' In our time we find little that is startling in them, except perhaps the famous opening of No 6, which will always sound harsh from the false relations in the 2nd and 4th bars.

Mozart's 26 quartets all live, the 6 dedicated to Haydn, and the last 3 composed for the King of Prussia, being immortal.

Those writers whose quartets were simply the echo of Mozart's—such as Romberg, Onslow, Ries, and Fesca—made no advance in the treatment of the four instruments.

It is not our province here to speak of the growth of the symphonic form as exhibited in the string quartet, this subject having been already discussed under FORM, but rather to notice the extraordinary development of the art of part-writing, and the manner in which the most elaborate compositions have been constructed with such apparently inadequate materials. In these points the quartets of Beethoven so far eclipse all others that we might confine our attention exclusively to them. In the very first (op. 18, No. 1) the phrase

of the 1st movement is delivered so impartially to each of the four players, as though to see what each can make of it, that we feel them to be on an equality never before attained to. If the 1st violin has fine running passages, those of the 2nd violin and viola are not a whit inferior. Does the 1st violin sing a celestial adagio, the cello is not put off with mere bass notes to mark the time. All four participate equally in the merriment of the scherzo and the dash of the finale. This much strikes one in the earlier quartets, but later, when such writing as the following—selected at random—is frequent,



we find that we are no longer listening to four voices disposed so as to sound together harmoniously, but that we are being shown the outline,

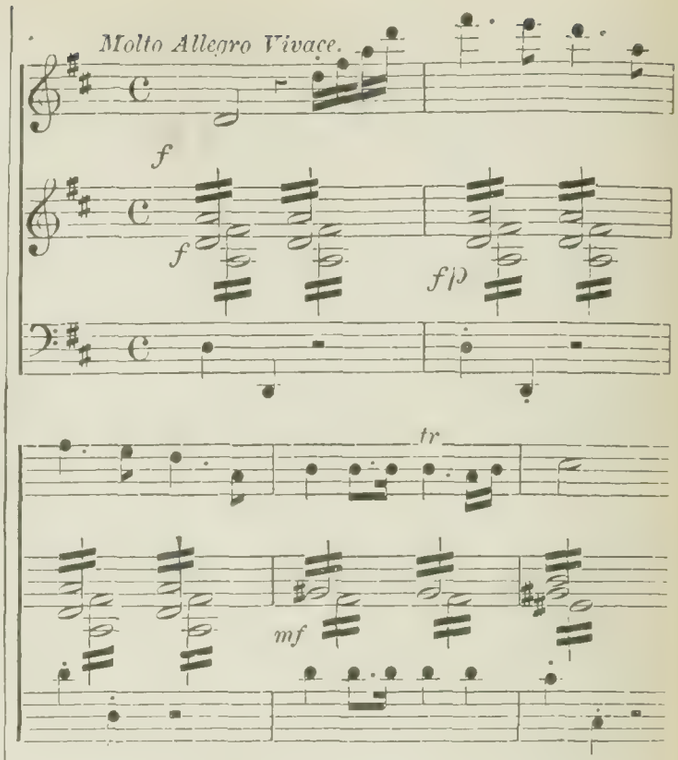
the faint pencil sketch, of works for whose actual presentation the most perfect earthly orchestra would be too intolerably coarse. The posthumous quartets are hardly to be regarded as pieces written for violins, but we are rather forced to imagine that in despair of finding colours delicate and true enough the artist has preferred to leave his conceptions as charcoal sketches. This fancy is borne out when we note how large a compass the four parts are constantly made to cover, a space of nearly five octaves sometimes being dashed over, with little care for the poorness and scratchiness of tone thus produced.

The 16 quartets of Beethoven are all constantly before the musical public, the last four naturally less frequently than the others.

There is a wide contrast between these stupendous works of genius and the polished and thoroughly legitimate workmanship of Schubert's quartets. Here we find everything done which ought to be done and nothing which ought not. They are indeed irreproachable models. One little point deserves notice here as illustrating the comparative strength of two great men: Beethoven gives frequent rests to one or two of the players, allowing the mind to fill in the lacking harmony, and thus producing a clearness, boldness and contrast which no other composer has attained; Schubert, on the other hand, makes all four parts work their hardest to hide that thinness of sound which is the drawback of the quartet.

Mention of Spohr's quartets might almost be omitted in spite of their large number and their great beauty. Technically they are no more advanced than those of Haydn, the interest lying too often in the top part. They also lose much through the peculiar mannerism of the composer's harmony, which so constantly occupies three of the parts in the performance of pedal notes, and portions of the chromatic scale.

Still more than Schubert does Mendelssohn seem to chafe at the insufficiency of four stringed instruments to express his ideas. Not only this, but he fails, through no fault of his own, in one point needful for successful quartet-writing. Beethoven and Schubert have shown us that the theoretically perfect string-quartet should have an almost equal amount of interest in each of the four parts; care should therefore be taken to make the merest accompaniment-figures in the middle parts of value and character. *Tremolos* and reiterated chords should be shunned, and indeed the very idea of *accompaniment* is barely admissible. The quartet, though differing from the symphony only in the absence of instrumental colouring and limitation of polyphony, is best fitted for the expression of ideas of a certain delicacy, refinement and complexity, anything like boldness being out of place, from the weakness of the body of tone produced. Now the chief characteristic of Mendelssohn's music is its broad and singing character, passage-writing is his weak point. Consequently, however good his quartets, one cannot but feel that they would sound better if scored for full orchestra. Take the opening of Op. 44, No. 1, for instance—



In the first place, this is not quartet-writing at all; there is a melody, a bass, and the rest is mere fill-up matter: in the second, we have here as thorough an orchestral theme as could be devised—the ear yearns for trumpets and drums in the fourth bar. A similar case occurs in the F minor Quartet (op. 80), and the expression 'symphony in disguise' has accordingly often been applied to these works. This is curious, because Mendelssohn has shown himself capable of expressing his ideas with small means in other departments. The 4-part songs for male voices, for instance, are absolutely perfect models for what such things ought to be. Schumann (op. 41) is the only writer who can be said to have followed in the wake of Beethoven with regard to using the quartet as a species of shorthand. All his three quartets have an intensity, a depth of soul, which, as with Beethoven, shrinks from plainer methods of expression.

Of the earnest band of followers in this school —Brahms (op. 51, 67), Bargiel, Rheinberger— all that can be said is that they *are* followers. If the quartet is yet capable of new treatment, the second Beethoven who is to show us fresh marvels has not yet come.

II. Quartets for strings and wind instruments are uncommon, but Mozart has one for oboe, violin, viola, and cello. Next to the string quartet ranks the pianoforte quartet, which, however, is built on quite a different principle: here the composition becomes either equivalent to an accompanied trio, or to a symphony in which the piano takes the place of the 'string quartet,' and the other instruments—usually violin, viola, and cello—the place of wind instruments. In any case the piano does quite half the work. Mozart has written two such quartets, Beethoven only one, besides three early compositions, Mendelssohn three, while Brahms (op. 23, 26, 60) and the modern composers have favoured this form of quartet still more.

III. Vocal quartets are so called whether accompanied by instruments or not. The 4-part songs of Mendelssohn have been mentioned. No modern oratorio is considered complete without its unaccompanied quartet, Spohr having set the fashion with his exquisite 'Blest are the departed' in the 'Last Judgment.' Modern opera is learning to dispense with concerted music, Richard Wagner having set the fashion. To enumerate the fine operatic quartets from 'Don Giovanni' to 'Faust,' would be useless. In light opera the 'Spinning-wheel' quartet in 'Marta' stands pre-eminent.

IV. The whole body of stringed instruments in the orchestra is often incorrectly spoken of as 'the Quartet,' from the fact that until the time of Beethoven the strings seldom played in other than four-part harmony. It is now the usual custom to write the parts for cello and double bass on separate staves, and in Germany these instruments are grouped apart, a practice which is decidedly unwise, seeing that the double bass requires the support of the cello to give the tone firmness, more especially the German four-stringed instrument, the tone of which is so wanting in body.

V. The term is also applied to the performers of a quartet, as well as to the composition itself. [F.C.]

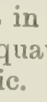
QUARTET, DOUBLE—for 4 violins, 2 violas, and 2 cellos. This variety of quartet should bear the same relation to an octet that a double chorus bears to an 8-part chorus; the parts being divided into two separate sets of four. Spohr's three Double Quartets (Op. 65, 77, 87) are probably the only specimens in print. [F.C.]

QUARTETT ASSOCIATION, THE. A society for the performance of chamber music, started in 1852 by Messrs. Sainton, Cooper, Hill, and Piatti, with such eminent artists as Sterndale Bennett, Mlle. Clauss, Mme. Pleyel, Miss Goddard, Pauer, Charles Halle, etc., at the pianoforte. They gave six concerts each season at Willis's Rooms, but ended with the third season, the time not having yet arrived for a sufficient support of chamber music by the London public. The programmes were selected with much freedom, embracing English composers—Bennett, Ellerton, Loder, Macfarren, Mellon, etc.; foreign musicians then but seldom heard—Schumann, Cherubini, Hummel, etc., and Beethoven's Posthumous Quartets. The pieces were analysed by Mr. Macfarren. [G.]

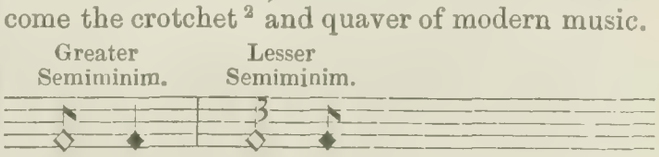
QUASI, as if—*i.e.* an approach to. 'Andante quasi allegretto' or 'Allegretto quasi vivace' means a little quicker than the one and not so quick as the other—answering to poco allegretto, or più tosto allegro. [G.]

QUATRE FILS AYMON, LES. An opéra comique; words by MM. Leuven and Brunswick, music by Balfe. Produced at the Opéra Comique, Paris, July 15, 1844, and at the Princess's Theatre, London, as 'The Castle of Aymon, or The Four Brothers,' in 3 acts, Nov. 20, 1844. [G.]

QUAVER (Ger. *Achtelnote*; Fr. *Croche*; Ital. *Croma*). A note which is half the length of a crotchet, and therefore the eighth part of a semibreve; hence the German name, which signifies 'eighth-note.' It is written thus , its Rest being represented by .

The idea of expressing the values of notes by diversity of form has been ascribed by certain writers to De Muris (about 1340), but this is undoubtedly an error, the origin of which is traced by both Hawkins (Hist. of Music) and Fétis (art. Muris) to a work entitled 'L'antica Musica ridotta alla moderna Prattica,' by Vicentino (1555), in which it is explicitly stated that De Muris invented *all* the notes, from the Large to the Semiquaver. It is however certain that the longer notes were in use nearly 300 years earlier, in the time of Franco of Cologne [NOTATION, vol. ii, p. 470], and it seems equally clear that the introduction of the shorter kinds is of later date than the time of De Muris. The fact appears to be that the invention of the shorter notes followed the demand created by the general progress of music, a demand which may fairly be supposed to have reached its limit in the quarter-demisemiquaver, or $\frac{1}{16}$ of a quaver,  occasionally met with in modern music.

The Quaver, originally called *Chroma* or *Fusa*, sometimes *Unca* (a hook), was probably invented some time during the 15th century, for Morley (1597) says that 'there were within these 200 years' (and therefore in 1400) 'but four[1] (notes) known or used of the musicians, those were the Long, Breve, Semibreve, and Minim'; and Thomas de Walsingham, in a MS. treatise written somewhat later (probably about 1440), and quoted by Hawkins, gives the same notes, and adds that 'of late a New character has been introduced, called a Crotchet, which would be of no use, would musicians remember that beyond the minim no subdivision ought to be made.' Franchinus Gafurius also, in his 'Practica Musicæ' (1496) quoting from Prosdocimus de Beldemandis, who flourished in the early part of the 15th century, describes the division of the minim into halves and quarters, called respectively the greater and lesser semiminim, and written in two ways, white and black (Ex. 1). The white forms of these notes soon fell into disuse, and the black ones have become the crotchet[2] and quaver of modern music.

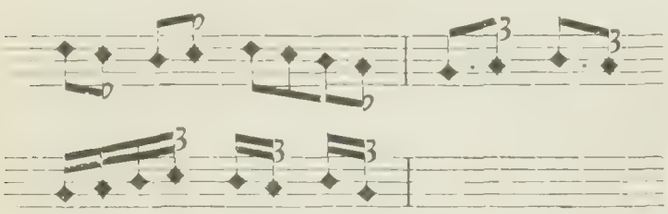


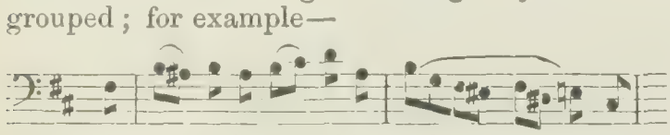
The subdivision of the quaver into semiquaver and demisemiquaver followed somewhat later. Gafurius, in the work quoted above, mentions a note $\frac{1}{8}$ of a minim in length, called by various names, and written either or , but the true

[1] There were really five, including the Large, which Morley calls the Double Long.

[2] It is worthy of notice that in the ancient manuscript by English authors known as the Waltham Holy Cross MS., a note is mentioned, called a 'simple,' which has the value of a crotchet, but is written *with a hooked stem* like a modern quaver. That a note half the value of a minim should at any period have been written with a hook may help to account for the modern name *crotchet*, which being clearly derived from the French *croc.* or *crochet*, a hook, is somewhat anomalous as applied to the note in its present form, which has no hook.

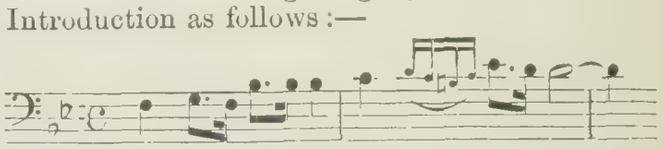
semiquaver or *semichroma*, the earliest form of which was , does not appear until later, while the demisemiquaver must have been a novelty as late as 1697, at least in this country, judging from the 13th edition of Playford's 'Introduction to the Skill of Musick,' in which, after describing it, the author goes on to say 'but the Printer having none of that character by him, I was obliged to omit it.'

When two or more quavers (or shorter notes) occur consecutively, they are usually grouped together by omitting the hooks and drawing a thick stroke across their stems, thus . The credit of having invented this great improvement in notation is due, according to Hawkins, to John Playford, whose example in this matter was soon followed by the Dutch, and afterwards by the French and Germans. In Playford's 'Introduction etc.' the notes are described as 'Tyed together by a long stroke on the Top of their Tails,' and it is curious that in the example he gives (Ex. 2)the characteristic hook of the quaver or semiquaver is allowed to appear at the end of each group.

As late as the 13th edition, however (1697), the examples throughout Playford's book, with the single exception of the one just quoted, are printed with separate quavers and semiquavers, and it is not until the 15th edition (1703) which is announced as 'Corrected, and done on the New Ty'd-Note,' that the notes are grouped as in modern music.

In vocal music, notes which have to be sung to separate syllables are written detached, while those which are sung to a single syllable are grouped; for example—

[F.T.]

QUEISSER, Carl Traugott, a great trombone player, was born of poor parents at Döben, near Leipzig, Jan. 11, 1800. His turn for music showed itself early, and he soon mastered all the ordinary orchestral instruments. He ultimately confined himself to the viola, and to the trombone, which he may really be said to have created, since, for instance, the solo in the *Tuba mirum* of Mozart's Requiem was before his time usually played on a Bassoon. In 1817 he was appointed to play violin and trombone in the town orchestra, and by 1830 had worked his way into the other orchestras of Leipzig, including that of the Gewandhaus. He played the viola in Matthäi's well-known quartet for many years; was one of the founders of the Leipzig 'Euterpe,' and led its orchestra for a long time; and in short was one of the most prominent musical figures in Leipzig during its very best period.

As a solo trombone-player he appeared frequently in the Gewandhaus Concerts, with concertos, concertinos, fantasias and variations, many of them composed expressly for him by C. G. Müller, F. David, Meyer, Kummer, and others; and the reports of these appearances rarely mention him without some term of pride or endearment. 'For fulness, purity and power of tone, lightness of lip, and extraordinary facility in passages,' says his biographer,[1] 'he surpassed all the trombone-players of Germany.' There was a Leipzig story to the effect that at the first rehearsal of the Lobgesang, Queisser led off the Introduction as follows:—



to Mendelssohn's infinite amusement. *Se non e vero, e ben trovato.*

Queisser was well-known throughout Germany, but appears never to have left his native country. He died at Leipzig June 12, 1846. [G.]

QUICK-STEP (Fr. *Pas redoublé*; Ger. *Geschwind Marsch*) is the English name for the music of the Quick march in the army, a march in which 116 steps of 30 inches go to the minute. (See Boosé's Journal of Marches, Quicksteps, Dances, etc.) It may be well to mention that in the Slow march there are 75 steps of 30 inches, and in the 'Double' 165 of 33 inches. [See March, vol. ii. p. 212.] [G.]

QUILISMA. An antient form of Neuma, representing a kind of Shake. [See Notation, p. 468*a*.] [W.S.R.]

QUINAULT, Philippe, eminent French dramatist, born in Paris 1635, died Nov. 26, 1688, may be considered the creator of a new branch of the drama, the lyric tragedy. The numerous operas which he wrote for Lully long served as models to other French dramatic authors, and are still worthy of notice for their literary merit, and the smoothness and melody of the versification. [G.C.]

QUINTA FALSA (False Fifth). The forbidden Interval, between Mi, in the Hexachordon durum, and Fa, in the Hexachordon naturale—the Diminished Fifth of modern Music. [See Mi contra Fa.] [W.S.R.]

QUINTET (Fr. *Quintuor*; Ital. *Quintetto*). A composition for five instruments or voices with or without accompaniment.

I. Quintets for strings have been far less written than quartets, owing to the greater complexity demanded in the polyphony. Boccherini, however, published 125, of which 12 only were written for 2 violins, 2 violas, and 1 cello, the others having 2 cellos and 1 viola. The former is the more usual choice of instruments, probably because the lower parts are apt to be too heavy sounding with two cellos, owing to the greater body of

[1] Allg. musikalische Zeitung, July 8, 1846.

tone in this instrument. Schubert's noble Quintet in C (op. 163), is for 2 cellos, but the first cello is used constantly in its upper octave, soaring above the viola. Onslow's—34 in number—are for a double bass and cello.

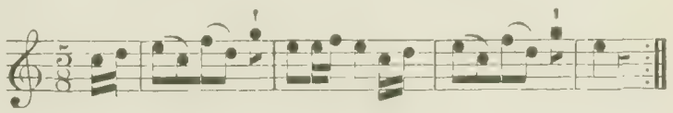
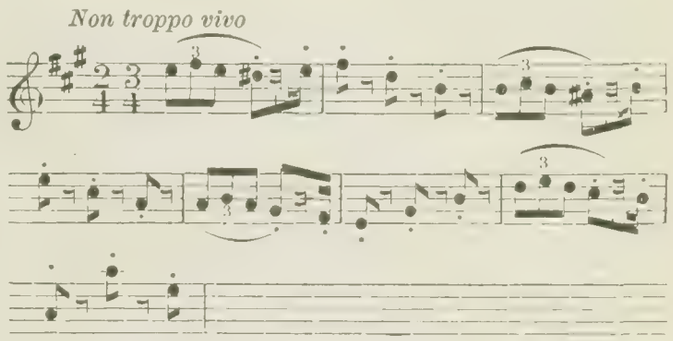
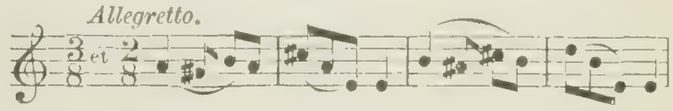
Beethoven's two Quintets, in E♭ and C, belong to his earlier periods, and have therefore none of the extraordinary features of the later quartets. Mendelssohn's Quintet in B♭ (op. 87), is so orchestral as to seem almost a symphony in disguise, but that in A (op. 18) is an exquisite specimen of what a string quintet should be.

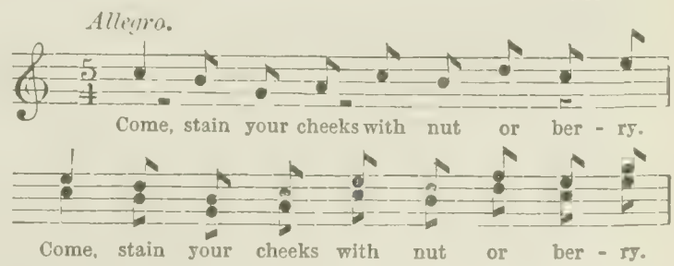
Many other combinations of five instruments have found favour with musicians, mostly including a pianoforte. Thus there is Mozart's Quintet in E♭ for oboe, clarinet, horn, bassoon, and piano—which the composer esteemed the best thing he ever wrote,—the beautiful one for clarinet and strings, and another for the piquant combination of flute, oboe, viola, cello, and musical glasses. Perhaps the most effective association is that of piano, violin, viola, cello, and double bass, as in Schubert's well-known 'Trout' Quintet (op. 114). Beethoven's Quintet for piano and wind instruments (op. 16), in E♭, is a noble representative of a very small class. Hummel has also written a well-known one.

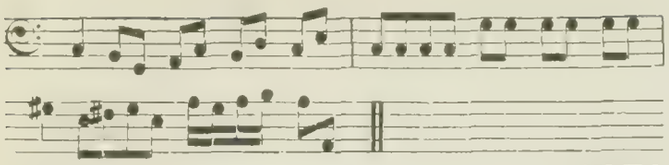
II. In vocal music none who have ever heard it can forget the admirable quintet (for 2 soprani, contralto, tenor, and bass) which forms the finale to Act 1 of Spohr's 'Azor and Zemira.' In modern opera two most striking specimens occur in Goetz's 'Widerspänstige Zähmung,' and Wagner's 'Meistersinger.' Five-part harmony has a peculiarly rich effect, and deserves to be more practised than it is, especially in oratorio chorus. It is, however, by no means easy to write naturally. [F.C.]

QUINTOYER (Old Eng. Quinible). To sing in Fifths—a French verb, in frequent use among extempore Organizers during the Middle Ages. [See ORGANUM, PART-WRITING.] [W.S.R.]

QUINTUS (the Fifth). The Fifth Part in a composition for five Voices: called also Pars quinta and Quincuplum. In Music of the 15th and 16th centuries, the Fifth Part always corresponded exactly, in compass, with one of the other four; it would, therefore, have been impossible to describe it as First or Second Cantus, Altus, Tenor, or Bassus. [W.S.R.]

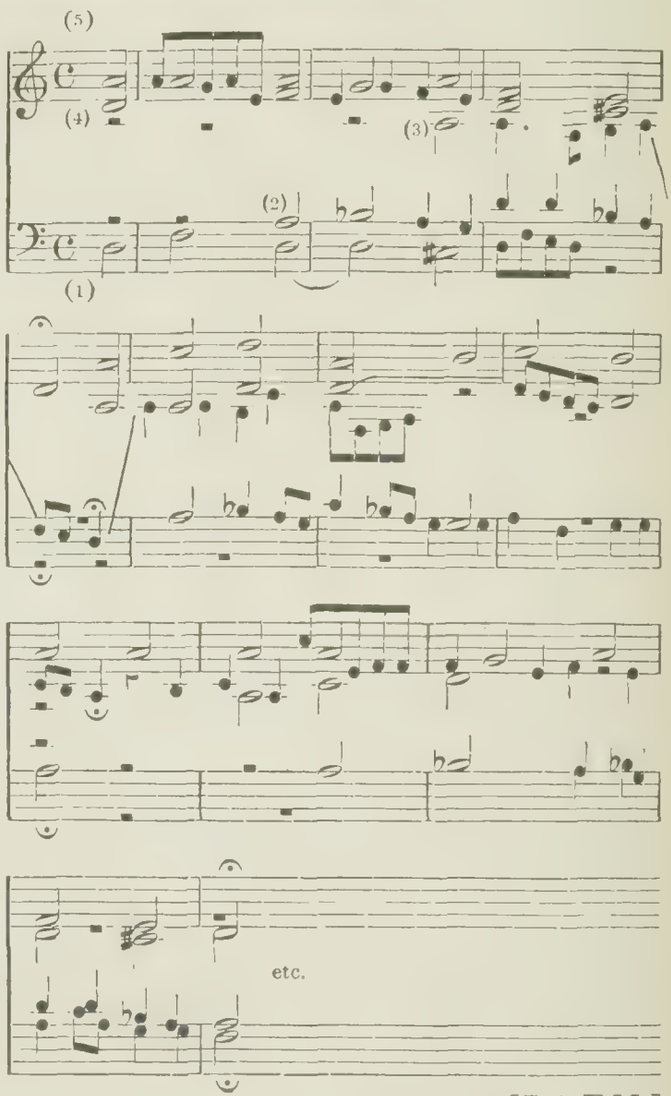
QUINTUPLE TIME. The rhythm of five beats in a bar. As a rule, quintuple time has two accents, one on the first beat of the bar, and the other on either the third or fourth, the bar being thus divided into two unequal parts. On this account it can scarcely be considered a distinct species of rhythm, but rather a compound of two ordinary kinds, duple and triple, employed alternately. Although of little practical value, quintuple time produces an effect sufficiently characteristic and interesting to have induced various composers to make experiments therein, the earliest attempt of any importance being probably an air to the words 'Se la sorte mi condanna' in the opera of 'Ariadne' by Adolfati, written in 1750, and it is also met in some of the national airs of Spain, Greece, Germany, etc. Thus Reicha, in a note to No. 20 of his set of 36 fugues (each of which embodies some curious experiment in either tonality or rhythm), states that in a certain district of the Lower Rhine, named Kochersberg, the airs of most of the dances have a well-marked rhythm of five beats, and he gives as an example the following waltz—

In the above example the second accent falls on the third beat, the rhythm being that of 2–8 followed by 3–8, and the same order is observed in a very charming movement by Hiller, from the Trio op. 64, in which the quintuple rhythm is expressed by alternate bars of 2–4 and 3–4, as follows—

In Reicha's fugue above referred to, the reverse is the case, the fourth beat receiving the accent, as is shown by the composer's own time-signature, as well as by his explicit directions as to performance. The following is the subject :—

Other instances of quintuple rhythm are to be found in a Trio for strings by K. J. Bischoff, for which a prize was awarded by the Deutsche Tonhalle in 1853, in Chopin's Sonata in C minor, op. 4, in Hiller's 'Rhythmische Studien' op. 52, etc.; but perhaps the most characteristic example occurs in the 'Gypsies' Glee,' by W. Reeve (1796), the last movement of which runs as follows.



This may fairly be considered an example of genuine quintuple rhythm, for instead of the usual division of the bar into two parts, such as might be expressed by alternate bars of 3–4 and 2–4, or 2–4 and 3–4, there are five distinct beats in every bar, each consisting of an accent and a non-accent. This freedom from the ordinary alternation of two and three is well expressed by the grouping of the accompaniment, which varies throughout the movement, after the manner shown in the following extract :—

[F.T.]

QUIRE. Another mode of spelling CHOIR. [G.]

QUODLIBET (Lat. 'What you please'), also called QUOTLIBET ('As many as you please'), and in Italian MESSANZA or MISTICHANZA ('A mixture'). This was a kind of musical joke in the 16th and early part of the 17th centuries, the fun of which consisted in the extempore juxtaposition of different melodies, whether sacred or secular, which were incongruous either in their musical character, or in the words with which they were associated; sometimes, however, the words were the same in all parts, but were sung in snatches and scraps, as in the quodlibets of Melchior Franck. (See Prætorius, Syntagma Musicum, tom. iii. cap. v.) There were two ways of performing this: one was to string the melodies together simply and without any attempt at connecting them by passages such as those found in modern 'fantasias'; the other, the more elaborate method, consisted in singing or playing the melodies simultaneously, the only modifications allowed being those of time. The effect of this, unless only very skilful musicians engaged in it, must have been very like what we now call a 'Dutch chorus.' This pastime was a favourite one with the Bachs, at whose annual family gatherings the singing of quodlibets was a great feature. (See Spitta, 'J. S. Bach,' i. 152, ii. 654.) Sebastian Bach himself has left us one delightful example of a written-down quodlibet, at the end of the '30 variations' in G major, for a detailed analysis of which see Spitta, ii. 654. The two tunes used in it are 'Ich bin so lang bei dir nicht gewest,' and 'Kraut und Rüben, Haben mich vertrieben.' One of the best modern examples, although only two themes are used, is in Reinecke's variations for two pianos on a gavotte of Gluck's, where, in the last variation, he brings in simultaneously with the gavotte the well-known musette of Bach which occurs in the third 'English' suite. A good instance, and one in which the extempore character is retained, is the singing of the three tunes 'Polly Hopkins,' 'Buy a broom,' and 'The Merry Swiss Boy,' together, which is sometimes done for a joke. A very interesting specimen of a 16th-century quodlibet by Johann Göldel, consisting of five chorale-tunes—viz. (1) 'Erhalt uns, Herr bei deinem Wort,' (2) 'Ach Gott, vom Himmel,' (3) 'Vater unser im Himmelreich,' (4) 'Wir glauben all,' (5) 'Durch Adam's Fall'—is given as an appendix to Hilgenfeldt's Life of Bach. We quote a few bars as an example of the ingenuity with which the five melodies are brought together:—



[J.A.F.M.]

R.

RAAFF, ANTON, one of the most distinguished tenors of his day; born 1714 in the village of Holzem, near Bonn, and educated for the priesthood at the Jesuit College at Cologne. There he learned his notes for the first time at 20 years old, having previously sung by ear. His fine voice so struck the Elector Clement Augustus, that he offered to have him trained for a singer, and after making him sing in an oratorio, took him to Munich, where Ferrandini brought him forward in an opera. Raaff then determined to devote himself entirely to music, and after studying for a short time with Bernacchi at Bologna, became one of the first tenors of the day. In 1738 he sang at Florence on the betrothal of Maria Theresa, and followed up this successful début at many of the Italian theatres. In 1742 he returned to Bonn, and sang at several of the German courts, particularly at Vienna, where he appeared in

Jomelli's 'Didone' (1749), to Metastasio's great satisfaction. In 1752 he passed through Italy to Lisbon, where he was engaged for three years on highly advantageous terms. In 1755 he accepted a summons to Madrid, where he remained under Farinelli's direction, enjoying every possible mark of favour from the court and public. In 1759 he accompanied Farinelli to Naples, where he afterwards met with Naumann, and where his fine singing cured the Princess Belmonte Pignatelli of a profound melancholy into which she had fallen on the death of her husband. In 1770 he returned to Germany and entered the service of the elector, Karl Theodor, at Mannheim. In 1778 he was in Paris with Mozart, and in 1779 he followed the court to Munich, where Mozart composed the part of Idomeneo for him. Soon afterwards he quitted the stage, and took to teaching singing, but his pupils left him on account of his extreme strictness. Towards the close of his life he gave up music entirely, giving away his piano and his music, and abandoning himself to contemplation. He died in Munich, May 27, 1797. 'Raaff's voice was the finest possible tenor, full, pure in tone, and even throughout the register, from deep bass to extreme high notes. He was moreover a complete master of the art of singing, as is shown by his extraordinary power of reading at sight, by the skill with which he introduced variations and cadenzas, and by his wonderful expression, which made his singing seem an accurate reflection of his mind and heart. Another admirable quality was his pure and distinct pronunciation of the words, every syllable being audible in the largest space.' Mozart in his letters speaks of him as his 'best and dearest friend,' especially in one from Paris, dated June 12, 1778. He composed for him in Mannheim the air, 'Se al labro mio non credi' (Köchel 295). [C.F.P.]

RACCOLTA GENERALE DELLE OPERE CLASSICHE MUSICALI. A collection of pieces of which the full title is as follows:—'Collection générale des ouvrages classiques de musique, ou Choix de chefs d'œuvres, en tout genre, des plus grands compositeurs de toutes les Ecoles, recueillis, mis en ordre et enrichis de Notices historiques, par Alex. E. Choron, pour servir de suite aux Principes de Composition des écoles d'Italie.' A notice on the wrapper further says that the price of the work to subscribers is calculated at the rate of 5 sous per page, thus curiously anticipating Mr. Novello's famous reduction of his publications to $2\frac{1}{2}d.$ per page. The numbers were not to be issued periodically, but the annual cost to subscribers was fixed at from 36 to 40 francs. The work was in folio, engraved by Gillé fils, and published by Leduc & Co., Paris, Rue de Richelieu, 78, with agents at Bordeaux, Marseilles, Leipzig, Munich, Vienna, Lyon, Turin, Milan, Rome and Naples. It was got up with great care and taste. The parts are in blue-gray wrappers, with an ornamental title. The only numbers which the writer has been able to discover are as follows:—No. 1, Miserere a 2 core, Leo; No. 2, Missa ad fugam, Palestrina (à 4); No. 3, Stabat, Palestrina (8 voices); No. 4, Stabat, Josquin (à 5); No. 5, Miserere a cinque voci, Jomelli; No. 6, Missa pro defunctis, Jomelli. It is probable that the issue of the work did not continue beyond these six pieces.

For ALFIERI'S 'Raccolta di musica sacra' see Appendix. [G.]

RADICAL CADENCE. A term applied, in modern Music, to a Close, either partial or complete, formed of two Fundamental Chords. [See CADENCE.] [W.S.R.]

RADZIWIL, ANTON HEINRICH, Prince of, Royal Prussian 'Statthalter' of the Grand Duchy of Posen, born at Wilna, June 13, 1775, married in 1796 the Princess Luise, sister of that distinguished amateur Prince Louis Ferdinand of Prussia. [See vol. ii. p. 168*b*.] Radziwil was known in Berlin not only as an ardent admirer of good music, but as a fine violoncello player, and 'a singer of such taste and ability as is very rarely met with amongst amateurs.'[1] Beethoven was the great object of his admiration. He played his quartets with devotion, made a long journey to Prince Galitzin's on purpose to hear the Mass in D, was invited by Beethoven to subscribe to the publication of that work, and indeed was one of the seven who sent in their names in answer to that appeal. To him Beethoven dedicated the Overture in C, op. 115 (known as 'Namensfeier'), which was published as 'Grosses Ouverture in C dur *gedichtet*' etc., by Steiner of Vienna in 1825.

Further relations between the Prince and the composer there must have been, but at present we know nothing of them. No letters from Beethoven to him are included in those hitherto published, nor has Mr. Thayer yet thrown any light on the matter in his biography of the composer.

Radziwil was not only a player, a singer, and a passionate lover of music, he was also a composer of no mean order. Whistling's 'Handbuch' (1828) names 3 Romances for voice and PF. (Peters), and songs with guitar and cello (B. & H.), and Mendel mentions duets with PF. accompaniment, a Complaint of Maria Stuart, with PF. and cello, and many part-songs composed for Zelter's Liedertafel, of which he was an enthusiastic supporter,[2] and which are still in MS. But these were only preparations for his great work, entitled 'Compositions to Goethe's dramatic poem of Faust.' This, which was published in score and arrangement by Trautwein of Berlin in Nov. 1835, contains 25 numbers, occupying 589 pages. A portion was sung by the Singakademie as early as May 1, 1810; the choruses were performed in May 1816, three new scenes as late as Nov. 21, 1830, and the whole work was brought out by that institution after the death of the composer, which took place April 8, 1833. The work was repeatedly performed during several years in Berlin, Dantzig, Hanover, Leipzig, Prague, and many other places, as may be seen from the index to the A. M. Zeitung.

[1] A.M.Z. 1831, July 27. See also 1809, June 28; 1814, Sept. 28.

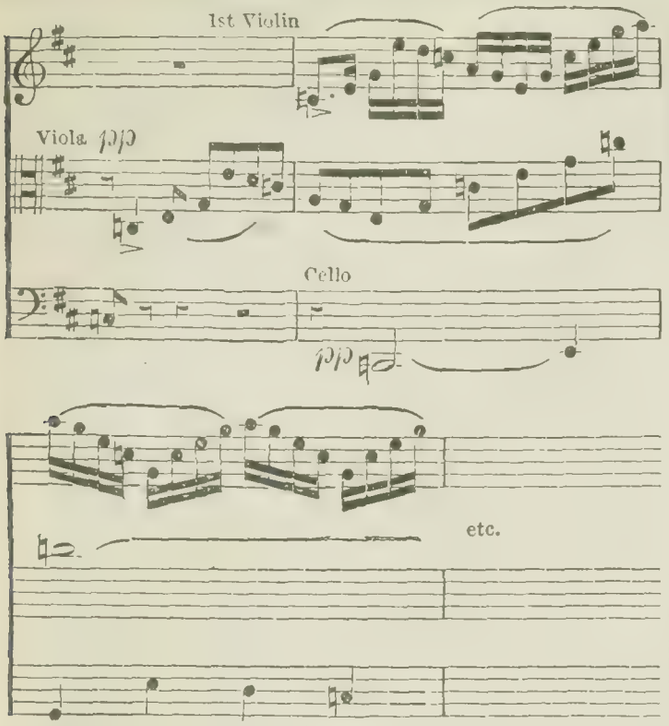
[2] Zelter's Correspondence with Goethe teems with notices of the Prince.

It curiously made its appearance in a performance at Hyde Park College, London, on May 21, 1880, under the direction of L. Martin-Eiffe. A lengthened analysis of it will be found in the A. M. Zeitung for 1836, pp. 601, 617; and there is a copy in the British Museum. [G.]

RAFF, JOSEPH JOACHIM, born May 27, 1822, at Lachen on the Lake of Zurich. He received his early education at Wiesenstetten in Würtemberg, in the home of his parents, and then at the Jesuit Lyceum of Schwyz, where he carried off the first prizes in German, Latin, and mathematics. Want of means compelled him to give up his classical studies, and become a schoolmaster, but he stuck to music, and though unable to afford a teacher, made such progress not only with the piano and the violin, but also in composition, that Mendelssohn, to whom he sent some MSS., gave him in 1843 a recommendation to Breitkopf & Härtel. This introduction seems to have led to his appearing before the public, and to the first drops of that flood of compositions of all sorts and dimensions which since 1844 he has poured forth in an almost unintermitting stream. Of Opus 1 we have found no critical record; but op. 2 is kindly noticed by the N. Zeitschrift (Schumann's paper) for Aug. 5, 1844, the reviewer finding in it 'something which points to a future for the composer.' Encouraging notices of ops. 2 to 6 inclusive are also given in the A. M. Zeitung for the 21st of the same month. Amidst privations which would have daunted any one of less determination he worked steadily on, and at length having fallen in with Liszt, was treated by him with the kindness which has always marked his intercourse with rising or struggling talent, and was taken by him on a concert-tour. Meeting Mendelssohn for the first time at Cologne in 1846, and being afterwards invited by him to become his pupil at Leipzig he left Liszt for that purpose. Before he could carry this project into effect, however, Mendelssohn died, and Raff remained at Cologne, occupying himself *inter alia* in writing critiques for Dehn's Cäcilia. Later he published 'Die Wagnerfrage,' a pamphlet which excited considerable attention. Lizst's endeavours to secure him a patron in Vienna in the person of Mechetti the publisher, were frustrated by Mechetti's death while Raff was actually on the way to see him. Undismayed by these repeated obstacles he devoted himself to a severe course of study, partly at home and partly at Stuttgart, with the view to remedy the deficiencies of his early training. At Stuttgart he made the acquaintance of Bülow, who became deeply interested in him, and did him a great service by taking up his new Concertstück, for PF. and orchestra, and playing it in public.

By degrees Raff attached himself more and more closely to the new German school, and in 1850 went to Weimar to be near Liszt, who had at that time abandoned his career as a virtuoso and was settled there. Here he remodelled an opera 'König Alfred,' which he had composed in Stuttgart three years before, and it was produced at the Court Theatre, where it is still often performed. It has also been given elsewhere. Other works followed—a collection of PF. pieces called 'Frühlingsboten' in 1852, the first string quartet in 1855, and the first grand sonata for PF. and violin (E minor) in 1857. In the meantime he had engaged himself to Doris Genast, daughter of the well-known actor and manager, and herself on the stage; and in 1856 he followed her to Wiesbaden, where he was soon in great request as a pianoforte teacher. In 1858 he composed his second violin-sonata, and the incidental music for 'Bernhard von Weimar,' a drama by Wilhelm Genast, the overture to which speedily became a favourite, and was much played throughout Germany. In 1859 he married. In 1863 his first symphony 'An das Vaterland' obtained the prize offered by the Gesellschaft der Musikfreunde in Vienna (out of 32 competitors), and was followed by the 2nd (in C) and the 3rd (in F, 'Im Walde') in 1869, the 4th (in G minor) in 1871, the 5th ('Lenore') in 1872, the 6th ('Gelebt, gestrebt, gelitten, gestritten, gestorben, umworben') in 1876, and the 7th ('Alpensinfonie') in 1877, the 8th ('Frühlingsklänge') in 1878, and the 9th 'Im Sommerzeit' in 1880. A 10th ('Zur Herbstzeit') was lately played at Wiesbaden. In 1870 his comic opera 'Dame Kobold' was produced at Weimar. A serious opera in 5 acts entitled 'Samson,' for which he himself wrote the libretto, has not yet been performed in public. Two cantatas, 'Wachet auf' and another written for the Festival in commemoration of the battle of Leipzig, were his first works for men's voices, and are popular with the choral societies. His arrangement of Bach's 6 violin sonatas for PF. is a work of great merit.

Detailed analyses of the first six of these Symphonies will be found in the 'Monthly Musical Record' for 1875, and from these a very good idea of the composer's style may be gathered. Remembering his struggles and hard life it is only a matter for wonder that he should have striven so earnestly and so long in a path that was not his natural walk. A glance at the nearly complete list of his works at the foot of this notice will explain our meaning. The enormous mass of 'drawing-room music' tells its own tale. Raff had to live, and having by nature a remarkable gift of melody and perhaps not much artistic refinement, he wrote what would pay. But on looking at his works in the higher branch of music—his symphonies, concertos, and chamber music—one cannot but be struck by the conscientious striving towards a very high ideal. In the whole of his nine published Symphonies the slow movements, without a single exception, are of extreme melodic beauty, although weak from a symphonic point of view: the first movements are invariably worked out with surprising technical skill, the subjects appearing frequently in double counterpoint and in every kind of canon. And however modern and common his themes may appear, they have often been built up with the greatest care, note by note, to this end; showing that he does not, as is often said, put down the first thing that comes into his mind.

Observe the following treatment of the first subject in his 1st Symphony 'An das Vaterland':—

a canon in augmentation and double augmentation. Such instances as this are numerous, and the art with which these contrapuntal devices are made to appear spontaneous is consummate. In the Pianoforte Concerto in C minor (op. 185), in each movement *all* the subjects are in double counterpoint with one another, yet this is one of Raff's freshest and most melodious works. To return to the Symphonies: the Scherzos are, as a rule, weak, and the *Finales* without exception boisterous and indeed vulgar. Writing here, as ever, for an uneducated public, Raff has forgotten that for a symphony to descend from a high tone is for it to be unworthy of the name.

A remarkable set of 30 Songs (Sanges-Frühling, op. 98) deserves notice for its wealth of fine melodies, some of which have become national property ('Kein Sorg um den Weg'; 'Schön' Else,' etc.); and among his pianoforte music is a set of 20 Variations on an original theme (op. 179) which displays an astonishing fertility of resource, the theme—of an almost impossible rhythm of 5 and 7 quavers in the bar—being built up into canons and scherzos of great variety and elegance.

Raff's Pianoforte Concerto is very popular, and his Suite for Violin and Orchestra (op. 180) only little less so. His versatility need not be enlarged upon. In all the forms of musical composition he has shown the same brilliant qualities and the same regretable shortcomings. His gift of melody, his technical skill, his inexhaustible fertility, and above all his power of never repeating himself—all these are beyond praise. But his very fertility is a misfortune, since it renders him careless in the choice of his subjects; writing 'pot-boilers' has injured the development of a delicate feeling for what is lofty and refined: in short, he stands far before all second-rate composers, yet the conscientious critic hesitates to allow him a place in the front rank of all.

Even those who have least sympathy with Raff's views on art must admire the energy and spirit with which he has worked his way upwards in spite of every obstacle poverty could throw in his way. He is a member of several societies, and has received various orders. In 1877 he was appointed with much éclat director of the Hoch-conservatoire at Frankfort, a post he still retains.

The first of his large works performed in this country was probably the Lenore Symphony at the Crystal Palace, Nov. 14, 1874. This was followed by the 'Im Walde,' and the PF. Concerto in C minor (Jaell), at the Philharmonic; the Symphonies in G minor, 'Im Walde,' 'Frühlingsklänge' and 'Im Sommerzeit,' with the Concertos for cello and violin, and the Suite for PF. and orchestra, at the Crystal Palace. His Quintet (op. 107), 2 Trios (op. 102, 112), Sonata (op. 128), and other pieces, have been played at the Monday Popular Concerts. [F.G.]

Catalogue of Raff's works.[1]

Op. 1. Serenade. PF. solo. Andre.
2. Trois pièces caracteristiques. PF. solo. B. & H.[2]
3. Scherzo (C minor). PF. solo. B. & H.
4. Morceau de Salon . . . sur 'Maria de Rudenz.' PF. solo. B. & H.
5. 4 Galops. PF. solo. B. & H.
6. Morceau inst. Fantaisie et Varns. PF. solo. B. & H.
7. Rondeau sur 'Io son ricco.' PF. solo. B. & H.
8. 12 Romances en form d'Etudes; en 2 Cahiers. PF. solo. B. & H.
9. Impromptu brillant. PF. solo. B. & H.
10. Hommage au Néoromantisme, Grand Caprice. PF. solo. B. & H.
11. Air suisse, transcrit. PF. solo. B. & H.
12. Morceau de Salon. Fant. gracieuse. PF. solo. B. & H.
13. Valse. Rondino sur 'les Huguenots.' PF. duet. B. & H.
14. Sonata & Fugue (Eb minor). PF. solo. B. & H.
15. 6 Poèmes. PF. solo. Schott.
16. Rondeau on Saloman's 'Diamantkreuz.' PF.
17. Album Lyrique. PF. solo. Schuberth (4 books containing 9 pieces).
18. Paraphrases (2). PF. solo. Eck.
19. Fantaisie dramatique. PF. solo. Litolff.
20. 2 Morceaux de Salon. Serenade italienne; Air Rhenan. PF. solo. Litolff.
21. Loreley, Dichtung ohne Worte. PF. solo. Spina.
22. 2 Rhapsodies élégiaques. PF. solo. Spina.
23. 3 Pièces caracteristiques. PF. solo. Kistner.
24. Valse mélancolique. PF. solo. Spina.
25. Romance-étude. PF. solo. Spina.
26. Den Manen Scarlattis. Scherzo. PF. solo. Spina.
27. Angelens letzter Tag im Kloster. Ein Cyclus etc. (12 pieces in 2 books). PF. solo. Kistner.
28.
29.
30.
31. 6 Liederübertragen. PF. solo. Ebner.
32. Am Rhein, Romanze. PF. solo. Spina.
33.
34.
35. Capriccietto (on motifs from 'Freischütz'). PF. solo. Schuberth.
36. Fantaisie Militaire (on motifs from 'Huguenots'). PF. solo. Schuberth.
37. Mélange (on motifs from 'Sonnambula'). PF. solo. Schuberth.
38. Grand Mazourka. PF. solo. Stoll.
39. Nocturne (on romance by Liszt). PF. solo. Kistner.
40. Capriccietto à la Bohémienne. PF. solo. Kistner.
41. Romance. PF. solo. Kistner.
42. 'Le Pretendant' . . de Kücken (3 Nos.). PF. solo. Kistner.
43. Divertissement sur 'La Juive.' PF. solo. Schuberth.
44. Fantasina sur 'Le Barbier de Seville.' PF. solo. Schuberth.
45. Souvenir de 'Don Giovanni.' PF. solo. Schuberth.
46. 'La dernière Rose'—(The last rose of summer). Impromptu. PF. solo. Cranz.
47. 3 Lieder (by J. G. Fischer) for Bar. or Alto and PF. Senff.
48. 2 Lieder for Voice and PF. Senff.
49. 3 Lieder (by J. G. Fischer) for Voice and PF. Heinrichsholen.
50. 2 Italienische Lieder (by Sternau) for Voice and PF. Heinrichshofen.
51. 5 Lieder for Voice and PF. Kistner.
52. 3 Lieder for Voice and PF. Schlesinger.
53. 2 Lieder vom Rhein for Voice and PF. Schloss.
54. Tanz-capricen (4). PF. solo. Bahn.
55. Frühlingsboten—12 short pieces for PF. solo. Schubert.
56. 3 Salon Stücke. PF. solo. Bachmann.
57. 'Aus der Schweiz.' Fantastische Egloge. Bachmann.
58. 2 Nocturnes. PF. and Violin. Schuberth.
59. Duo in A, PF. and Cello. Nagel.
60. Schweizerweisen (9 Nos.). PF. solo. Schuberth.

[1] The Editor desires to express his obligations to Messrs. Augener & Co. for great assistance kindly rendered him in the difficult task of drawing up this list.

[2] B. & H.=Breitkopf & Härtel.

Op. 61. No. 1. Wagner's 'Lohengrin,' Lyrische Fragmente. PF. solo.—No. 2. Do. 'Tannhäuser,' Fantasie. PF. solo. No. 3. Do. 'Fliegende Holländer,' Reminiscenzen. PF. solo. — No. 4. Schumann's 'Genoveva.' PF. solo. Schuberth.
62. Salon-Etuden from Wagner's operas. PF. solo. Schlesinger. No. 1. Andante from 'Fliegende Holländer.' — No. 2. Sestet from 'Tannhäuser.'—No. 3. Lohengrin's farewell.
63. Duos on motifs from Wagner's operas. PF. and V. Siegel. No. 1. 'Fliegende Holländer.'—No. 2. 'Tannhäuser.' — No. 3. 'Lohengrin.'
64. Capriccio in F minor. PF. solo. Leuckart.
65. No. 1. Fantaisie on motifs from Berlioz's 'Benvenuto Cellini.' PF. solo.—No. 2. Caprice on motifs from Raff's 'Alfred.' PF. solo. Schuberth.
66. 'Traum-König und sein Lieb' (Geibel). Voice and PF. Schott.
67. 'La Fête d'Amour' Morceau caracteristique pour Violin de Concert avec PF. Schott.
68. 5 Transcriptions (Beethoven, Gluck, Mozart, Schumann, Spohr). PF. solo. Peters.
69. Suite. PF. solo. Körner.
70. 2 Paraphrases de Salon (Trovatore, Traviata). PF. solo. Peters.
71. Suite in C. PF. solo. Kühn.
72. Suite in E minor. PF. solo. Kühn.
73. 1st Grand Sonata. PF. and V. (E minor). Schuberth.
74. 3 Clavier solos (Ballade, Scherzo, Metamorphosen). PF. Schuberth.
75. Suite de (12) Morceaux pour les petites mains. PF. solo. Kistner.
76. Ode au Printemps. Morceau de Concert. PF. and Orch. Schott.
77. Quatuor (No. 1) in D minor, for Strings. Schuberth.
78. 2nd Grand Sonata for PF. and V. (in A). Schuberth.
79. Cachoucha, Caprice. PF. solo. Peters.
80. 'Wachet auf' (Geibel). Men's voices, Solo Chorus, and Orchestra. Schott.
81. No. 1. Sicilienne de l'Opera des 'Vêpres Siciliennes.'—No. 2. Tarantelle de ditto. PF. solo. Peters.
82. Suite de (12) Morceaux pour les petites mains. PF. duets. Schuberth.
83. Mazourka-Caprice. PF. solo. Schott.
84. 'Chant de l'Ondin.' Grande Etude de l'Arpeggio tremolando. PF. solo. Peters.
85. 6 Morceaux. PF. and V. Kistner.
86. 2 Fantaisiestücke, PF. and Cello. R. B.[1]
87. Introduction and Allo scherzoso. PF. solo. R. B.
88. 'Am Giessbach,' Etude. PF. solo. R. B.
89. Vilanella. PF. solo. R. B.
90. Quartet, No. 2, in A, for Strings. Schuberth.
91. Suite in D. PF. solo. Peters.
92. Capriccio in D minor. PF. solo. Peters.
93. 'Dans la nacelle,' Rêverie-Barcarolle. PF. solo. Peters.
94. Impromptu Valse. PF. solo. Peters.
95. 'La Polka de la Reine,' Caprice. PF. solo. Peters.
96. 'An das Vaterland.' Prize Symphony (No. 1). Schubert.
97. 10 Lieder for Male Voices. Kahnt.
98. 'Sanges-Frühling.' 30 Romanzen, Lieder, Balladen, and Gesänge, for Sopr. and PF. Schuberth.
99. 3 Sonatilles (A minor; G; C). PF. solo. Schuberth.
100. 'Deutschlands Auferstehung.' Fest Cantate on the 50th anniversary of the Battle of Leipzig, for Male Voices and Orch. Kahnt.
101. Suite for Orchestra. Schott.
102. 1st Grand Trio, for PF., V. and Cello. Schuberth.
103. Jubilee Overture, for Orchestra. Kahnt.
104. 'Le Galop,' Caprice. PF. solo. Peters.
105. 5 Eglogues. PF. solo. Peters.
106. Fantaisie-Polonaise. PF. solo. Peters.
107. Grand Quintuor (A minor). PF., 2 VV. Viola and Cello. Schuberth.
108. Saltarello. PF. solo. R. B.
109. Rêverie-Nocturne. PF. solo. R. B.
110. 'La Gitana,' Danse Espagn. Caprice. PF. solo. R. B.
111. Boleros and Valse, 2 Caprices. PF. solo. Schuberth.
112. 2nd Grand Trio (in G). PF. V. and Cello. R. B.
113. Ungarische Rhapsodie. PF. solo. Forberg.
114. 12 Songs for 2 Voices and PF. Forberg.
115. 2 Morceaux lyriques. PF. solo. Forberg.
116. Valse Caprice. PF. solo. Forberg.
117. Festival Overture (in A), for Orchestra. Kistner.
118. Valse favorite. PF. solo. Kistner.
119. Fantasie. PF. solo. Kistner.
120.
121. Illustrations de 'L'Africaine' (4 Nos.). PF. solo. B. B.[2]
122. 10 Songs for Men's Voices. Kahnt.
123. Concert-Overture (in F). Siegel.
124. Festival-Overture on 4 favourite Student-songs, for the 50th anniversary of the 'Deutschen Burschenschaft.' PF. 4 hands. Praeger.
125. Gavotte; Berceuse; Espiègle; Valse. PF. solo. Siegel.
126. 3 Clavierstücke — Menuet, Romance, Capriccietto. PF. solo. Praeger.
127. 'Ein' feste Burg,' overture to a drama on the 30-years' war. Orchestra. Hofmeister.
128. 3rd Grand Sonata. PF. and V. (in D). Schuberth.
129. 4th Grand Sonata. PF. and V. 'Chrom. Sonate in einem Satze.' (G minor). Schuberth.
130. 2 Etudes mélodiques. PF. solo. Schuberth.
131. Styrienne. PF. solo. Hofmeister.
132. Marche brillante. PF. solo. Hofmeister.
133. Elégie. PF. solo. Hofmeister.
134. 'Vom Rhein,' 6 Fantasiestücke. PF. solo. Kistner.
135. 'Blätter und Blüthen,' 12 pieces for PF. solo. Kahnt.
136. 3rd String quartet (E minor) Schuberth.
137. 4th String quartet (A minor). Schuberth.
138. 5th String quartet (G). Schuberth.
139. Festmarsch. PF. solo. Schott.
140. 2nd Symphony (in C) for Orchestra. Schott.
141. Psalm 130 ('De Profundis') 8 voices and Orch. Schuberth.
142. Fantaisie (F♯). PF. solo. Kistner.
143. Barcarolle (E♭). PF. solo. Kistner.
144. Tarantella (C). PF. solo. Kistner.
145. 5th Grand Sonata. PF. and V. (C minor). Schuberth.
146. Capriccio (B♭ minor). PF. solo. R. B.
147. 2 Meditations. PF. solo. R. B.
148. Scherzo in E♭. PF. solo. R. B.
149. 2 Elégies for PF. solo. R. B.
150. Chaconne (A minor). 2 PFs. R. B.
151. Allegro agitato. PF. solo. R. B.
152. 2 Romances. PF. solo. R. B.
153. 3rd Symphony. 'Im Walde' (F). Orchestra. Kistner.
154. 'Dame Kobold,' Comic opera. B. B.
155. 3rd Grand Trio. PF. V. and Cello. B. B.
156. Valse brillante (E♭). PF. solo. Ries.
157. Cavatine (A♭) and Etude 'La Fileuse.' PF. solo. Seitz.
158. 4th Grand Trio (D). PF. V. and Cello. Seitz.
159. 1st Humoreske (D) in Waltz form. PF. duet. B. B.
160. Reisebilder (10 Nos.). PF. duet. Siegel.
161. Concerto for Violin & Orch. (B minor). Siegel.
162. Suite in G minor. PF. solo. Challier.
163. Suite in G major. PF. solo. Seitz.
164. Sicilienne, Romanze, Tarantelle. PF. solo. B. B.
165. 'La Cicerenella, Nouveau Carnaval.' PF. solo. Siegel.
166. Idylle; Valse champêtre. PF. solo. Seitz.
167. 4th Symphony (G minor). Orchestra. Schuberth.
168. Fantaisie-Sonate (D minor). PF. solo. Siegel.
169. Romanze; Valse brillante. PF. solo. Siegel.
170. La Polka glissante, Caprice. PF. solo. Siegel.
171. 'Im Kahn' and 'Der Tanz.' 2 songs for Mixed Choir and Orchestra. Siegel.
172. 'Maria Stuart, ein Cyclus von Gesängen' for Voice and PF. (11 Nos.) Siegel.
173. 8 Gesänge for Voice & PF. Seitz.
174. 'Aus dem Tanzsalon, Phantasie Stücke' (12 Nos.). PF. 4 hands. Seitz.
175. 'Orientales,' 8 Morceaux. PF. solo. Forberg.
176. Octet for strings (C). Seitz.
177. 5th Symphony 'Lenore.' Orch. Seitz.
178. Sestet. 2 VV., 2 Violas, 2 Cellos. Seitz.
179. Variations on an original theme. PF. solo. Seitz.
180. Suite for Solo V. and Orch. Siegel.
181. 2nd Humoreske in Waltz form, 'Todtentanz (Danse macabre).' PF. duet. Siegel.
182. 2 Romances for Horn (or Cello) and PF. Siegel.
183. Sonata for PF. and Cello. Siegel.
184. Six songs for 3 women's voices and PF. Siegel.
185. Concerto. PF. and Orch. (C minor). Siegel.
186*a*. Morgenlied, for mixed choir and Orch. Siegel.
186*b*. Einer entschlafenen. Soprano solo, Chor. and Orch. Siegel.
187. Erinnerung an Venedig (6 Nos.). PF. solo. Siegel.
188.
189. 6th Symphony (D minor) 'Gelebt, gestrebt, gelitten, gestritten, gestorben, umworben.' Orch. B. B.
190. Feux follets, Caprice-étude. PF. solo. Siegel.
191.
192. 3 String Quartets. No. 6. (C minor) Suite älterer Form. —No. 7. (D) Die schöne Mullerin.—No. 8. (C) Suite in Canon-form. Kahnt.
193. Concerto (D minor). Cello and Orch. Siegel.
194. 2nd Suite in Ungarischer Weise (F). Orch. Bahn.
195. 10 Gesänge for men's voices. Kahnt.
196. Etude 'am Schilf'; Berceuse; Novelette; Impromptu. PF. solo. Seitz.
197. Capriccio (D♭). PF. solo. Seitz.
198. 10 Gesänge for mixed choir. Seitz.
199. 2 Scenes for Solo Voice and Orch. 'Jäger-braut' and 'Die Hirtin.' Siegel.
200. Suite in E♭ for PF. and Orch. Siegel.
201. 7th Symphony, 'In the Alps' (B♭). Orch. Seitz.
202. 2 Quartets for PF. V. Va. and Cello (G). Siegel.
203. 'Volker,' cyclische Tondichtung (9 Nos.). V. and PF. Siegel.
204. Suite (B♭). Orch. Challier.
205. 8th Symphony 'Frühlingsklänge' (A). Orch. Siegel.
206. 2nd Concerto for V. and Orch. (A minor). Siegel.
207*a*. Phantasie (G minor). 2 PFs. Siegel.
207*b*. The same arranged for PF. and Strings. Siegel.
208. 9th Symphony (E minor). 'Im Sommer.' Orch. Siegel.
209.
210.
211. 'Blondel de Nesle,' Cyclus von Gesängen, Barit. & PF. B. & H.
212. 10th Symphony. 'Zur Herbstzeit.'

Works without Opus-number.

Valse-rondino on motifs from Saloman's 'Diamantkreuz.' Schuberth.
Reminiscences of the 'Meistersinger' (4 Pts.). Schott.
Valse-impromptu à la Tyrolienne. Schott.
Abendlied by Schumann. Concert-paraphrase. Schuberth.
Berceuse on an Idea of Gounod's. Siegel.
Improvisation on Damrosch's Lied 'Der Lindenzweig.' Lichtenberg.
Valse de Juliette (Gounod). Siegel.
4 Capriccios on Wallachian (2) and Servian (2) themes. Siegel.
Introduction and Fugue for Organ (E minor). R. B.
Raff-Album—containing Op. 156; 157. Nos. 1, 2; 166, No. 2; 196. Nos. 1—4; 197. Seitz.
Oper im Salon—containing Op. 35—37, 43—45, 61, 65. Schuberth.
Frühlings-Lied. Mez. Sop. and PF. Schott.
Ständchen for Voice and PF. Cotta.

[1] R. B.=Rieter-Biedermann & Co. [2] B. B.=Bote & Bock.

RAIMONDI, PIETRO, an Italian composer, Maestro di Capella at St. Peter's, who is characterised by Fétis as possessing an extraordinary genius for musical combination. He was born at Rome of poor parents, Dec. 20, 1786. At an early age he passed six years in the Conservatorio of the Pietà de' Turchini at Naples, and after many wanderings, mostly on foot—from Naples to Rome, from Rome to Florence, from Florence to Genoa—and many years, he at length found an opportunity of coming before the public with an opera entitled 'Le Bizarrie d'Amore,' which was performed at Genoa in 1807. After three years there, each producing its opera, he passed a twelvemonth at Florence, and brought out two more. The next 25 years were spent between Rome, Milan, Naples, and Sicily, and each year had its full complement of operas and ballets. In 1824 he became director of the royal theatres at Naples, a position which he retained till 1832. In that year the brilliant success of his opera buffa 'Il Ventaglio' (Naples, 1831) procured him the post of Professor of Composition in the Conservatorio at Palermo. Here he was much esteemed, and trained several promising pupils. In March 1850 he was called upon to succeed Basili as Maestro di Capella at St. Peter's; a post for which, if knowledge, experience, and ceaseless labour of production in all departments of his art could qualify him, he was amply fitted. Shortly before this, in 1848, he had after four years of toil completed three oratorios, 'Potiphar,' 'Pharaoh,' and 'Jacob,' which were not only designed to be performed in the usual manner, but to be played all three in combination as one work, under the name of 'Joseph.' On Aug. 7, 1852, the new Maestro brought out this stupendous work at the Teatro Argentini. The success of the three single oratorios was moderate, but when they were united—the three orchestras and the three troupes forming an *ensemble* of nearly 400 musicians, the excitement and applause of the spectators knew no bounds, and so great was his emotion that Raimondi fainted away. He did not long survive this triumph, but died at Rome Oct. 30, 1853.

The list of his works is astonishing, and all the more so when we recollect that Raimondi's existence was all but unknown on this side of the Alps. It embraces 55 operas; 21 grand ballets, composed for San Carlo between 1812 and 1828; 7 oratorios; 4 masses with full orchestra; 2 ditto with 2 choirs à capella; 2 requiems with full orchestra; 1 ditto for 8 and 16 voices; a Credo for 16 voices; the whole Book of Psalms, à la Palestrina, for 4, 5, 6, 7 and 8 voices; many Te Deums, Stabats, Misereres, Tantum ergos, psalms and litanies; two books of 90 *partimenti*, each on a separate bass, with three different accompaniments; a collection of figured basses with fugued accompaniments as a school of accompaniment; 4 fugues for 4 voices, each independent but capable of being united and sung together; 6 fugues for 4 voices capable of combination into 1 fugue for 24 voices; a fugue for 16 choirs; 16 fugues for 4 voices; 24 fugues for 4, 5, 6, 7 and 8 voices, of which 4 and 5 separate fugues will combine into one. Besides the above feat with the 3 oratorios he composed an opera seria and an opera buffa which went equally well separately and in combination. Such stupendous labours are, as M. Fétis well remarks, enough to give the reader the headache: what must they have done to the persevering artist who accomplished them? But they also give one the heartache at the thought of their utter futility. Raimondi's compositions, with all their ingenuity, belong to a past age, and we may safely say that they will never be revived. His operas especially belong to the præ-Rossinian epoch, and it would have been good for them if they had never been made. [G.]

RAINFORTH, ELIZABETH, born Nov. 23, 1814, studied singing under George Perry and T. Cooke, and acting under Mrs. Davison, the eminent comedian. After having fledged her wings at minor concerts, she appeared upon the stage at the St. James's Theatre, Oct. 27, 1836, as Mandane, in Arne's 'Artaxerxes,' with complete success. She performed there for the remainder of the season, and then removed to the English Opera House. Subsequently to her public appearance she took lessons from Crivelli. In 1837 she sang in oratorio at the Sacred Harmonic Society, and continued to do so for several years. She made the first of many appearances at the Philharmonic, March 18, 1839. In 1840 she was introduced at the Concert of Ancient Music, and in 1843 sang at the Birmingham Festival. After performing at Covent Garden from 1838 to 1843 she transferred her services to Drury Lane, where she made a great hit by her performance of Arline, in Balfe's 'Bohemian Girl,' on its production, Nov. 27, 1843. In 1844 she had a most successful season in Dublin. She was engaged as prima donna at the Worcester Festival of 1845. She continued to perform in the metropolis until about 1852, when she removed to Edinburgh, where she remained until about 1856. She then quitted public life, and in 1858 went to reside at Old Windsor, under the wing of her friend Miss Thackeray, and taught music in Windsor and its neighbourhood until her complete retirement in March 1871, when she removed to her father's at Bristol. Her voice was a high soprano, even and sweet in quality, but deficient in power, and she possessed great judgment and much dramatic feeling. Although her limited power prevented her from becoming a great singer, her attainments were such as enabled her to fill the first place with credit to herself, and satisfaction to her auditors. She died at Redland, Bristol, Sept. 22, 1877. [W.H.H.]

RALLENTANDO, RITARDANDO, RITENENTE, RITENUTO — 'Becoming slow again,' 'Slackening,' 'Holding back,' 'Held back.' The first two of these words are used quite indifferently to express a gradual diminution of the rate of speed in a composition, and although the last is commonly used in exactly the same way, it seems originally and in a strict sense to have

meant a uniform rate of slower time, so that the whole passage marked *ritenuto* would be taken at the same time, while each bar and each phrase in a passage marked *rallentando* would be a little slower than the one before it. That there exists a difference in their uses is conclusively proved by a passage in the Quartet op. 131 of Beethoven, where in the 7th movement (allegro) a phrase of three recurring minims, which is repeated in all five times, has the direction 'Espressivo, poco ritenuto' for its first three appearances, which are separated by two bars *a tempo*, and for the last two times has *ritardando*, which at length leads into the real *a tempo*, of which the former separating fragments were but a presage. This is one of the very rare instances of the use of the word *ritenuto* by Beethoven. The conclusion from it is confirmed by a passage in Chopin's Rondo, op. 16, consisting of the four bars which immediately precede the entry of the second subject. Here the first two bars consist of a fragment of a preceding figure which is repeated, so that both these bars are exactly the same; the last two bars however have a little chromatic cadence leading into the second subject. The direction over the first two bars is 'poco ritenuto' and over the last two 'rallentando,' by which we may be quite sure that the composer intended the repeated fragment to be played at the same speed in each bar, and the chromatic cadence to be slackened gradually.

Ritenente is used by Beethoven in the PF. Sonata, op. 110, about the middle of the first movement, and again in the Sonata, op. 111, in the first movement, in the seventh and fifteenth bars from the beginning of the *Allegro con brio*. It would seem that the same effect is intended as if 'ritenuto' were employed; in each case, the words 'meno mosso' might have been used. Beethoven prefers *Ritardando* to *Rallentando*, which latter is common only in his earlier works. [J.A.F.M.]

RAMANN, Lina, musical *litterateur* and educationist, was born at Mainstockheim, near Kitzingen, in Bavaria, June 24, 1833. Her turn for music and her determination to succeed were evident from a very early age. It was not, however, till her seventeenth year that she had any instruction in music. At that time her parents removed to Leipzig, and from 1850 to 1853 she there enjoyed the advantage of pianoforte lessons from the wife of Dr. F. Brendel, herself formerly a scholar of Field's. From this period she adopted the career of a teacher of music, and studied assiduously, though without help, for that end.

In 1858 she opened an institute in Glückstadt (Holstein) for the special training of music-mistresses, and maintained it till 1865, in which year she founded a more important establishment, the Music School at Nürnberg, in conjunction with Frau Ida Volkmann of Tilsit, and assisted by a staff of superior teachers, under Miss Ramann's own superintendence. With a view to the special object of her life she has published two works—'Die Musik als Gegenstand der Erziehung' (Leipzig, Merseburger, 1868), and 'Allgemeine Erzieh- und Unterrichts-lehre der Jugend' (Leipzig, H. Schmidt, 1869; 2nd ed. 1873), which were both received with favour by the German Press. Since 1860 Miss Ramann has been musical correspondent of the Hamburg 'Jahreszeiten.' A volume of her essays contributed to that paper has been collected and published, under the title of 'Aus der Gegenwart' (Nürnberg, Schmid, 1868). In the early part of 1880 she published a study of Liszt's 'Christus' (Leipzig, Kahnt), and later in the year the first volume of a Life of Liszt (1811–1840; Leipzig, Breitkopf & Härtel). This is an important work. It suffers somewhat from over-enthusiasm, but it is done with great care, minuteness, and intelligence, and has obviously profited largely by direct information from Liszt himself. Her cousin,

Bruno Ramann, was born about 1830 at Erfurt, and was brought up to commerce, but his desire and talent for music were so strong, that in 1857 or 58 he succeeded in getting rid of his business and put himself under Dr. F. Brendel and Riedel, for regular instruction. He then for five years studied under Hauptmann at Leipzig, and is now a resident teacher and composer at Dresden. His works have reached beyond op. 50, but they consist almost entirely of songs for one or more voices, and of small and apparently sentimental pieces for the pianoforte. He does not appear yet to have attempted any large composition. [G.]

RAMEAU, Jean Philippe, eminent composer, and writer on the theory of music, born at Dijon, Sept. 25, 1683, in the house now No. 5 Rue St. Michel. His father,[1] Jean, was a musician, and organist of Dijon cathedral, in easy circumstances. He intended Jean Philippe, the eldest of his three sons, to be a magistrate, but his strong vocation for music and obstinacy of character frustrated these views. According to his biographers he played the clavecin at seven, and read at sight any piece of music put before him: music indeed absorbed him to such an extent when at the Jesuit College that he neglected his classical studies, and was altogether so refractory that his parents were requested to remove him. Henceforth he never opened a book, unless it were a musical treatise. He quickly mastered the clavecin, and studied the organ and violin with success, but there was no master in Dijon capable of teaching him to write music, and he was left to discover for himself the laws of harmony and composition.

At the age of 17 he fell in love with a young widow in the neighbourhood, who indirectly did him good service, since the shame which he felt at the bad spelling of his letters drove him to write correctly. To break off this acquaintance his father sent him, in 1701, to Italy, where however he did not remain long, a mistake which, in after life, he regretted. He liked Milan, and indeed the attractions of so great a centre of music must have been great; but for some unknown reason he soon left with a theatrical manager whom he accompanied as first violin to Marseilles, Lyons, Nîmes, Montpellier, and

[1] His mother's name was Claudine Demartincourt.

other places in the south of France. How long the tour lasted it is impossible to ascertain, as no letters belonging to this period are to be found. From his 'Premier Livre de pièces de clavecin' (Paris, 1706) we learn that he was then living in Paris, at a wig-maker's in the Vieille Rue du Temple, as Haydn did at Keller's, though without the disastrous results which followed that connexion. Meantime he was organist of the Jesuit convent in the Rue St. Jacques, and of the chapel of the Pères de la Merci. No particulars, however, of the length of his stay in Paris are known, nor how he occupied the interval between this first visit and his return about 1717. In that year a competition took place for the post of organist of the church of St. Paul, and Rameau was among the candidates. Marchand, then at the head of the organists in Paris, was naturally one of the examiners; and either from fear of being outshone by one whom he had formerly patronised, or for some other reason, he used his whole influence in favour of Daquin, who obtained the post. Mortified at the unjust preference thus shown to a man in all points his inferior, Rameau again left Paris for Lille, and became for a short time organist of St. Etienne. Thence he went to Clermont in Auvergne, where his brother Claude[1] resigned the post of organist of the cathedral in his favour. In this secluded mountain town, with a harsh climate predisposing to indoor life, he had plenty of time for thought and study. The defects of his education drove him to find out everything for himself. From the works of Descartes, Mersenne, Zarlino, and Kircher he gained some general knowledge of the science of sound, and taking the equal division of the monochord as the starting-point of his system of harmony, soon conceived the possibility of placing the theory of music on a sound basis. Henceforth he devoted all his energies to drawing up his 'Treatise on Harmony reduced to its natural principles,' and as soon as that important work was finished he determined to go to Paris and publish it. His engagement with the chapter of Clermont had however several years to run, and there was great opposition to his leaving, owing to the popularity of his improvisations on the organ, in which, contrary to the usual course, his theoretical studies, instead of hampering his ideas, seemed to give them greater freshness and fertility.

Once free he started immediately for Paris, and brought out his 'Traité de l'Harmonie' (Ballard, 1722, 4to, 432 pp.).[2] The work did not at first attract much attention among French musicians, and yet, as Fétis observes, it laid the foundation for a philosophical science of harmony. Rameau's style is prolix and obscure, often calculated rather to repel than attract the reader, and the very boldness and novelty of his theories excited surprise and provoked criticism. His discovery of the law of inversion in chords was a stroke of genius, and led to very important results, although in founding his system of harmony on the sounds of the common chord, with the addition of thirds above or thirds below, he put both himself and others on a wrong track. In the application of his principle to all the chords he found himself compelled to give up all idea of tonality, since, on the principles of tonality he could not make the thirds for the discords fall on the notes that his system required. Fétis justly accuses him of having abandoned the tonal successions and resolutions prescribed in the old treatises on harmony, accompaniment, and composition, and the rules for connecting the chords based on the ear, for a fixed order of generation, attractive from its apparent regularity, but with the serious inconvenience of leaving each chord disconnected from the rest.

Having rejected the received rules for the succession and resolution of chords which were contrary to his system, Rameau perceived the necessity of formulating new ones, and drew up a method for composing a fundamental bass for every species of music. The principles he laid down for forming a bass different from the real bass of the music, and for verifying the right use of the chords, are arbitrary, insufficient in a large number of cases, and, as regards many of the successions, contrary to the judgment of the ear. Finally, he did not perceive that by using the chord of the 6–5–3 both as a fundamental chord and an inversion he destroyed his whole system, as in the former case it is impossible to derive it from the third above or below.[3] After more study, however, particularly on the subject of harmonics, Rameau gave up many of his earlier notions, and corrected some of his most essential mistakes. The development and modification of his ideas may be seen by consulting his works, of which the following is a list:—'Nouveau système de musique théorique . . . pour servir d'Introduction au traité d'Harmonie' (1726, 4to); 'Génération harmonique' etc. (1713, 8vo); 'Démonstration du principe de l'harmonie' (1750, 8vo); 'Nouvelles réflexions sur la démonstration du principe de l'harmonie' (1752, 8vo); 'Extrait d'une réponse de M. Rameau à M. Euler sur l'identité des octaves,' etc. (1753, 8vo)—all published in Paris. To these specific works, all dealing with the science of harmony, should be added the 'Dissertation sur les différentes méthodes d'accompagnement pour le clavecin ou pour l'orgue' (Paris, Boivin, 1732, 4to), and some articles which appeared in the 'Mercure de France,' and in the 'Mémoires de Trévoux.'

The mere titles of these works are a proof of the research and invention which Rameau brought to bear on the theory of music; but what was

[1] Claude Rameau, a man of indomitable will and capricious temper, and a clever organist, lived successively at Dijon, Lyons, Marseilles, Clermont, Orléans, Strassburg, and Autun. His son Jean François, a gifted musician, but a dissipated man, is admirably portrayed by Diderot in his 'Neveu de Rameau.' He published in 1766 a poem in 5 cantos called 'Le Raméide,' followed in the same year by 'La nouvelle Raméïde,' a parody by his schoolfellow Jacques Cazotte. He is mentioned by Mercier in his 'Tableau de Paris.'

[2] The Third Part of this was translated into English 15 years later, with the title 'A Treatise of Music, containing the Principles of Composition.' London, no date, 8vo, 180 pp.

[3] Fétis has explained, detailed, and refuted Rameau's system in his 'Esquisse de l'Histoire de l'Harmonie,' which has been used by the writer, and to which he refers his readers.

most remarkable in his case is that he succeeded in lines which are generally opposed to each other, and throughout life occupied the first rank not only as a theorist, but as a player and composer. Just when his 'Traité de l'Harmonie' was beginning to attract attention he arranged to make music for the little pieces which his fellow-countryman, Alexis Piron, was writing for the Théâtre de la Foire, and accordingly, on Feb. 3, 1723, they produced 'L'Endriague,' in 3 acts, with dances, divertissements, and grand airs, as stated in the title. In Jan. 1724 he obtained the privilege of publishing his cantatas, and various instrumental compositions, amongst others his 'Pièces de clavecin, avec une Méthode pour la mécanique des doigts,' etc., republished as 'Pièces de Clavecin, avec une table pour les agréments'[1] (Paris, 1731 and 1736, oblong folio).

As the favourite music-master among ladies of rank, and organist of the church of Ste. Croix de la Bretonnerie, Rameau's position and prospects now warranted his taking a wife, and on Feb. 25, 1726, he was united to Marie Louise Mangot, a good musician with a pretty voice. The disparity of their ages was considerable, the bride being only 18, but her loving and gentle disposition made the marriage a very happy one.

A few days later, on Feb. 29, Rameau produced at the Théâtre de la Foire a 1-act piece called L'Enrôlement d'Arlequin,' followed in the autumn by 'Le faux Prodigue,' 2 acts, both written by Piron. Such small comic pieces as these were obviously composed, by a man of his age and attainments (he was now 42), solely with the view of gaining access to a stage of higher rank, but there was no hope of admission to the theatre of the Académie without a good libretto, and this it was as difficult for a beginner to obtain then as it is now. There is a remarkable letter still extant from Rameau to Houdar de Lamotte, dated Oct. 1727, asking him for a lyric tragedy, and assuring him that he was no novice, but one who had mastered the 'art of concealing his art.' The blind poet refused his request, but aid came from another quarter. La Popelinière, the *fermier général*, musician, poet, and artist, whose houses in Paris and at Passy were frequented by the most celebrated artists French and foreign, had chosen Rameau as his clavecinist and conductor of the music at his fêtes, and before long placed at his disposal the organ in his chapel, his orchestra, and his theatre. He did more, for through his influence Rameau obtained from Voltaire the lyric tragedy of 'Samson,' which he promptly set to music, though the performance was prohibited on the eve of its representation at the Académie—an exceptional stroke of ill-fortune. At last the Abbé Pellegrin agreed to furnish him with an opera in 5 acts, 'Hippolyte et Aricie,' founded on Racine's 'Phèdre.' He compelled Rameau to sign a bill for 500 livres as security in case the opera failed, but showed more sagacity and more heart than might have been expected from one

> Qui dînait de l'autel et soupait du théâtre,
> Le matin catholique et le soir idolâtre,[2]—

for he was so delighted with the music on its first performance at La Popelinière's, that he tore up the bill at the end of the first act. The world in general was less enthusiastic, and after having overcome the ill-will or stupidity of the performers, Rameau had to encounter the astonishment of the crowd, the prejudices of routine, and the jealousy of his brother artists. Campra alone recognised his genius, and it is to his honour that when questioned by the Prince de Conti on the subject, he replied, 'There is stuff enough in Hippolyte et Aricie for ten operas; this man will eclipse us all.'

The opera was produced at the Académie on Oct. 1, 1733. Rameau was then turned 50 years of age, and the outcry with which his work was greeted suggested to him that he had possibly mistaken his career; for a time he contemplated retiring from the theatre, but was reassured by seeing his hearers gradually accustoming themselves to the novelties which at first shocked them. The success of 'Les Indes galantes' (Aug. 23, 1735), of 'Castor et Pollux,' his masterpiece (Oct. 24, 1737), and of 'Les Fêtes d'Hébé' (May 21, 1739), however, neither disarmed his critics, nor prevented Rousseau from making himself the mouthpiece of those who cried up Lully at the expense of the new composer. But Rameau was too well aware of the cost of success to be hurt by epigrams, especially when he found that he could count both on the applause of the multitude, and the genuine appreciation of the more enlightened.

His industry was immense, as the following list of his operas and ballets produced at the Académie in 20 years will show:—

Dardanus, 5 acts and prologue (Nov. 19, 1739).
Les Fêtes de Polymnie, 3 acts and prologue (Oct. 12, 1745).
Le Temple de la Gloire, Fête, in 3 acts and prologue (Dec. 7, 1745).
Zaïs, 4 acts and prologue (Feb. 29, 1748).
Pygmalion, 1 act (Aug. 27, 1748).
Les Fêtes de l'Hymen et de l'Amour, 3 acts and prologue (Nov. 5, 1748).
Platée, 3 acts and prologue (Feb. 4, 1749).
Naïs, 3 acts and prologue (April 22, 1749).
Zoroastre, 5 acts (Dec. 5, 1749).
La Guirlande, ou les Fleurs enchantées, 1 act (Sept. 21, 1751).
Acanthe et Céphise, 3 acts (Nov. 18, 1751).
Les Surprises de l'Amour, 3 acts (May 31, 1757).
Les Paladins, 3 acts (Feb. 12, 1760).

Besides these, Rameau found time to write divertissements for 'Les Courses de Tempé,' a Pastoral (Théâtre Français, Aug. 1734), and 'La Rose' (Théâtre de la Foire, March, 1744), both by Piron. From 1740 to 1745 the director of the Opéra gave him no employment, and in this interval he published his 'Nouvelles Suites de Pièces de clavecin' and his 'Pièces de clavecin en concerts avec un violon ou une flûte' (1741), remarkable compositions which have been reprinted by Mme. Farrenc ('Le Trésor des Pianistes') and M. Poisot. He also accepted the post of conductor of the Opéra-Comique, of which Monnet[3] was

[1] Both Fétis and Pougin have fallen into the mistake of considering this a separate work.

[2] Who dined at the altar and supped at the theatre; Catholic in the morning, and Idolater at night.

[3] See Monnet's 'Supplément au Roman comique,' 51. This fact seems to have escaped all Rameau's biographers.

manager, probably in the hope of attracting public attention, and forcing the management of the Académie to alter their treatment of him. Finally he composed for the Court 'Lysis et Délie,' 'Daphnis et Eglé,' 'Les Sybarites' (Oct. and Nov. 1753); 'La Naissance d'Osiris,' and 'Anacréon' (Oct. 1754), all given at Fontainebleau. Some years previously, on the occasion of the marriage of the Dauphin with the Infanta, he had composed 'La Princesse de Navarre' to a libretto of Voltaire's (3 acts and prologue, performed with great splendour at Versailles, Feb. 23, 1745). This was the most successful of all his *opéras de circonstance*, and the authors adapted from it 'Les Fêtes de Ramire' a 1-act opera-ballet, also performed at Versailles (Dec. 22, 1745).

In estimating Rameau's merits we cannot in justice compare him with the great Italian and German masters of the day, whose names and works were then equally unknown in France; we must measure him with contemporary French composers for the stage. These writers had no idea of art beyond attempting a servile copy of Lully, with overtures, recitatives, vocal pieces, and ballet airs, all cast in one stereotyped form. Rameau made use of such a variety of means as not only attracted the attention of his hearers, but retained it. For the placid and monotonous harmonies of the day, the trite modulation, insignificant accompaniments, and stereotyped ritornelles, he substituted new forms, varied and piquant rhythms, ingenious harmonies, bold modulations, and a richer and more effective orchestration. He even ventured on enharmonic changes, and instead of the time-honoured accompaniments with the strings in 5 parts, and flutes and oboes in 2, and with *tuttis* in which the wind simply doubled the strings, he gave each instrument a distinct part of its own, and thus imparted life and colour to the whole. Without interrupting the other instruments, he introduced interesting and unexpected passages on the flutes, oboes, and bassoons, and thus opened a path which has been followed up with ever-increasing success. He also gave importance to the orchestral pieces, introducing his operas with a well-constructed overture, instead of the meagre introduction of the period, in which the same phrases were repeated *ad nauseam*. Nor did he neglect the chorus; he developed it, added greatly to its musical interest, and introduced the syllabic style with considerable effect. Lastly, his ballet-music was so new in its rhythms, and so fresh and pleasing in melody, that it was at once adopted and copied in the theatres of Italy and Germany.

We have said enough to prove that Rameau was a composer of real invention and originality. His declamation was not always so just as that of Lully; his airs have not the same grace, and are occasionally marred by eccentricity and harshness, and disfigured by roulades in doubtful taste; but when inspired by his subject Rameau found appropriate expression for all sentiments, whether simple or pathetic, passionate, dramatic, or heroic. His best operas contain beauties which defy the caprices of fashion, and will command the respect of true artists for all time.

But if his music was so good, how is it that it never attained the same popularity as that of Lully? In the first place, he took the wrong line on a most important point; and in the second, he was less favoured by circumstances than his predecessor. It was his doctrine, that for a musician of genius all subjects are equally good, and hence he contented himself with uninteresting fables written in wretched style, instead of taking pains, as Lully did, to secure pieces constructed with skill and well versified. He used to say that he could set the 'Gazette de Hollande' to music. Thus he damaged his own fame, for a French audience will not listen even to good music unless it is founded on an interesting drama. His ballet-music, too, often only serves to retard the action of the piece and destroy its dramatic interest.

Much as Rameau would have gained by the cooperation of another Quinault, instead of having to employ Cahusac, there was another reason for the greater popularity of Lully. Under Louis XIV. the king's patronage was quite sufficient to ensure the success of an artist; but after the Regency, under Louis XV., other authorities asserted themselves, especially the 'philosophes.' Rameau had first to encounter the vehement opposition of the Lullists; this he had succeeded in overcoming, when a company of Italian singers arrived in Paris, and at once obtained the attention of the public, and the support of a powerful party. The partisans of French music rallied round Rameau, and the two factions carried on what is known as the 'Guerre des Bouffons,' but when the struggle was over, Rameau perceived that his victory was only an ephemeral one, and that his works would not maintain their position in the *répertoire* of the Académie beyond a few years. With a frankness very touching in a man of his gifts, he said one evening to the Abbé Arnaud, who had lately arrived in Paris, 'If I were 20 years younger I would go to Italy, and take Pergolesi for my model, abandon something of my harmony, and devote myself to attaining truth of declamation, which should be the sole guide of musicians. But after sixty one cannot change; experience points plainly enough the best course, but the mind refuses to obey.' No critic could have stated the truth more plainly. Not having heard Italian music in his youth, Rameau never attained to the skill in writing for the voice that he might have done; and he is in consequence only the first French musician of his time, instead of taking his rank among the great composers of European fame. But for this, he might have effected that revolution in dramatic music which Gluck accomplished some years later.

But even as it was, his life's work is one of which any man might have been proud; and in old age he enjoyed privileges accorded only to talent of the first rank. The directors of the Opéra decreed him a pension; his appearance in his box was the signal for a general burst of applause,

and at the last performance of 'Dardanus' (Nov. 9, 1760) he received a perfect ovation from the audience. At Dijon the Académie elected him a member in 1761, and the authorities exempted himself and his family for ever from the municipal taxes. The king had named him composer of his chamber music in 1745; his patent of nobility was registered, and he was on the point of receiving the order of St. Michel, when, already suffering from the infirmities of age, he took typhoid fever, and died Sept. 12, 1764. All France mourned for him; Paris gave him a magnificent funeral, and in many other towns funeral services were held in his honour. Such marks of esteem are accorded only to the monarchs of art.

Having spoken of Rameau as a theorist and composer, we will now say a word about him as a man. If we are to believe Grimm and Diderot, he was hard, churlish, and cruel, avaricious to a degree, and the most ferocious of egotists. The evidence of these writers is however suspicious; both disliked French music, and Diderot, as the friend and *collaborateur* of d'Alembert, would naturally be opposed to the man who had had the audacity to declare war against the Encyclopedists.[1] It is right to say that, though he drew a vigorous and scathing portrait of the composer, he did not publish it.[2] As to the charge of avarice, Rameau may have been fond of money, but he supported his sister Catherine[3] during an illness of many years, and assisted more than one of his brother artists—such as Dauvergne, and the organist Balbâtre. He was a vehement controversialist, and those whom he had offended would naturally say hard things of him. He was scrupulous in the use of his time, and detested interruptions; at the rehearsals of his operas he would sit by himself in the middle of the pit, and allow no one to speak to him; in the street he would walk straight on, and if a friend stopped him, he seemed to awake as if from a trance. Tall, and thin almost to emaciation, his sharply-marked features indicated great strength of character, while his eyes burned with the fire of genius. There was a decided resemblance between him and Voltaire, and painters have often placed their likenesses side by side. Amongst the best portraits of Rameau may be specified those of Benoist (after Restout), Caffieri, Masquelier, and Carmontelle (full length). In the fine oil-painting by Chardin in the Museum of Dijon, he is represented seated, with his fingers on the strings of his violin, the instrument he generally used in composing. The bust which stood in the *foyer* of the Opéra was destroyed when the theatre was burnt down in 1781; that in the library of the Conservatoire is by Destreez (1865). A bronze statue by Guillaume was erected at Dijon in 1880. The fine medal of him given to the winners of the *grand prix de Rome* was engraved by Gatteaux.

There are many biographies of Rameau; the most valuable are, among the older, Chabanon's 'Eloge' (1764); Maret's 'Eloge historique' (1766); and the very curious details contained in De Croix's 'L'Ami des Arts' (1776); among the more modern, the notices of Adolphe Adam, Fétis, Poisot (1864), and Pougin (1876).

Rameau had one son and two daughters, none of them musicians. He left in MS. 4 cantatas, 3 motets with chorus, and fragments of an opera 'Roland,' all which are now in the Bibliothèque Nationale in the Rue Richelieu. None of his organ pieces have survived; and some cantatas mentioned by the earlier biographers, besides two lyric tragedies 'Abaris' and 'Linus,' and a comic opera, 'Le Procureur dupé,' are lost; but they would have added nothing to his fame.

Some of his harpsichord pieces have been published in the 'Trésor des Pianistes'; in the 'Alte Klaviermusik' of Pauer (Ser. 2, pt. 5) and of Roitsch; also in Pauer's 'Alte Meister,' and in the 'Perles Musicales' (51, 52). [G.C.]

RAMM, Friedrich, eminent oboe-player, born Nov. 18, 1744, in Mannheim. He was a member of the Elector's celebrated band under Cannabich, first in Mannheim, and then in Munich, whither the court removed, and where he celebrated his fiftieth year of service in 1808. His tone was particularly pure and true, with great roundness, softness, and power in the lower notes; and he was also a master of the legato style. 'Ramm is a downright good fellow,' writes Mozart, 'amusing and honourable too; he plays finely, with a pretty delicate tone.' Mozart sent him the oboe-concerto (Köchel, 293) composed for Ferlendi (which became his cheval de bataille), and when in Paris composed a symphonie concertante for Wendling, Ramm, Punto, and Ritter, to be played at the Concerts Spirituels. It was however never performed, and all trace of it is lost (Jahn, i. 476).

Ramm played in London at the Professional Concerts in 1784. In Vienna he gave a concert at the Kärnthnerthor Theatre in 1787, and played three times at the concerts of the Tonkünstler-Societät between the years 1776 and 81.

He was in Vienna again, after April 1797, and assisted to accompany Beethoven at a performance of his PF. Quintet, op. 16. At one of the pauses of the Finale Beethoven went off into a long improvisation, and it was, says Ries,[4] most amusing to see the players putting up their instruments to their lips as they thought that Beethoven was approaching the reprise of the theme, and as regularly putting them down in disappointment as he modulated off in another direction. Ramm was especially annoyed. [C.F.P.]

[1] Rameau was asked to correct the articles on music for the Encyclopédie, but the MSS. were not submitted to him. He published in consequence: 'Erreurs sur la musique dans l'Encyclopédie' (1755); 'Suite des Erreurs etc.' (1756); 'Réponse de M. Rameau à MM. les éditeurs de l'Encyclopédie sur leur Avertissement' (1757); 'Lettre de M. d'Alembert à M. Rameau, concernant le corps sonore, avec la réponse de M. Rameau' (undated, but apparently 1759)—all printed in Paris.

[2] We refer to Diderot's violent satire on the morals and philosophic tendencies of the 18th century, entitled 'Le Neveu de Rameau.' It is a curious fact that this brilliantly written dialogue was only known in France through a re-translation of Goethe's German version. The first French edition, by Saur, appeared in Paris only in 1821.

[3] A good player on the clavecin; she lived in Dijon, and died there 1762.

[4] Biogr. Notizen, p. 80. The beginning of this anecdote—Am nämlichen Abend—on the same evening—would seem to show that Ries's recollections are not printed in the order in which he wrote them.

RAMSEY, Robert, organist of Trinity College, Cambridge, from 1628 to 1644 inclusive, and 'Magister Choristarum' from 1637 to 1644 inclusive; but whether before or after those dates is not certain in either case. He took the degree of Mus. Bac. at Cambridge about 1639. A Morning and Evening Service in F by him is contained in the Tudway Collection (Harl. MS. 7340) and in the Ely Library, where, and at Peterhouse College, Cambridge, there are also two anthems of his. Add. MS. 11,608 in the British Museum also contains a dialogue between Saul, the witch, and Samuel—'In guiltie night.' Tudway miscalls him John. [G.]

RANDALL, John, Mus. Doc., born 1715, was a chorister of the Chapel Royal under Bernard Gates. He was one of the boys who shared in the representation of Handel's 'Esther' at Gates's house, Feb. 23, 1732, he himself taking the part of Esther. He graduated as Mus. Bac. at Cambridge in 1744, his exercise being an anthem. About 1745 he was appointed organist of King's College, and on the death of Dr. Greene in 1755 was elected Professor of Music at Cambridge. In 1756 he proceeded Mus. Doc. He composed the music for Gray's Ode for the Installation of the Duke of Grafton as Chancellor of the University in 1768, and some church music. He died March 18, 1799. His name is preserved in England by his two Double Chants. [W.H.H.]

RANDALL, Richard, a tenor singer, born Sept. 1, 1736, whose life is sufficiently described in the inscription to his portrait, published May 1812 :—'This celebrated tenor singer so remarkable for his great strength of voice and unrivalled comic humour was born Sep^{br} 1st 1736 and educated under M^{r} Bern^{d} Gates in the Chapel Royal where he was early noticed and became a great favourite of his late Majesty George the second, by whose command he sung many Solo Anthems, he is the only remaining chorister who sung with M. Handel in his Oratorios, and whose compositions he still performs with most wonderfull effect at the age of 76.'

Randall died April 15, 1828, aged 92. In his last days he was an object of much curiosity as having known Handel, regarding whom he told several anecdotes. [G.]

RANDALL, William, an eminent publisher of music. [See Walsh, John.]

RANDALL. The name of Randall is attached to an anthem for 6 voices in the British Museum, Add. MS. 17,792, probably dating from the beginning of the 18th century. [G.]

RANDEGGER, Alberto, composer, conductor, and singing-master, was born at Trieste, April 13, 1832. He began the study of music at the age of 13, under Lafont for the PF., and L. Ricci for composition, soon began to write, and by the year 1852 was known as the composer of several masses and smaller pieces of Church music, and of two ballets—'La Fidanzata di Castellamare' and 'La Sposa d'Appenzello,' both produced at the Teatro grande of his native town. In the latter year he joined three other of Ricci's pupils in the composition of a buffo opera to a libretto by Gaetano Rossi, entitled 'Il Lazzarone,' which had much success, first at the Teatro Maurona at Trieste, and then elsewhere. The next two years were occupied as musical director of theatres at Fiume, Zera, Sinigaglia, Brescia, and Venice. In the winter of 1854 he brought out a tragic opera in 4 acts called 'Bianca Capello' at the chief theatre of Brescia. At this time Signor Randegger was induced to come to London. He gradually took a high position there, and has become widely known as a teacher of singing, conductor, and composer, and an enthusiastic lover of good music of whatever school or country. He has resided in England ever since, and is one of the most prominent musical figures in the metropolis. In 1864 he produced at the Theatre Royal, Leeds, 'The Rival Beauties,' a comic operetta in 2 acts, which has had much success in London and many other places. In 1868 he became Professor of Singing at the Royal Academy of Music, and has since been made a director of that institution and a member of the Committee of Management. In the autumn of 1857 he conducted a series of Italian operas at St. James's Theatre, and in 1879–80 the Carl Rosa company at Her Majesty's Theatre. He has recently been appointed conductor of the Norwich Festival *vice* Sir Julius Benedict resigned.

Mr. Randegger's published works are numerous and important. They comprise a large dramatic cantata (words by Mad. Rudersdorff), entitled 'Fridolin,' composed for the Birmingham Festival, and produced there with great success, Aug. 28, 1873 (Chappell); two soprano scenas—'Medea,' sung by Mad. Rudersdorff at the Gewandhaus, Leipzig, in 1869, and 'Saffo,' sung by Mad. Lemmens at the British Orchestral Society, March 31, 1875; the 150th Psalm, for soprano solo, chorus, orchestra and organ, for the Boston Festival, 1872; Funeral Anthem for the death of the Prince Consort, twice performed in London; and a large number of songs and concerted vocal music for voice and orchestra or PF. He is also the author of the Primer of Singing, in Dr. Stainer's series (Novello). As a teacher of singing Mr. Randegger has a large number of pupils now before the English public as popular singers. [G.]

RANDHARTINGER, Benedict, an Austrian musician, memorable for his connexion with Schubert. He was born at Ruprechtshofen, in Lower Austria, July 27, 1802; at 10 years old came to the Konvict school at Vienna, and was then a pupil of Salieri's. He afterwards studied for the law, and for ten years was Secretary to Count Széchényi, an official about the Court. But he forsook this line of life for music; in 1832 entered the Court Chapel as a tenor singer; in 1844 became Vice-Court-Capellmeister, and in 1862, after Assmayer's death, entered on the full enjoyment of that dignity. His compositions are more than 600 in number, comprising an opera, 'König Enzio'; 20 masses; 60 motets; symphonies; quartets, etc.; 400 songs, 76 4-part songs, etc. Of all these, 124, chiefly songs,

are published; also a vol. of Greek national songs, and a vol. of Greek liturgies. His acquaintance with Schubert probably began at the Konvict, and at Salieri's; though as he was Schubert's junior by five years, they can have been there together only for a short time; but there are many slight traces of the existence of a close friendship between them. He was present, for example, at the first trial of the D minor String Quartet (Jan. 29, 1826), and he was one of the very few friends—if not the only one—who visited Schubert in the terrible loneliness of his last illness. But for Randhartinger it is almost certain that Schubert's 'Schöne Müllerin' would never have existed. He was called out of his room while Schubert was paying him a visit, and on his return found that his friend had disappeared with a volume of W. Müller's poems which he had accidentally looked into while waiting, and had been so much interested in as to carry off. On his going the next day to reclaim the book, Schubert presented him with some of the now well-known songs, which he had composed during the night. This was in 1823. It is surely enough to entitle Randhartinger to a perpetual memory.

He had a brother JOSEF, of whom nothing is known beyond this—that he was probably one of the immediate *entourage* of Beethoven's coffin at the funeral. He, Lachner, and Schubert are said to have gone together as torch-bearers (Kreissle von Hellborn's 'Schubert,' p. 266). [G.]

RANELAGH HOUSE AND GARDENS were situated on the bank of the Thames, eastward of Chelsea Hospital. They were erected and laid out about 1690 by Richard Jones, Viscount (afterwards Earl of) Ranelagh, who resided there until his death in 1712. In 1733 the property was sold in lots, and eventually the house and part of the gardens came into the hands of a number of persons who converted them into a place of public entertainment. In 1741 they commenced the erection of a spacious Rotunda (185 feet external, and 150 feet internal diameter), with four entrances through porticos. Surrounding it was an arcade, and over that a covered gallery, above which were the windows, 60 in number. In the centre of the interior and supporting the roof was a square erection containing the orchestra, as well as fireplaces of peculiar construction for warming the building in winter. Forty-seven boxes, each to contain eight persons, were placed round the building, and in these the company partook of tea and coffee. In the garden was a Chinese building, and a canal upon which the visitors were rowed about in boats. Ranelagh was opened with a public breakfast, April 5, 1742. The admission was 2*s.* including breakfast. On May 24 following it was opened for evening concerts; Beard was the principal singer, Festing the leader, and the choruses were chiefly from oratorios. Twice a week ridottos were given, the tickets for which were £1 1*s.* each, including supper. Masquerades were shortly afterwards introduced, and the place soon became the favourite resort of the world of fashion. Ranelagh was afterwards opened about the end of February for breakfasts, and on Easter Monday for the evening entertainments. On April 10, 1746, a new organ by Byfield was opened at a public morning rehearsal of the music for the season, and Parry, the celebrated Welsh harper, appeared. In 1749, in honour of the Peace of Aix-la-Chapelle, an entertainment called 'A Jubilee Masquerade in the Venetian manner,' was given, of which Horace Walpole, in a letter to Sir Horace Mann, dated May 3, 1749, gave the following lively description:—

'It had nothing Venetian about it, but was by far the best understood and the prettiest spectacle I ever saw; nothing in a fairy tale ever surpassed it. . . . It began at three o'clock, and about five, people of fashion began to go. When you entered you found the whole garden filled with masks and spread with tents, which remained all night very commodely. In one quarter was a Maypole dressed with garlands, and people dancing round it to a tabor and pipe and rustic music, all masqued, as were all the various bands of music that were disposed in different parts of the garden, some like huntsmen with French-horns, some like peasants, and a troop of Harlequins and Scaramouches in the little open temple on the mount. On the canal was a sort of gondola adorned with flags and streamers, and filled with music, rowing about. All round the outside of the amphitheatre were shops, filled with Dresden china, Japan, etc., and all the shopkeepers in mask. The amphitheatre was illuminated; and in the middle was a circular bower, composed of all kinds of firs in tubs from twenty to thirty feet high; under them orange trees with small lamps in each orange, and below them all sorts of the finest auriculas in pots; and festoons of natural flowers hanging from tree to tree. Between the arches, too, were firs, and smaller ones in the balconies above. There were booths for tea and wine, gaming-tables and dancing, and about two thousand persons. In short it pleased me more than anything I ever saw. It is to be once more, and probably finer as to dresses, as there has since been a subscription masquerade, and people will go in their rich habits.'

This proved so attractive that it was repeated several times in that and succeeding years, until the suppression of such entertainments after the earthquake at Lisbon in 1755. In 1751 morning concerts were given twice a week, Signora Frasi and Beard being the singers. At that date it had lost none of its charm. 'You cannot conceive,' says Mrs. Ellison, in Fielding's 'Amelia,' 'what a sweet elegant delicious place it is. Paradise itself can hardly be equal to it.' In 1754 an entertainment of singing, recitation, etc. was given under the name of 'Comus's Court,' which was very successful. In 1755 a pastoral, the words from Shakspere, the music by Arne, was produced; Beard and Miss Young were the singers; Handel's 'L'Allegro ed Il Pensieroso' was introduced on Beard's benefit night, and Stanley was the organist. In 1759 Bonnell Thornton's burlesque Ode on St. Cecilia's day was performed with great success. In 1762 Tenducci was the principal male singer. In 1764 a new orchestra was erected in one of the porticos of the Rotunda, the original one being found inconvenient from its height. On June 29, 1764, Mozart, then eight years old, performed on the harpsichord and organ several pieces of his own composition for the benefit of a charity. In 1770 Burney was the organist. Fireworks were occasionally exhibited, when the price of admission was raised to 5*s.* In 1777 the fashionable world played one of its strange, unreasoning freaks at Ranelagh. Walpole wrote on June 18:—'It is the fashion now to go to Ranelagh two hours after it is over. You may not believe this, but it

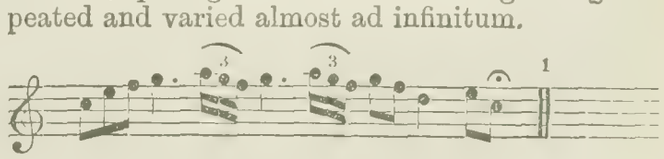
is literal. The music ends at ten, the company go at twelve.' This practice caused the concert to be commenced at a later hour than before. In 1790 a representation of Mount Ætna in eruption, with the Cyclops at work in the centre of the mountain, and the lava pouring down its side, was exhibited. The mountain was 80 feet high. In 1793 the Chevalier d'Eon fenced in public with a French professor, and about the same time regattas on the Thames in connection with the place were established. In 1802 the Installation Ball of the Knights of the Bath was given at Ranelagh, and also a magnificent entertainment by the Spanish Ambassador. These were the last occurrences of any importance; the fortunes of the place had long been languishing, and it opened for the last time July 8, 1803. On Sept. 30, 1805, the proprietors gave directions for taking down the house and rotunda; the furniture was soon after sold by auction, and the buildings removed. The organ was placed in Tetbury Church, Gloucestershire. No traces of Ranelagh remain: the site now forms part of Chelsea Hospital garden. [W.H.H.]

RANK. A rank of organ-pipes is one complete series or set, of the same quality of tone and kind of construction from the largest to the smallest, controlled by one draw-stop, acting on one slider. If the combined movement of draw-stop and slider admits air to two or more such series of pipes, an organ-stop is said to be of two or more ranks, as the case may be. Occasionally the twelfth and fifteenth, or fifteenth and twenty-second, are thus united, forming a stop of two ranks; but, as a rule, only those stops whose tones are reinforcements of some of the higher upper-partials of the ground-tone are made to consist of several ranks, such as the Sesquialtera, Mixture, Furniture, etc. These stops have usually from three to five ranks each, reinforcing (according to their special disposition) the ground-tone by the addition of its 17th, 19th, 22nd, 24th, 26th, 29th,—that is, of its 3rd, 5th, and 8th in the third and fourth octave above. [See SESQUIALTERA.] [J.S.]

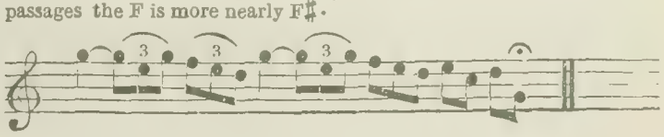
RANSFORD, EDWIN, baritone vocalist, song-writer, and composer, born March 13, 1805, at Bourton-on-the-Water, Gloucestershire, died in London July 11, 1876. He first appeared on the stage as an 'extra' in the opera chorus at the King's Theatre, Haymarket, and was afterwards engaged in that of Covent Garden Theatre. During Mr. Charles Kemble's management of that theatre he made his first appearance as Don Cæsar in 'The Castle of Andalusia,' on May 27, 1829, and was engaged soon afterwards by Mr. Arnold for the English Opera House (now the Lyceum). In the autumn of 1829, and in 1830, he was at Covent Garden. In 1831 he played leading characters under Elliston at the Surrey Theatre, and became a general favourite. In 1832 he was with Joe Grimaldi at Sadler's Wells, playing Tom Truck, in Campbell's nautical drama 'The Battle of Trafalgar,' in which he made a great hit with Neukomm's song of 'The Sea.' At this theatre he sustained the part of Captain Cannonade in Barnett's opera 'The Pet of the Petticoats.' He afterwards fulfilled important engagements at Drury Lane, the Lyceum, and Covent Garden. At Covent Garden he played the Doge of Venice in 'Othello,' March 25, 1833, when Edmund Kean last appeared on the stage, and Sir Harry in 'The School for Scandal' on Charles Kemble's last appearance as Charles Surface. His final theatrical engagement was with Macready at Covent Garden in 1837–38. He wrote the words of many songs, his best being perhaps 'In the days when we went gipsying.' In later years his entertainments, 'Gipsy Life,' 'Tales of the Sea,' and 'Songs of Dibdin,' etc., became deservedly popular. As a genial *bon camarade* he was universally liked. [W.H.]

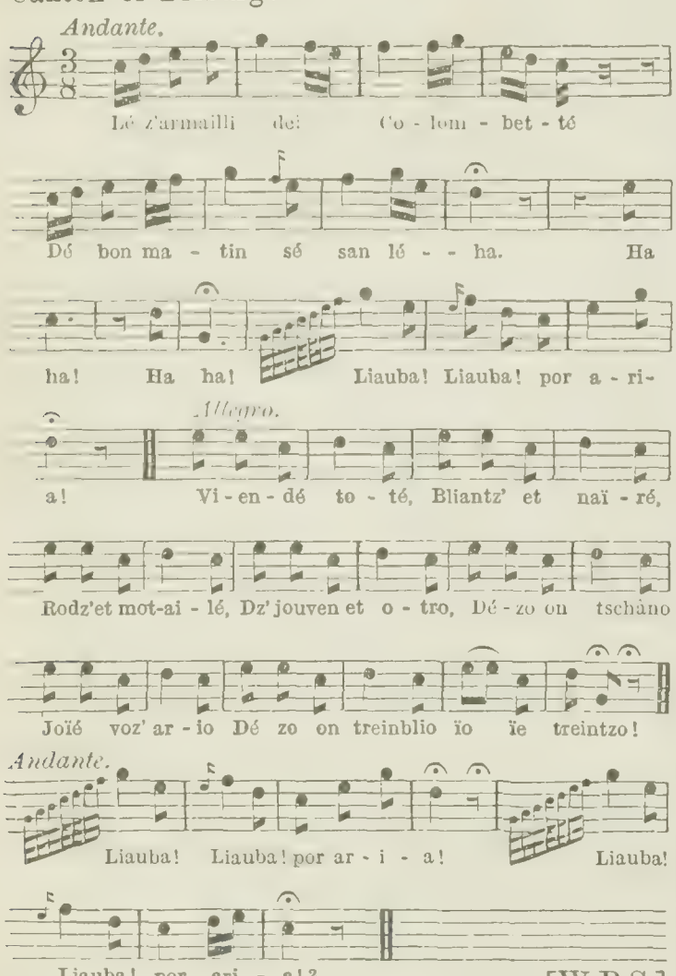
RANZ DES VACHES, (*Kuhreihen, Kuhreigen*; Appenzell patois *Chüereiha*), a strain of an irregular description, which in some parts of Switzerland is sung or blown on the Alpine horn in June, to call the cattle from the valleys to the higher pastures. Several derivations have been suggested for the words *ranz* and *reihen* or *reigen*. *Ranz* has been translated by the English 'rant,' and the French 'rondeau,' and has been derived from the Keltic root 'renk' or 'rank,' which may also be the derivation of *reihen*, in which case both words would mean the 'procession, or march, of the cows.' Stalder ('Schweizerisches Idiotikon') thinks that *reihen* means 'to reach,' or 'fetch,' while other authorities say that the word is the same as *reigen* (a dance accompanied by singing), and derive *ranz* from the Swiss patois 'ranner,' to rejoice.

The Ranz des Vaches are very numerous, and differ both in music and words in the different cantons. They are extremely irregular in character, full of long cadences and abrupt changes of tempo. It is a curious fact that they are seldom strictly in tune, more particularly when played on the Alpine horn, an instrument in which, like the BAGPIPE, the note represented by F is really an extra note between F and F♯. This note is very characteristic of the Ranz des Vaches; passages like the following being repeated and varied almost ad infinitum.



Though of little musical value, a fictitious interest has been long attached to the Ranz des Vaches owing to the surroundings in which they are generally heard. Sung to a pianoforte accompaniment in a concert-room, they would sound little better than a string of semi-barbarous cadences, but heard at dawn or at sunset in some remote Alpine valley, and sung with the strange gradations of falsetto and chest-voice softened by distance, they possess a peculiar

[1] There is a curious analogy between the above and the following strain, which is sung with infinite variations in the agricultural districts near London to frighten away the birds from the seed. In both passages the F is more nearly F♯.

and undeniable charm. The most celebrated of them is that of Appenzell, a copy of which is said to have been sent to our Queen Anne, with whom it was a great favourite. The first work in which it was printed is Georg Rhaw's 'Bicinia' (Wittenberg, 1545). It is also to be found in a dissertation on Nostalgia in Zwinger's 'Fasciculus Dissertationum Medicarum' (Basle, 1710). Rousseau printed a version in his 'Dictionnaire de Musique,' which Laborde arranged for 4 voices in his 'Essai sur la Musique.' It was used by Grétry in his Overture to 'Guillaume Tell,' and by Adam in his 'Methode de Piano du Conservatoire.'[1] It has been also arranged by Webbe, Weigl, Rossini ('Guillaume Tell') and Meyerbeer. The following example is sung in the Alps of Gruyère in the Canton of Friburg:—



[W.B.S.]

RAPPOLDI, Eduard, born at Vienna, Feb. 21, 1839. He was placed by his father at an early age under Doleschall, and made his first appearance in his 7th year as violinist, pianist, and composer. His talent for the pianoforte was so great as to induce the Countess Banffy to put him under Mittag, Thalberg's teacher. But the violin was the instrument of his choice, and he succeeded in studying it under Jansa, who induced him to go to London in 1850. Here he made no recorded appearance. On his return to Vienna he was so far provided for by the liberality of the same lady, that he became a pupil of the Conservatoire under Hellmesberger from 1851 to 1854. He then put himself under Böhm, and shortly began to travel, and to be spoken of as a promising player. The first real step in his career was conducting a concert of Joachim's at Rotterdam in 1866. At the end of that year he went to Lübeck as Capellmeister, in 1867 to Stettin in the same capacity, and in 1869 to the Landestheater at Prague. During this time he was working hard at the violin, and also studying composition with Sechter and Hiller. From 1870 to 77 he was a colleague of Joachim's at the Hochschule at Berlin—where he proved himself a first-rate teacher—and a member of his Quartet party. In 1876 he was made Royal Professor, and soon after received a call to a Concertmeistership at Dresden. This however his love for Joachim and for Berlin, where he had advanced sufficiently to lead the Quartets alternately with his chief, induced him for a long time to hesitate to accept, notwithstanding the very high terms offered. At length, however, he did accept it, and is now joint Concertmeister with Lauterbach at the Dresden opera, and chief teacher in the Conservatorium. Though a virtuoso of the first rank, he has followed in the footsteps of Joachim by sacrificing display to the finer interpretation of the music, and has succeeded in infusing a new spirit into chamber-music at Dresden. He has composed symphonies, quartets, sonatas, and songs, some of which have been printed. They are distinguished for earnestness, and for great beauty of form, and a quartet was performed in Dresden in the winter of 1878 which aroused quite an unusual sensation. In 1874 Rappoldi married a lady who is nearly as distinguished as himself—Miss Laura Kahrer, who was born in Vienna in 1853, and whose acquaintance he made many years before at Prague. Her talent, like his, showed itself very early. On the nomination of the Empress Elisabeth she became a pupil of the Conservatorium at Vienna, under Dachs and Dessoff, from 1866 to 69. After taking the first prize, she made a *tournée* to the principal towns of Germany, ending at Weimar. There she studied under Liszt, and matured that beauty of touch, precision, fire, and intelligence, which have raised her to the first rank of pianists in Germany, and which induced Herr von Bülow—no lenient critic—to praise her playing of Beethoven's op. 106 in the highest terms. She is the worthy colleague of her husband in the best concerts of Dresden. Mme. Kahrer-Rappoldi has not yet visited England. [G.]

RASOUMOWSKY,[3] Andreas Kyrillovitsch, a Russian nobleman to whom Beethoven

[1] Other examples and descriptions will be found in the following works:—Cappeller's 'Pilati Montis Historia' (1757); Stolberg's 'Reise in Deutschland, der Schweiz, etc.' (1794); Ebel's 'Schilderung der Gebirgsvölker der Schweiz' (1798); Sigmund von Wagner's 'Acht Schweizer Kuhreihen' (1805); the article on Viotti in the 'Decade Philosophique' (An 6); Castelnau's 'Considerations sur la Nostalgie' 1806); Edward Jones's 'Musical Curiosities' (1811); Tarenne's 'Sammlung von Schweizer Kuhreihen und Volksliedern' (1818); Huber's 'Recueil de Ranz de Vaches' (1830); and Tobler's 'Appenzellischer Sprachschatz' (1837).

[2] Translation, by Fenimore Cooper:—'The cowherds of Colombette arise at an early hour, Ha, ha! Ha, ha! Liauba! Liauba! in order to milk! Come all of you, Black and white, Red and mottled, Young and old; Beneath this oak I am about to milk you, Beneath this poplar I am about to press. Liauba! Liauba! in order to milk!'

[3] Pronounced Rasumoffsky, which is Beethoven's spelling in the dedication of the 5th and 6th Symphonies; Rasoumoffsky in that of the Quartets.

dedicated three of his greatest works, and whose name will always survive in connexion with the 'Rasoumowsky Quartets' (op. 59). He was the son of Kyrill (i.e. Cyril) Rasum, a peasant of Lemeschi, a village in the Ukraine, who, with his elder brother, was made a Count (Graf) by the Empress Elisabeth of Russia. Andreas was born Oct. 22, 1752, served in the English and Russian navies, rose to the rank of admiral, and was Russian ambassador at Venice, Naples, Copenhagen, Stockholm, and Vienna. In England his name must have been familiar, or Foote would hardly have introduced it as he has in 'The Liar' (1762). At Vienna he married, in 1788, Elisabeth Countess of Thun, one of the 'three Graces,' elder sister of the Princess Carl Lichnowsky [see vol. ii. 132 *a*]; and on March 25, 1792, had his audience from the Emperor of Austria as Russian ambassador, a post which he held with short intervals for more than 20 years. He was a thorough musician, an excellent player of Haydn's quartets, in which he took 2nd violin, not improbably studying them under Haydn himself. That, with his connexion with Lichnowsky, he must have known Beethoven is obvious; but no direct trace of the acquaintance is found until May 26, 1806 (six weeks after the withdrawal of Fidelio), which Beethoven—in his usual polyglott—has marked on the first page of the Quartet in F of op. 59, as the date on which he began it—'Quartetto angefangen am 26ten May 1806.'

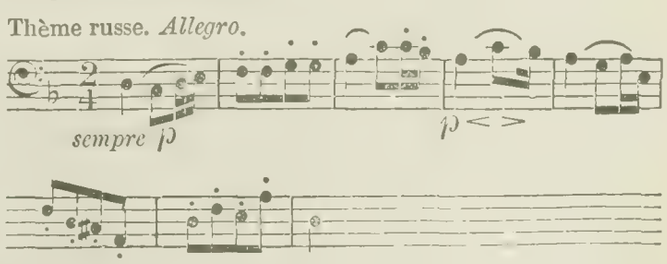
In 1808 the Count was in possession of his own palace, in the Landstrasse suburb, on the Donau Canal, an enormous building 'on which for nearly 20 years he lavished all his means,' now the Geological Institute; and in the summer or autumn of the same year formed his famous quartet party—Schuppanzigh, 1st violin; Weiss, viola; Lincke, cello; and he himself 2nd violin[1] —which for many years met in the evenings, and performed, among other compositions, Beethoven's pieces, 'hot from the fire,' under his own immediate instructions.

In April 1809 appeared the C minor and Pastoral Symphonies (Nos. 5 and 6), with a dedication (on the Parts) to Prince Lobkowitz and 'son excellence Monsieur le Comte de Rasumoffsky' (Breitkopf & Härtel). These dedications doubtless imply that Beethoven was largely the recipient of the Count's bounty, but there is no direct evidence of it, and there is a strange absence of reference to the Count in Beethoven's letters. His name is mentioned only once—July 24, 1813—and there is a distant allusion in a letter of a much later date (Nohl, Briefe B. 1865, No. 354). How different to the affection, the jokes, the grumbling, the intimate character, of his notes to his other friends and supporters! In the autumn of 1814 came the Vienna Congress (Nov. 1, 1814—June 9, 1815), and as the Empress of Russia was in Vienna at the time, the Ambassador's Palace was naturally the scene of special festivities. It was not however there that Beethoven was presented to the Empress, but at the Archduke Rodolph's.[2] The Count's hospitalities were immense, and, vast as was his palace, a separate wooden *annexe* had to be constructed capable of dining 700 persons.

On June 3, 1815, six days before the signature of the final Act of the Congress, the Count was made Prince (Fürst), and on the 31st of the following December the dining-hall just mentioned was burnt down. The Emperor of Russia gave 400,000 silver roubles (£40,000) towards the rebuilding, but the misfortune appears to have been too much for the Prince; he soon after sold the property, pensioned his quartet, and disappears from musical history. The quartet kept together for many years after this date, Sina playing 2nd violin. Beethoven mentions them à propos to the Gallitzin Quartets in the letter to his nephew already referred to, about 1825. [A. W. T.]

The three quartets to which Rasoumowsky's name is attached form op. 59, and are in F, E minor, and C respectively. The first of the three, as already mentioned, was begun May 26, 1806, and the whole three were finished and had evidently been played before Feb. 27, 1807, the date of a letter in the Allg. mus. Zeitung describing their characteristics.[3] They were published in Jan. 1808 (Vienna Bureau des Arts; Pesth, Schreyvogel), and the dedication (on the Parts) begins 'Trois Quatuors très humblement dediées à son Excellence Monsieur le Comte,' etc. Beethoven himself mentions them in a letter to Count Brunswick, which he has dated May 11, 1806, but which Mr. Thayer (iii. 11) sees reason to date 1807.

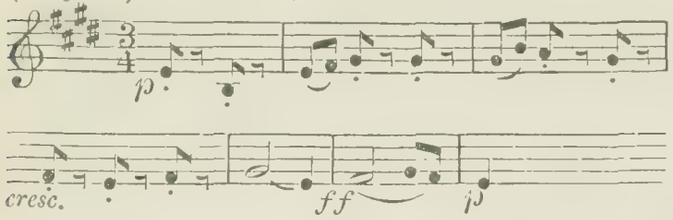
The Quartet in F is the one which Bernard Romberg is said to have thrown on the ground and trampled upon as unplayable.—The slow movement is entitled in the Sketchbook 'Einen Trauerweiden oder Akazienbaum aufs Grab meines Bruders'—A weeping willow or acacia tree over the grave of my brother. But which brother? August died in 1783, 23 years before, Carl not till 10 years after, and Johann not till 1848. Carl's marriage-contract had however been signed only on May 25, 1806. Is it possible that this inscription is a Beethovenish joke on the occasion? If so, he began in fun and ended in earnest.—Mendelssohn was accustomed to say that this Quartet, and that in F minor (op. 95), were the most Beethovenish of all Beethoven's works.—The finale has a Russian theme in D minor for its principal subject:—

Thème russe. *Allegro.*

[1] Afterwards played by Sina.

[2] Schindler, i. 233 (quoted by Thayer, iii. 321). The statement under BEETHOVEN [vol. i. 192 *a*] is incorrect.

[3] They are again alluded to in the number for May 5 as more and more successful, and possibly to be soon published; and then, with astonishing *naiveté*, follows 'Eberl's newest compositions, too, are anticipated with great pleasure'!

The 2nd of the three has a Russian theme in E major as the Trio of its third movement :—

(*Allegretto*). Thème russe.

It would be interesting to know the original names and forms of these two themes: they do not appear to have been yet identified. [G.]

RATAPLAN, like Rub-a-dub, appears to be an imitative word for the sound of the drum, as TAN-TA-RA is for that of the trumpet, and Tootle-tootle for the flute.[1] It is hardly necessary to mention its introduction by Donizetti in the 'Fille du Regiment,' or by Meyerbeer in the 'Huguenots'; and every Londoner is familiar with it in Sergeant Bouncer's part in Sullivan's 'Cox and Box,' especially in his first song, 'Yes, yes, in those merry days.' 'Rataplan, der kleine Tambour' is the title of a Singspiel by Pillwitz, which was produced at Bremen in 1831, and had a considerable run both in North and South Germany between that year and 1836. [G.]

RAUZZINI, VENANZIO, born 1747, in Rome, where he made his début in 1765, captivating his audience by his fine voice, clever acting, and prepossessing appearance. In 1767 he sang in Vienna, and then accepted an engagement in Munich, where four of his operas were performed. In London he made his first appearance in 1774. Here also he distinguished himself as an excellent teacher of singing, Miss Storace, Braham, Miss Poole (afterwards Mrs. Dickons), and Incledon, being among his pupils. In 1778 and 79 he gave subscription concerts with the violinist Lamotte, when they were assisted by such eminent artistes as Miss Harrop, Signor Rovedino, Fischer, Cervetto, Stamitz, Decamp, and Clementi. He also gave brilliant concerts in the new Assembly Rooms (built 1771) at Bath, where he took up his abode on leaving London. Here he invited Haydn and Dr. Burney to visit him, and the three spent several pleasant days together in 1794. On this occasion Haydn wrote a four-part canon (or more strictly a round) to an epitaph on a favourite dog buried in Rauzzini's garden, 'Turk was a faithful dog and not a man.'[2] Rauzzini's operas performed in London were 'La Regina di Golconda' (1775); 'Armida' (1778); 'Creusa in Delfo' (1782); and 'La Vestale' (1787). He composed string-quartets, sonatas for PF., Italian arias and duets, and English songs; also a Requiem produced at the little Haymarket Theatre in 1801, by Dr. Arnold and Salomon. He died, universally regretted, at Bath in 1810. His brother

MATTEO, born in Rome 1754, made his first appearance at Munich in 1772, followed his brother to England, and settled in Dublin, where he produced an opera, 'Il Rè pastore.' He employed himself in teaching singing, and died in 1791. [C.F.P.]

RAVENSCROFT, JOHN, one of the Tower Hamlets waits, and violinist at Goodman's Fields Theatre, was noted for his skill in the composition of hornpipes, a collection of which he published. Two of them are printed in Hawkins's History. He died about 1740. [W.H.H.]

RAVENSCROFT, THOMAS, Mus. Bac., born about 1582, was a chorister of St. Paul's under Edward Pearce, and graduated at Cambridge in 1607. In 1609 he edited and published 'Pammelia. Musickes Miscellanie: or Mixed Varietie of pleasant Roundelayes and delightful Catches of 3, 4, 5, 6, 7, 8, 9, 10 Parts in one'—the earliest collection of rounds, catches and canons printed in this country. A second impression appeared in 1618. Later in 1609 he put forth 'Deuteromelia; or the Second Part of Musick's Melodie, or melodius Musicke of Pleasant Roundelaies; K. H. mirth, or Freemen's Songs and such delightfull Catches'; containing the catch, 'Hold thy peace, thou knave,' sung in Shakspere's 'Twelfth Night.' In 1611 he published 'Melismata. Musicall Phansies, fitting the Court, Citie, and Countrey Humours, to 3, 4 and 5 Voyces.' In 1611 he published 'A Briefe Discourse of the true (but neglected) use of Charact'ring the Degrees by their Perfection, Imperfection, and Diminution in Mensurable Musicke against the Common Practise and Custome of these Times; Examples whereof are exprest in the Harmony of 4 Voyces Concerning the Pleasure of 5 usuall Recreations. 1. Hunting. 2. Hawking. 3. Dancing. 4. Drinking. 5. Enamouring'—a vain attempt to resuscitate an obsolete practice. The musical examples were composed by Edward Pearce, John Bennet, and Ravenscroft himself. In 1621 he published the work by which he is best known, 'The Whole Booke of Psalmes: With the Hymnes Evangelicall and Spirituall. Composed into 4 parts by Sundry Authors with severall Tunes as have been and are usually sung in England, Scotland, Wales, Germany, Italy, France, and the Netherlands.' Another edition 'newly corrected and enlarged' was published in 1633. Four anthems or motets by Ravenscroft are among the MSS. in the library of Christ Church, Oxford. The date of his death is not known. It is said by some to have been about 1630, and by others about 1635. [W.H.H.]

RAVINA, JEAN HENRI, a pianoforte composer, was born May 20, 1818, at Bourdeaux, where his mother was a prominent musician. At the instance of Rode and Zimmermann the lad was admitted to the Conservatoire of Paris in 1831. His progress was rapid—2nd prize for PF. in 1832; 1st prize for the same in 1834; 1st for harmony and accompaniment in 1835, a joint professorship of PF. Nov. 1835. In Feb. 1837 he left the Conservatoire and embarked on the world as a virtuoso and teacher. He has resided exclusively at Paris, with the exception

[1] Other forms are Patapataplan, Palalalalan, Bumberumbumbum. See the Dictionnaire Encyclopédique of Sachs & Villatte.

[2] For this Round see Pohl, Haydn in London, p. 276.

of a journey to Russia in 1853, and Spain in 1871. He received the Legion of Honour in 1861. His compositions—of which the latest is op. 80—are almost all salon pieces, many of them very favourite in their time, graceful and effective, but with no permanent qualities. He has also published a 4-hand arrangement of Beethoven's nine symphonies. Ravina is still living in Paris. The above sketch is indebted to M. Pougin's supplement to Fétis. [G.]

RAWLINGS, or RAWLINS, THOMAS, born about 1703, was a pupil of Dr. Pepusch, and a member of Handel's orchestra at both opera and oratorio performances. On March 14, 1753, he was appointed organist of Chelsea Hospital. He died in 1767. His son, ROBERT, born in 1742, was a pupil of his father, and afterwards of Barsanti. At 17 he was appointed musical page to the Duke of York, with whom he travelled on the continent until his death in 1767, when he returned to England and became a violinist in the King's band and Queen's private band. He died in 1814, leaving a son, THOMAS A., born in 1775, who studied music under his father and Dittenhofer. He composed some instrumental music performed at the Professional Concerts, became a violinist at the Opera and the best concerts, and a teacher of the pianoforte, violin and thorough-bass. He composed and arranged many pieces for the pianoforte, and some songs. [W.H.H.]

RAYMOND AND AGNES, a 'grand romantic English Opera in 3 acts'; words by E. Fitzball, music by E. J. Loder. Produced at St. James's Theatre, London, June 11, 1859. [G.]

RE. The second note of the natural scale in solmisation and in the nomenclature of France and Italy, as Ut (or Do) is the first, Mi the third, and Fa the fourth—

Ut queant laxis *resonare* fibris
Mira gestorum, *fa*muli tuorum.

By the Germans and English it is called D.

The number of double vibrations per second for D is —; Paris diapason 580·7; London Philharmonic pitch 606·2. [G.]

REA, WILLIAM, born in London March 25, 1827; when about ten years old learnt the pianoforte and organ from Mr. PITTMAN, for whom he acted as deputy for several years. In about 1843 he was appointed organist to Christchurch, Watney Street, and at the same time studied the pianoforte, composition, and instrumentation under Sterndale Bennett, appearing as a pianist at the concerts of the Society of British Musicians in 1845. On leaving Christchurch he was appointed organist to St. Andrew Undershaft. In 1849 he went to Leipzig, where his masters were Moscheles and Richter; he subsequently studied under Dreyschock at Prague. On his return to England, Mr. Rea gave chamber concerts at the Beethoven Rooms, and became (1853) organist to the Harmonic Union. In 1856 he founded the London Polyhymnian Choir, to the training of which he devoted much time, and with excellent results; at the same time he conducted an amateur orchestral society. In 1858 he was appointed organist at St. Michael's, Stockwell, and in 1860 was chosen by competition organist to the corporation of Newcastle on Tyne, where he also successively filled the same post at three churches in succession, and at the Elswick Road Chapel. At Newcastle Mr. Rea has worked hard to diffuse a taste for good music, though he has not met with the encouragement which his labours and enthusiasm deserve. Besides weekly organ and pianoforte recitals, he formed a choir of eighty voices, which in 1862 was amalgamated with the existing Sacred Harmonic Society of Newcastle. In 1867 he began a series of excellent orchestral concerts which were carried on every season for nine years, when he was compelled to discontinue them, owing to the pecuniary loss which they entailed. In 1876 he gave two performances of 'Antigone' at the Theatre Royal, and since then has devoted most of his time to training his choir (200 voices), the Newcastle Amateur Vocal Society, and other Societies on the Tyne and in Sunderland, besides giving concerts at which the best artists have performed. Mr. Rea's published works comprise four songs, three organ pieces, and some anthems. At the close of 1880 he was appointed organist of St. Hilda's, S. Shields. [W.B.S.]

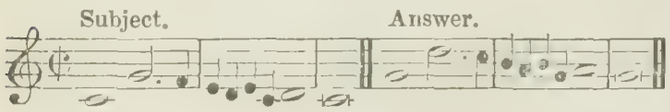
READING, JOHN. There were three musicians of these names, all organists. The first was appointed Junior Vicar choral of Lincoln Cathedral, Oct. 10, 1667, Poor Vicar, Nov. 28, 1667, and Master of the Choristers, June 7, 1670. He succeeded Randolph Jewett as organist of Winchester Cathedral in 1675, and retained the office until 1681, when he was appointed organist of Winchester College. He died in 1692. He was the composer of the Latin Graces sung before and after meat at the annual College election times, and the well-known Winchester School song, 'Dulce Domum'; all printed in Dr. Philip Hayes's 'Harmonia Wiccamica.' The second was organist of Chichester Cathedral from 1674 to 1720. Several songs included in collections published between 1681 and 1688 are probably by one or other of these two Readings. The third, born 1677, was a chorister of the Chapel Royal under Dr. Blow. In 1700 he became organist of Dulwich College. He was appointed Junior Vicar and Poor Clerk of Lincoln Cathedral, Nov. 21, 1702, Master of the Choristers, Oct. 5, 1703, and Instructor of the choristers in vocal music, Sept. 28, 1704. He appears to have resigned these posts in 1707 and to have returned to London, where he became organist of St. John, Hackney, St. Dunstan in the West, St. Mary Woolchurchaw, Lombard Street, and St. Mary Woolnoth. He published 'A Book of New Songs (after the Italian manner) with Symphonies and a Thorough Bass fitted to the Harpsichord, etc.,' and, whilst organist of Hackney, 'A Book of New Anthems.' He was also the reputed composer of the hymn 'Adeste fideles.' He died Sept. 2, 1764.

There was another person named Reading, who was a singer at Drury Lane in the latter part of the 17th century. In June 1695 he and

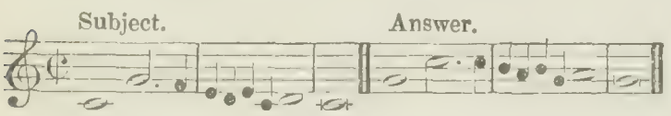
Pate, another singer at the theatre, were removed from their places and fined 20 marks each for being engaged in a riot at the Dog Tavern, Drury Lane, but were soon after reinstated.

A Rev. John Reading, D.D., Prebendary of Canterbury Cathedral, preached there a sermon in defence of church music, and published it in 1663. [W.H.H.]

REAL FUGUE. That species of Fugue in which the intervals of the Subject and Answer correspond exactly, without reference—as in Tonal Fugue—to the Tonic and Dominant of the scale in which they are written. Thus, in the following example, the Answer is an exact reproduction of the Subject, in the fifth above:—



whereas, according to the laws of Tonal Fugue, the Tonic in the Subject should have been represented in the Answer by the Dominant, and *vice versâ*; thus—



Real Fugue is an invention of much older date than its tonal analogue; and is, indeed, the only kind of Fugue possible in the Ecclesiastical Modes. For, in those antient tonalities, the Dominant differs widely from that of the modern Scale, and exercises widely different functions; insomuch that the Answer to a given Subject, constructed with reference to it, would, in certain Modes, be so distorted as to set all recognition at defiance. The idea of such a Dominant as that upon which we now base our harmonic combinations, is one which could never have suggested itself to the mediæval contrapuntist. Accordingly, the composers of the 15th and 16th centuries regulated their Subjects and Answers in conformity with the principles of the system of Hexachords. When a strict Answer was intended, its Solmisation was made to correspond exactly, in one Hexachord, with that of the Subject in another. Where this uniformity of Solmisation was wanting—as was necessarily the case when the Answer was made in any other Interval than that of the Fourth or Fifth above or below the Subject—the reply was regarded as merely an imitative one.[1] [See HEXACHORD.] But, even in imitative replies, the laws of Real Fugue required that a Fifth should always be answered by a Fifth, and a Fourth by a Fourth; the only license permitted being the occasional substitution of a Tone for a Semitone, or a Major for a Minor third. In practice both the strict and the imitative Answer were constantly employed in the same composition: *e.g.* in the *Kyrie* of Palestrina's 'Missa Brevis,' already quoted as an example under HEXACHORD, the Subject is given out by the Alto in the Hexachord of C; answered strictly by the Bass in that of F; again answered, in the same Hexachord, by the Treble; and then imitated, first by the Tenor, and afterwards by the Bass, with a whole Tone, instead of a Semitone, between the second and third notes. Among the best writers of the best period of Art we find these mixed Fugues—which would now be called 'Fugues of Imitation'—in much more frequent use than those which continued strict throughout, and forming the foundation of some of the finest polyphonic Masses and Motets.

When the Imitation, instead of breaking off at the end of the few bars which form the Subject, continues uninterruptedly throughout an entire movement, the composition is called a Perpetual Fugue, or, as we should now say, a Canon. A detailed classification of the different varieties of Real Fugue, perpetual, interrupted, strict, or free, in use during the 14th and 15th centuries, would be of very little practical service, since the student who would really master the subject must of necessity consult the works of the great masters for himself. In doing this, he will find no lack of interesting examples, and will do well to begin by making a careful analysis of Palestrina's 'Missa ad Fugam,' which differs from the work published by Alfieri and Adrien de Lafage under the title of 'Missa Canonica,' in one point only, and that a very curious one. In the 'Missa Canonica,' in the First or Dorian mode, two Voices lead off a Perpetual Real Fugue, which the two remaining Voices supplement with another, distinct from, but ingeniously interwoven with it; the two Subjects proceeding uninterruptedly together until the end of each several Movement—a style of composition which is technically termed 'Canon, four in two.' In the 'Missa ad Fugam,' in the Seventh Mode, the four Voices all start with the same Subject, but after a few bars separate themselves into two Choirs, each of which diverges into a Perpetual Real Fugue of its own, which continues uninterruptedly to the end of the Movement, after the manner of the 'Missa Canonica.'[2]

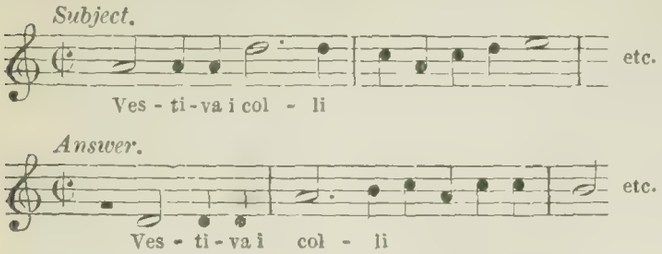
Though less esteemed by modern Composers than Tonal Fugue, Real Fugue is still practised with success even in modern tonalities. John Sebastian Bach has left us many masterly examples, both for Voices—as in the Mass in B minor—and for the Organ. Handel has done the same in some of his finest Choruses, as 'The earth swallowed them' in Israel in Ægypt, and the matchless 'Amen' in the Messiah; while in no less than five of his six beautiful Fugues for the Pianoforte (op. 25), Mendelssohn has forsaken the Tonal for the Real method of construction.

The converse practice, on the part of antient Composers, is exceedingly rare, though instances of pure Tonal Fugue may be found, even in the

[1] See the admirable exposition of the Laws of Fugue, by J. J. Fux, 'Gradus ad Parnassum,' Vienna 1725, pp. 143, *et seq.*

[2] Choron's edition of the 'Missa ad Fugam' is out of print; but several copies of the work are preserved in the Library of the British Museum. [See RACCOLTA GENERALE.] Albrechtsberger gives the Second Agnus Dei as an example in his 'Gründliche Anweisung zur Composition,' vol. ii. p. 330 of Merrick's Eng. Transl. (Cocks & Co.) The 'Missa Canonica' is printed in the 'Cinq Messes de Palestrina,' edited by Adrien de Lafage (Paris, Launer; London, Schott & Co.)

16th century; as in Palestrina's beautiful, though almost unknown Madrigal, 'Vestiva i colli.'[1]



The subject, in the Hypodorian Mode, here passes directly from the note which, in modern Music, would be the Dominant, to the Final; while the Answer, in the Dorian Mode, proceeds from the Final to the Authentic Dominant—a method of treatment which anticipates the supposed invention of Modern Fugue by more than a century. Other instances may occasionally be found among the works of *cinque cento* Composers—as in the Qui tollis of J. L. Hassler's Missa 'Dixit Maria'[2]—but they are very uncommon; and indeed it is only in certain Modes that they are possible. [W.S.R.]

REAY, Samuel, born at Hexham, Mar. 17, 1828; was noted for his fine voice and careful singing as a chorister at Durham Cathedral; and under Henshaw the organist, and Penson the precentor there, became acquainted with much music outside the regular Cathedral services. After leaving the choir he had organ lessons from Mr. Stimpson of Birmingham, and then became successively organist at St. Andrew's, Newcastle (1845); St. Peter's, Tiverton (1847); St. John's, Hampstead (1854); St. Saviour's, Southwark (1856); St. Stephen's, Paddington; Radley College (1859, succeeding Dr. E. G. Monk); Bury, Lancashire (1861); and in 1864 was appointed 'Song-schoolmaster and organist' of the parish Church, Newark, a post which he still holds. In 1871 Mr. Reay graduated at Oxford as Mus. Bac. In 1879 he distinguished himself by producing at the Bromley and Bow Institute, London, two comic cantatas of J. S. Bach's ('Caffee-cantate' and 'Bauern-cantate'), which were performed there—certainly for the first time in England—on Oct. 27, under his direction, to English words of his own adaptation. Mr. Reay is noted as a fine accompanyist and extempore player on the organ. He has published a Morning and Evening Service in F, several anthems, and 2 madrigals (all Novello); but is best known as a writer of part-songs, some of which ('The clouds that wrap,' 'The dawn of day') are deservedly popular. [G.]

REBEC (Ital. *Ribeca*, *Ribeba*; Span. *Rabé*, *Rabel*.) The French name (said to be of Arabic origin) of that primitive stringed instrument which was in use throughout western Europe in the middle ages, and was the parent of the viol and violin, and is identical with the German 'geige' and the English 'fiddle'; in outline something like the mandoline, of which it was probably the parent. It was shaped like the half of a pear, and was everywhere solid except at the two extremities, the upper of which was formed into a peg-box identical with that still in use, and surmounted by a carved human head. The lower half was considerably cut down in level, thus leaving the upper solid part of the instrument to form a natural fingerboard. The portion thus cut down was scooped out, and over the cavity thus formed was glued a short pine belly, pierced with two trefoil-shaped soundholes, and fitted with a

bridge and soundpost. The player either rested the curved end of the instrument lightly against the breast, or else held it like the violin, between the chin and the collar-bone, and bowed it like the violin. It had three stout gut strings, tuned like the lower strings of the violin (A, D, G). Its tone was loud and harsh, emulating the female voice, according to a French poem of the 13th century:

Quidam rebecam arcuabant,
Muliebrem vocem confingentes.

An old Spanish poem speaks of 'el rabé gritador,' or the 'squalling rebec.' This powerful tone made it useful in the mediæval orchestra; and Henry the Eighth employed the rebec in his state band. It was chiefly used, however, to accompany dancing; and Shakspere's musicians in Romeo and Juliet, Hugh Rebeck, Simon Catling (Catgut), and James Soundpost, were undoubtedly rebec-players. After the invention of instruments of the viol and violin type it was banished to the streets of towns and to rustic festivities, whence the epithet 'jocund' applied to it in Milton's L'Allegro. It was usually accompanied by the drum or tambourine. It was in vulgar use in France in the last century, as is proved by an ordinance issued by Guignon in his official capacity as 'Roi des Violons' in 1742, in which street-fiddlers are prohibited from using anything else; 'Il leur sera permis d'y jouer d'une espèce d'instrument à trois cordes seulement, et connu sous le nom

[1] Printed, with English words, beginning, 'Sound out my voice,' in N. Yonge's 'Musica transalpina' (Lond. 1558).

[2] Nuremberg, 1599. Reprinted in vol. i. of Proske's 'Musica divina.' Ratisbon 1853.

de rebec, sans qu'ils puissent se servir d'un violon à quatre cordes sous quelque prétexte que ce soit.' A similar order is extant, dated 1628, in which it is forbidden to play the treble or bass violin, 'dans les cabarets et les mauvais lieux,' but only the rebec. The rebec was extinct in England earlier than in France. It is now totally disused, and no specimen is known to exist. Representations of it in sculpture, painting, manuscripts, etc., are abundant. The illustration is from an Italian painting of the 13th cent. engraved in Vidal's 'Instruments à Archet.' [E.J.P.]

REBEL, Jean Ferry, born in Paris, 1669. After a precocious childhood entered the Opera as a violinist, speedily became accompanyist, and then leader. In 1703 he produced 'Ulysse,' opera in 5 acts with prologue, containing a *pas seul* for Françoise Prévôt, to an air called 'Le Caprice,' for violin solo. The opera failed, but the Caprice remained for years the test-piece of the *ballerine* at the Opéra. After this success, Rebel composed violin solos for various other ballets, such as 'La Boutade,' 'Les Caractères de la Danse,' 'Terpsichore,' 'La Fantaisie,' 'Les Plaisirs Champêtres,' and 'Les Eléments.' Several of these were engraved, as were his sonatas for the violin. Rebel was one of the '24 violons,' and 'compositeur de la chambre' to the King. He died in Paris, 1747. His son,

François, born in Paris, June 19, 1701, at 13 played the violin in the Opéra orchestra. He thus became intimate with François Francœur, and the two composed conjointly, and produced at the Académie, the following operas:—'Pyrame et Thisbé' (1726); 'Tarsis et Zélie' (1728); 'Scanderbeg' (1735); 'Ballet de la Paix' (1738); 'Les Augustales' and 'Le Retour du Roi' (1744); 'Zélindor,' 'Le Trophée' (in honour of Fontenoy, 1745); 'Ismène' (1750); 'Les Génies tutélaires' (1751); and 'Le Prince de Noisy' (1760); most of which were composed for court fêtes or public rejoicings.

From 1733 to 44 Rebel and Francœur were joint leaders of the Académie orchestra, and in 1753 were appointed managers. They soon however retired in disgust at the petty vexations they were called upon to endure. Louis XV. made them surintendants of his music, with the order of St. Michel. In March 1757 these inseparable friends obtained the privilege of the Opéra, and directed it for ten years on their own account, with great administrative ability.

Rebel died in Paris Nov. 7, 1775. He composed some cantatas, a Te Deum, and a De Profundis, performed at the *Concerts spirituels*, but all his music is now forgotten, excepting a lively air in the first finale of 'Pyrame et Thisbé,' which was adapted to a much-admired *pas seul* of Mlle. de Camargo, thence became a popular contredanse—the first instance of such adaptation—and in this form is preserved in the 'Clef du Caveau' under the title of 'La Camargo.' [G.C.]

REBER, Napoléon-Henri, born at Mulhausen, Oct. 21, 1807; at 20 entered the Conservatoire, studying counterpoint and fugue under Seuriot and Jelensperger, and composition under Lesueur. His simple manners and refined tastes, high sense of honour, and cultivated mind, gave him the *entrée* to *salons* where the conversation turned on art and intellectual subjects, instead of on the commonplaces of ordinary circles. This led him to compose much chamber-music, and to set poems by the best French poets of the period. The success of these elegant and graceful works induced him to attempt symphony and opera. His music to the 2nd act of the charming ballet 'Le Diable amoureux' (Sept. 23, 1840) excited considerable attention, and was followed at the Opéra-Comique by 'La Nuit de Noël,' 3 acts (Feb. 9, 1848), 'Le Père Gaillard,' 3 acts (Sept. 7, 1852), 'Les Papillotes de M. Benoît,' 1 act (Dec. 28, 1853), and 'Les Dames Capitaines' 3 acts (June 3, 1857). In these works he strove to counteract the tendency towards noise and bombast then so prevalent both in French and Italian opera, and to show how much may be made out of the simple natural materials of the old French opéra-comique by the judicious use of modern orchestration.

In 1851 he was appointed Professor of harmony at the Conservatoire, and in 1853 the well-merited success of 'Le Père Gaillard' procured his election to the Institut as Onslow's successor. Soon after this he renounced the theatre, and returned to chamber-music. He also began to write on music, and his 'Traité d'Harmonie' (1862), now in its 3rd edition, is without comparison the best work of its kind in France. The outline is simple and methodical, the classification of the chords easy to follow and well-connected, the explanations luminously clear, the exercises practical and well calculated to develop musical taste—in a word, everything combines to make it the safest and most valuable of instruction-books. The second part especially, dealing with 'accidental' notes—or, notes foreign to the constitution of chords—contains novel views, and observations throwing light upon points and rules of harmony which before were obscure and confused.

In 1862 M. Reber succeeded Halévy as Professor of composition at the Conservatoire; since 1871 he was also Inspector of the *succursales* or branches of the Conservatoire. He died in Paris, after a short illness, Nov. 24, 1880, and was succeeded as Professor by M. Saint-Saëns.

His compositions comprise 4 symphonies, a quintet and 3 quartets for strings, 1 PF. ditto, 7 trios, duets for PF. and violin, and PF. pieces for 2 and 4 hands. Portions of his ballet 'Le Diable amoureux' have been published for orchestra, and are performed at concerts. In 1875 he produced a cantata called 'Roland,' but 'Le Ménétrier à la cour,' opéra-comique, and 'Naïm,' grand opera in 5 acts, have never been performed, though the overtures are engraved. His best vocal works are his melodies for a single voice, but he has composed choruses for 3 and 4 men's voices, and some sacred pieces.

There is an admirable portrait of this distinguished composer by Henri Lehmann. [G.C.]

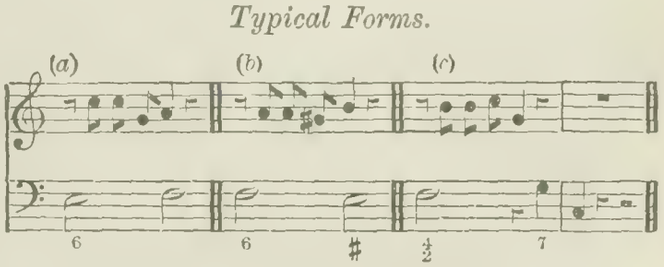
RECITAL, a term which has come into use in England to signify a performance of solo music by one instrument and one performer. It was probably first used by Liszt at his performance at the Hanover Square Rooms, June 9, 1840, though as applying to the separate pieces and not to the whole performance. The 'advertisement of the concert in question says that 'M. Liszt will give Recitals on the Pianoforte of the following pieces.' The name has since been adopted by Mr. Charles Halle and others.

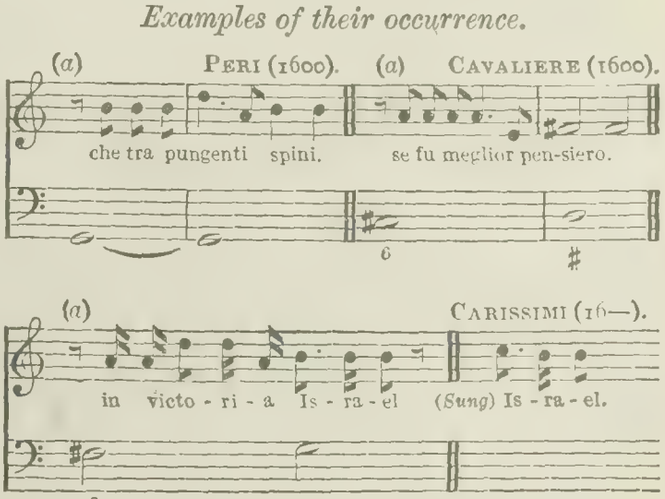
The term Opera Recital is used for a concert in which the music of an opera is sung without costume or acting. [G.]

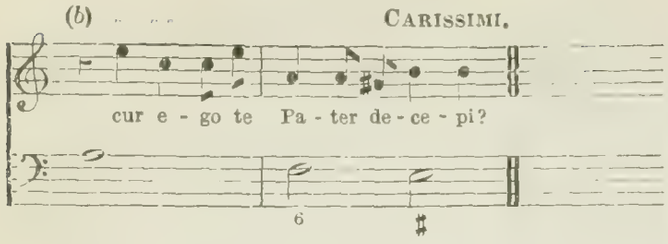
RECITATIVE (Ital. *Recitativo*; Germ. *Recitativ*; Fr. *Récitatif*; from the Latin *recitare*). A species of declamatory Music, extensively used in those portions of an Opera, an Oratorio, or a Cantata, in which the action of the Drama is too rapid, or the sentiment of the Poetry too changeful, to adapt itself to the studied rhythm of a regularly-constructed Aria.

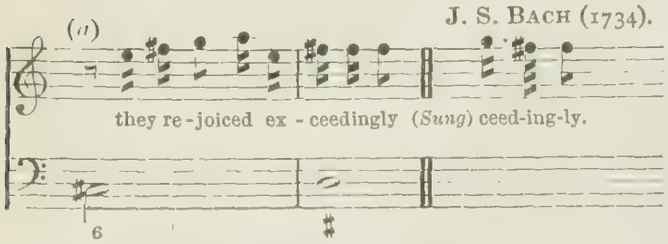
The invention of Recitative marks a crisis in the History of Music, scarcely less important than that to which we owe the discovery of Harmony. Whether the strange conception in which it originated was first clothed in tangible form by Jacopo Peri, or Emilio del Cavaliere, is a question which has never been decided. There is, however, little doubt, that both these bold revolutionists assisted in working out the theory upon which that conception was based; for, both are known to have been members of that æsthetic brotherhood, which met in Florence during the later years of the 16th century, at the house of Giovanni Bardi, for the purpose of demonstrating the possibility of a modern revival of the Classic Drama, in its early purity; and it is certain that the discussions in which they then took part led, after a time, to the invention of the peculiar style of Music we are now considering. The question, therefore, narrows itself to one of priority of execution only. Now, the earliest specimens of true Recitative we possess are to be found in Peri's Opera, 'Euridice,' and Emilio's Oratorio, 'La Rappresentazione dell' Anima e del Corpo,' both printed in the year 1600. The Oratorio was first publicly performed in the February of that year, at Rome: the Opera, in December, at Florence. But Peri had previously written another Opera, 'Dafne,' in exactly the same style, and caused it to be privately performed, at the Palazzo Corsi, in Florence, in 1597. Emilio del Cavaliere, too, is known to have written at least three earlier pieces—'Il Satiro,' 'La Disperazione di Fileno,' and 'Il Giuoco della Cieca.' No trace of either of these can now be found: and, in our doubt as to whether they may not have contained true Recitatives, we can scarcely do otherwise than ascribe the invention to Peri, who certainly did use them in 'Dafne,' and whose style is, moreover, far more truly declamatory than the laboured and half rhythmic manner of his possible rival. [See OPERA, vol. ii. 498–500; ORATORIO, vol. ii. 534, 535.]

Thus first launched upon the world, for the purpose of giving a new impetus to the progress of Art, this particular Style of Composition has undergone less change, during the last 280 years, than any other. What Simple or Unaccompanied Recitative (*Recitativo secco*) is to-day, it was, in all essential particulars, in the time of 'Euridice.' Then, as now, it was supported by an unpretentious Thorough-Bass (*Basso continuo*), figured, in order that the necessary Chords might be filled in upon the Harpsichord, or Organ, without the addition of any kind of Symphony, or independent Accompaniment. Then, as now, its periods were moulded with reference to nothing more than the plain rhetorical delivery of the words to which they were set; melodious or rhythmic phrases being everywhere carefully avoided, as not only unnecessary, but absolutely detrimental to the desired effect—so detrimental, that the difficulty of adapting good Recitative to Poetry written in short rhymed verses is almost insuperable, the jingle of the metre tending to crystallise itself in regular form with a persistency which is rarely overcome except by the greatest Masters. Hence it is, that the best Poetry for Recitative is Blank Verse: and hence it is, that the same Intervals, the same Progressions, and the same Cadences, have been used over and over again, by Composers, who, in other matters, have scarcely a trait in common. We shall best illustrate this by selecting a few set forms from the inexhaustible store at our command, and shewing how these have been used by some of the greatest writers of the 17th, 18th, and 19th centuries: premising that, in phrases ending with two or more reiterated notes, it has been long the custom to sing the first as an Appoggiatura, a note higher than the rest. We have shewn this in three cases, but the rule applies to many others.

Typical Forms.

Examples of their occurrence.



(b) CARISSIMI.

(a) J. S. BACH (1734).



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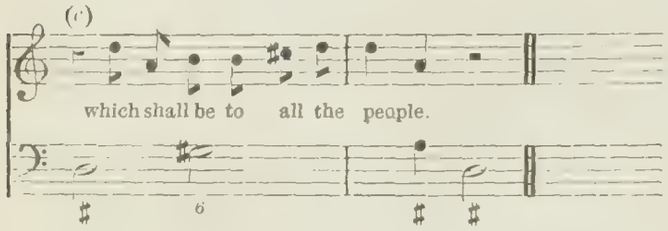
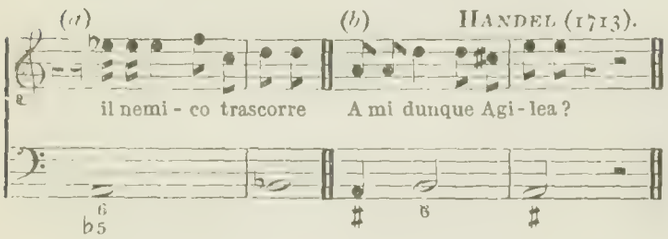
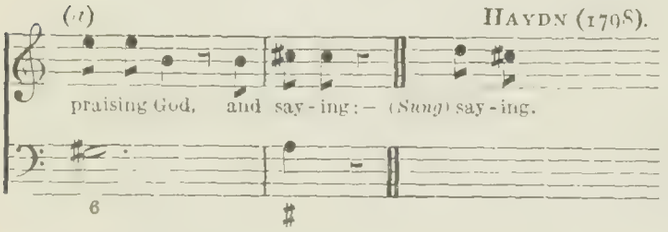


(a) (b) HANDEL (1713).

(a) HAYDN (1708).



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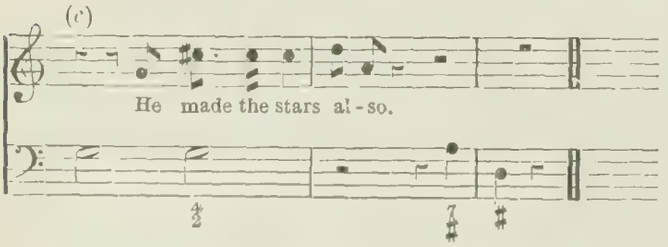
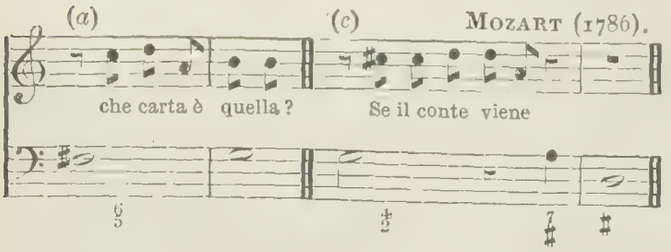
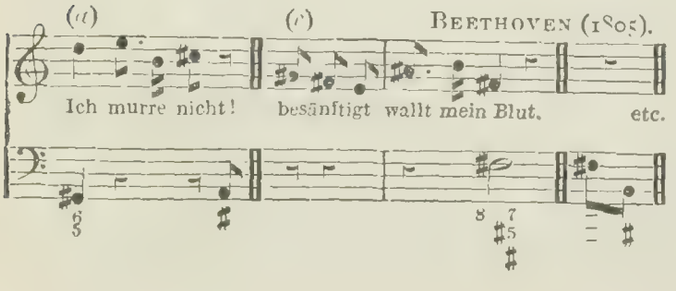
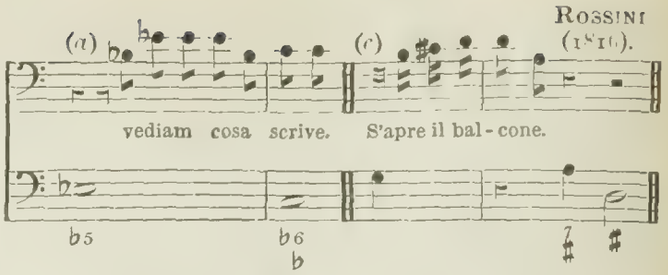
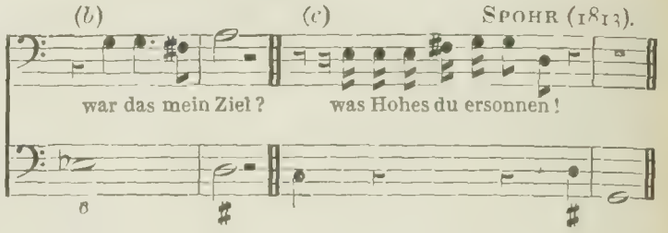


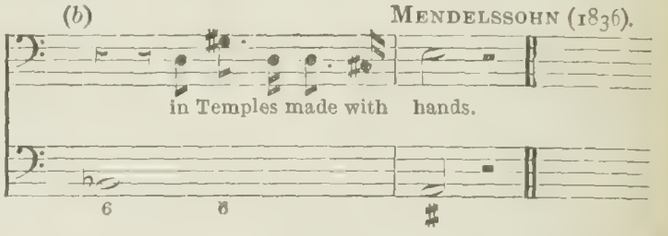
(a) (c) MOZART (1786).



(a) (c) BEETHOVEN (1805).

ROSSINI (1816).

(a) (c)

(b) (c) SPOHR (1813).



(b) MENDELSSOHN (1836).

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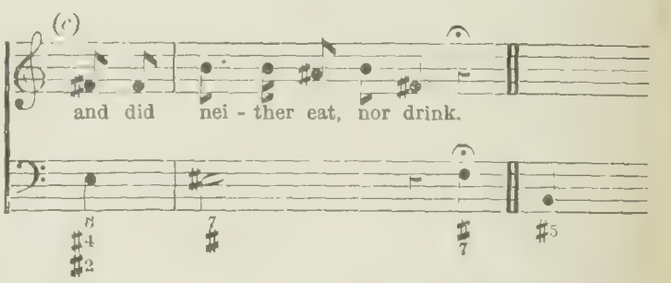
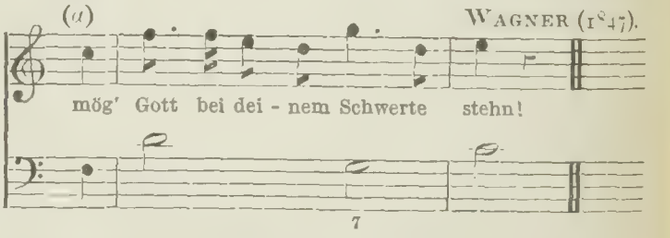


(a) WAGNER (1847).

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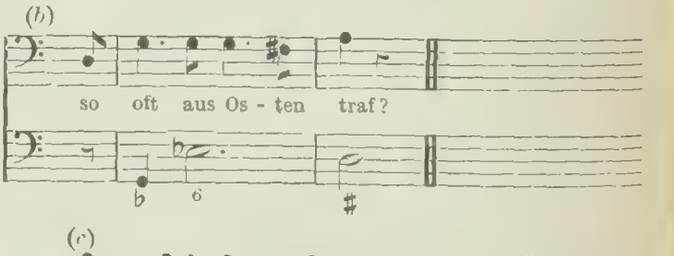

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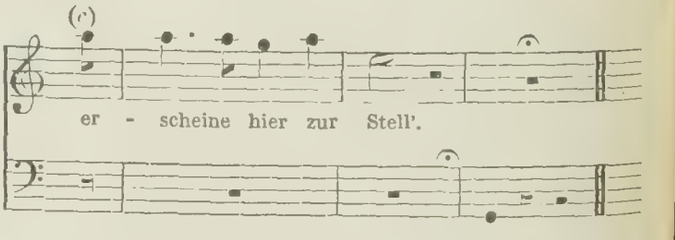

The universal acceptance of these, and similar figures, by Composers of all ages, from Peri down to Wagner, sufficiently proves their fitness for the purpose for which they were originally designed. But, the staunch conservatism of *Recitativo secco* goes even farther than this. Its Accompaniment has never changed. The latest Composers who have employed it have trusted, for its support, to the simple *Basso continuo*, which neither Peri, nor Carissimi, nor Handel, nor Mozart, cared to reinforce by the introduction

of a fuller Accompaniment. The only modification of the original idea which has found favour in modern times has been the substitution of Arpeggios, played by the principal Violoncello, for the Harmonies formerly filled in upon the Harpsichord, or Organ—and we believe we are right in asserting that this device has never been extensively adopted in any other country than our own. Here it prevailed exclusively for many years. A return has however lately been made to the old method by the employment of the Piano, first by Mr. Otto Goldschmidt at a performance of Handel's L'Allegro in 1863, and more recently by Dr. Stainer, at St. Paul's, in various Oratorios.

Again, this simple kind of Recitative is as free, now, as it was in the first year of the 17th century, from the trammels imposed by the laws of Modulation. It is the only kind of Music which need not begin and end in the same Key. As a matter of fact, it usually begins upon some Chord not far removed from the Tonic Harmony of the Aria, or Concerted Piece, which preceded it; and ends in, or near, the Key of that which is to follow: but its intermediate course is governed by no law whatever beyond that of euphony. Its Harmonies exhibit more variety, now, than they did two centuries ago; but they are none the less free to wander wherever they please, passing through one Key after another, until they land the hearer somewhere in the immediate neighbourhood of the Key chosen for the next regularly-constructed Movement. Hence it is, that Recitatives of this kind are always written without the introduction of Sharps, or Flats, at the Signature; since it is manifestly more convenient to employ any number of Accidentals that may be needed, than to place three or four Sharps at the beginning of a piece which is perfectly at liberty to end in seven Flats.

But, notwithstanding the unchangeable character of *Recitativo secco*, declamatory Music has not been relieved from the condition which imposes progress upon every really living branch of Art. As the resources of the Orchestra increased, it became evident that they might be no less profitably employed, in the Accompaniment of highly impassioned Recitative, than in that of the Aria, or Chorus: and thus arose a new style of Rhetorical Composition, called Accompanied Recitative (*Recitativo stromentato*), in which the vocal phrases, themselves unchanged, received a vast accession of power, by means of elaborate Orchestral Symphonies interpolated between them, or even by instrumental passages designed expressly for their support. The invention of this new form of impassioned Monologue is generally ascribed to Alessandro Scarlatti (1659–1725), who used it with admirable effect, both in his Operas and his Cantatas; but its advantages, in telling situations, were so obvious, that it was immediately adopted by other Composers, and at once recognised as a legitimate form of Art—not, indeed, as a substitute for Simple Recitative, which has always been retained for the ordinary business of the Stage, but, as a means of producing powerful effects, in Scenes, or portions of Scenes, in which the introduction of the measured Aria would be out of place.

It will be readily understood, that the stability of Simple Recitative was not communicable to the newer style. The steadily increasing weight of the Orchestra, accompanied by a correspondent increase of attention to Orchestral Effects, exercised an irresistible influence over it. Moreover, time has proved it to be no less sensitive to changes of School, and Style, than the Aria itself; whence it frequently happens that a Composer may be as easily recognised by his Accompanied Recitatives as by his regularly-constructed Movements. Scarlatti's Accompaniments exhibit a freedom of thought immeasurably in advance of the age in which he lived. Sebastian Bach's Recitatives, though priceless, as Music, are more remarkable for the beauty of their Harmonies, than for that spontaneity of expression which is rarely attained by Composers unfamiliar with the traditions of the Stage. Handel's, on the contrary, though generally based upon the simplest possible harmonic foundation, exhibit a rhetorical perfection of which the most accomplished Orator might well feel proud: and we cannot doubt that it is to this high quality, combined with a never-failing truthfulness of feeling, that so many of them owe their deathless reputation—to the unfair exclusion of many others, of equal worth, which still lie hidden among the unclaimed treasures of his long-forgotten Operas. Scarcely less successful, in his own peculiar style, was Haydn, whose 'Creation' and 'Seasons,' owe half their charm to their pictorial Recitatives. Mozart was so uniformly great, in his declamatory passages, that it is almost impossible to decide upon their comparative merits; though he has certainly never exceeded the perfection of 'Die Weiselehre dieser Knaben,' or 'Non temer.' Beethoven attained his highest flights in 'Abscheulicher! wo eilst du hin?' and 'Ah, perfido!' Spohr, in 'Faust,' and 'Die letzten Dinge.' Weber, in 'Der Freischütz.' The works of Cimarosa, Rossini, and Cherubini, abound in examples of Accompanied Recitative, which rival their Airs in beauty: and it would be difficult to point out any really great Composer who has failed to appreciate the value of Scarlatti's happy invention.

Yet, even this invention failed, either to meet the needs of the Dramatic Composer, or to exhaust his ingenuity. It was reserved for Gluck to strike out yet another form of Recitative, destined to furnish a more powerful engine for the production of a certain class of effects than any that had preceded it. He it was, who first conceived the idea of rendering the Orchestra, and the Singer, to all outward appearance, entirely independent of each other: of filling the Scene, so to speak, with a finished orchestral groundwork, complete in itself, and needing no vocal Melody to enhance its interest, while the Singer declaimed his part in tones, which, however

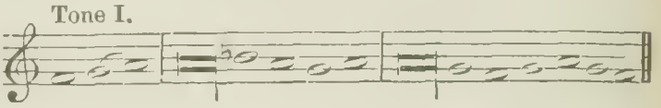
artfully combined with the Instrumental Harmony, appeared to have no connection with it whatever; the resulting effect resembling that which would be produced, if, during the interpretation of a Symphony, some accomplished Singer were to soliloquise, aloud, in broken sentences, in such wise as neither to take an ostensible share in the performance, nor to disturb it by the introduction of irrelevant discord. An early instance of this may be found in 'Orfeo.' After the disappearance of Euridice, the Orchestra plays an excited Crescendo, quite complete in itself, during the course of which Orfeo distractedly calls his lost Bride, by name, in tones which harmonise with the Symphony, yet have not the least appearance of belonging to it. In 'Iphigénie en Tauride,' and all the later Operas, the same device is constantly adopted; and modern Composers have also used it, freely—notably Spohr, who opens his 'Faust' with a Scene, in which a Band behind the stage plays the most delightful of Minuets, while Faust and Mephistopheles sing an ordinary Recitative, accompanied by the usual Chords played by the regular Orchestra in front.

By a process of natural, if not inevitable development, this new style led to another, in which the Recitative, though still distinct from the Accompaniment, assumed a more measured tone, less melodious than that of the Air, yet more so, by far, than that used for ordinary declamation. Gluck has used this peculiar kind of *Mezzo Recitativo* with indescribable power, in the Prison Scene, in 'Iphigénie en Tauride.' Spohr employs it freely, almost to the exclusion of symmetrical Melody, in 'Die letzten Dinge.' Wagner makes it his *cheval de bataille*, introducing it everywhere, and using it, as an ever-ready medium, for the production of some of his most powerful Dramatic Effects. We have already discussed his theories on this subject, so fully, that it is unnecessary to revert to them here. [See OPERA, vol. ii. pp. 526–529.] Suffice it to say that his *Melos*, though generally possessing all the more prominent characteristics of pure Recitative, sometimes approaches so nearly to the rhythmic symmetry of the Song, that—as in the case of 'Nun sei bedankt, mein lieben Schwann!'—it is difficult to say, positively, to which class it belongs. We may, therefore, fairly accept this as the last link in the chain which fills up the long gap between simple 'Recitativo secco,' and the finished Aria. [W.S.R.]

RECITING-NOTE (Lat. *Repercussio, Nota dominans*). A name sometimes given to that important note, in a Gregorian Tone, on which the greater portion of every Verse of a Psalm, or Canticle, is continuously recited.[1]

As this particular note invariably corresponds with the Dominant of the Mode in which the Psalm-Tone is written, the terms, Dominant, and Reciting-Note, are frequently treated as interchangeable. [See MODES, THE ECCLESIASTICAL, vol. ii. p. 342.] The Reciting-Notes of the first eight Tones, therefore, will be A, F, C, A, C, A, D, and C, respectively.

The Reciting-Note makes its appearance twice, in the course of every Tone: first, as the initial member of the Intonation, and, afterwards, as that of the Ending; as shewn in the following example, in which it is written, each time, in the form of a Large.

Tone I.

The only exception to the general rule is to be found in the Tonus Peregrinus (or Irregularis), in which the true Dominant of the Ninth Mode (E) is used for the first Reciting-Note, and D for the second.

The Reciting-Notes of Tones III, V, VII, VIII, and IX, are so high that they cannot be sung, at their true pitch, without severely straining the Voice; in practice, therefore, these Tones are almost always transposed. An attempt has been sometimes made so to arrange their respective pitches as to let one note—generally A—serve for all. This plan may, perhaps, be found practically convenient: but it shews very little concern for the expression of the words, which cannot but suffer, if the jubilant phrases of one Psalm are to be recited on exactly the same note as the almost despairing accents of another. [W.S.R.]

RECORDER. An instrument of the flute family, now obsolete. Much fruitless ingenuity has been exercised as to the etymology of the name; a specimen of which may be seen in the Pictorial Edition of Shakespeare, on the passage in Hamlet, Act iii, Sc. 2. The English verb 'to record' may be referred to the Latin root *Cor*. 'Recordare Jesu pie' forms the opening of one of the hymns of the ancient church, embodied in the requiem or funeral mass. Here it has simply the sense of 'to remember'[2] or 'to take note of'—a signification which has descended to the modern words Records and Recorder. But there was evidently from early times a parallel meaning of 'to sing, chant,' or 'to warble like birds.' This appears plainly in the beautiful passage of Shakespeare[3]—

> To the lute
> She sang, and made the night-bird mute
> That still *records* with moan.

'To record,' says an old writer, 'among fowlers, is when the bird begins to tune or sing within itself.'

It is possibly from this that the name of the instrument is derived. In any case it appears in one of the 'proverbis' written about Henry VII.'s time on the walls of the manor house at Leckingfield. It is there said to 'desire' the mean part, 'but manifold fingering and stops bringeth high notes from its clear tones.' In the catalogue of instruments left by Henry VIII. are Recorders of box, oak, and ivory, great and

[1] In accordance with this definition, the term should also be applied to the first notes of the first and third sections of a Double Chaunt; but, as the selection of these notes is subject to no rule whatever, the word is very rarely used in connection with them.

[2] Compare the expression, 'to get by *heart*.'

[3] Pericles, Act. iv.

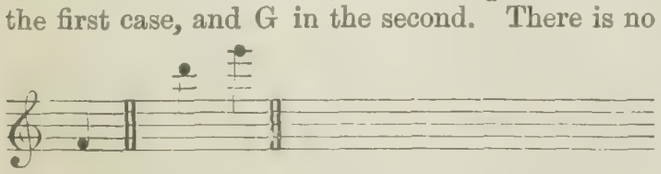
small, two base Recorders of walnut, and one great base Recorder.

The passage in Hamlet referring to the instrument (Act iii. Sc. 2), is well known, and in the Midsummer Night's Dream, Shakespeare says: 'He hath played on his prologue like a child on a recorder.' Sir Philip Sidney describes how 'the shepherds, pulling out recorders, which possessed the place of pipes, accorded their music to the others' voice.' Bacon, in the Sylva Sylvarum, Century III. 221, goes at length into the mechanism of the instrument. He says it is straight, and has a lesser and a greater bore both above and below; that it requires very little breath from the blower, and that it has what he calls a 'fipple' or stopper. He adds that 'the three uppermost holes yield one tone, which is a note lower than the tone of the first three.' This last paragraph begets a suspicion that the learned writer was not practically acquainted with the method of playing this instrument. Milton[1] speaks of

> The Dorian mood
> Of flutes and soft recorders.

But the most definite information we possess as to the instrument is derived from two similar works published respectively in 1683 and 1686. The former is named 'The Genteel Companion, being exact directions for the Recorder, with a collection of the best and newest tunes and grounds extant. Carefully composed and gathered by Humphrey Salter, London. Printed for Richard Hunt and Humphrey Salter at the Lute in St. Paul's Churchyard, 1683.' The latter is entitled 'The delightful Companion, or choice New Lessons for the Recorder or Flute, etc. London: printed for John Playford at his shop near the Temple Church, and for John Carr at his shop at the Middle Temple Gate 1686. Second edition corrected.'

The first of these works has a frontispiece showing a lady and gentleman sitting at a table, with two music books; the gentleman, with his legs gracefully crossed, is playing a recorder. The lower end rests on his knee, and the flageolet-shaped mouthpiece at the top end is between his lips. The book describes the peculiarity of the instrument, from which Mr. Chappell considers the name to have been derived—namely, a hole situated in the upper part, between the mouthpiece and the top hole for the fingers, and apparently covered with thin bladder, or what is now termed 'goldbeater's skin,' with a view of affecting the quality of tone. Two scales or gamuts are given in the usual G clef, the former containing 13, the other 16 notes. The lowest note in both cases is F, and the highest is D in the first case, and G in the second. There is no

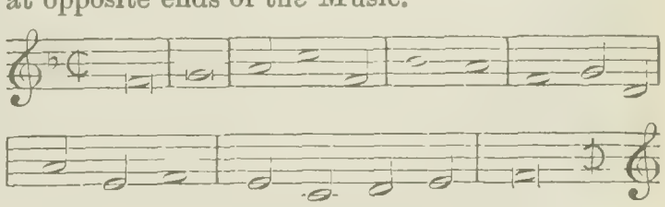


evidence of any keys for producing semitones, which are shown by the scales to have been obtained by cross-fingering. The keys in which the tunes are set comprise C, with G, D and A on the sharp side, F and B♭ on the flat side.

The edition of 'The delightful Companion' printed three years later gives very explicitly the number of holes, but omits mention of the closed intermediate orifice. It will be remarked that 'Recorder' and 'Flute' are used synonymously on this title-page. 'Observe', says the writer, 'there is eight holes upon the pipe, viz. seven before, and one underneath which we call the uppermost, and is to be stopped with your thumb, the next with your forefinger,' etc. Cross-fingerings are here also given to produce the first two or there intermediate semitones on either side of the natural key.

Mr. Chappell quotes the late Mr. Ward as his authority for having seen 'old English flutes' with a hole bored through the side in the upper part of the instrument, and covered with a thin piece of skin. An English Recorder of the 17th century was shown in the Loan Exhibition of Musical Instruments at South Kensington. It was 26 inches in length—agreeing well with the frontispiece of the Genteel Companion—and therefore not at all like the little pipe usually brought on the stage in Hamlet. Near the top, about an inch from the mouth-hole, it was furnished with a hole covered with thin bladder as above described. [W.H.S.]

RECTE ET RETRO, PER (*Imitatio cancrizans, Imitatio per Motum retrogradum, Imitatio recurrens*; Ital. *Imitazione al Rovescio, o alla Riversa*; Eng. Retrograde Imitation). A peculiar kind of Imitation, so constructed that the melody may be sung backwards as well as forwards; as shewn in the following Two-Part Canon, which must be sung, by the First Voice, from left to right, and by the Second, from right to left, both beginning together, but at opposite ends of the Music.



The earliest known instances of Retrograde Imitation are to be found among the works of the Flemish Composers of the 15th century, who delighted in exercising their ingenuity, not only upon the device itself, but also upon the Inscriptions prefixed to the Canons in which it was employed. The Netherlanders were not, however, the only Musicians who indulged successfully in this learned species of recreation. Probably the most astonishing example of it on record is the Motet,[2] 'Diliges Dominum,' written by William Byrd for four voices—Treble, Alto, Tenor, and Bass—and transmuted into an 8-part composition, by adding a Second Treble, Alto, Tenor, and Bass, formed by singing the four First Parts backwards. It is scarcely possible to study this complication attentively, without feeling one's brain turn

[1] Paradise Lost, i. 550.

[2] Reprinted by Hawkins, 'History,' ch. 96.

giddy; yet, strange to say, the effect produced is less curious than beautiful.

There is little doubt that the idea of singing music from right to left was first suggested by those strange Oracular Verses[1] which may be read either backwards or forwards, without injury to words or metre; such as the well-known Pentameter—

Roma tibi subito motibus ibit amor.

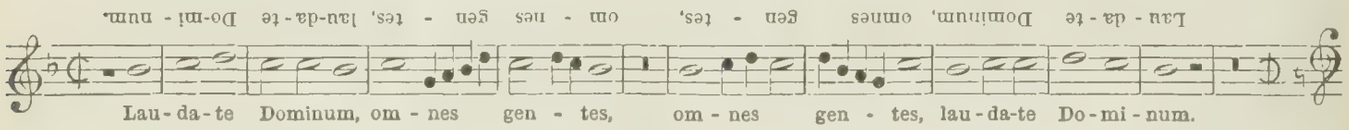
or the cry of the Evil Spirits—

In girum imus noctu ecce ut consumimur igni.

The Canons were frequently constructed in exact accordance with the method observed in these curious lines; and innumerable quaint conceits were invented, for the purpose of giving the Singers some intimation of the manner in which they were to be read. 'Canit more Hebræorum' was a very common Motto. 'Misericordia et veritas obviaverunt sibi' indicated that the Singers were to begin at opposite ends, and meet in the middle. In the Second 'Agnus Dei' of his 'Missa Græcorum,' Hobrecht wrote, 'Aries vertatur in Pisces'—Aries being the first Sign of the Zodiac, and Pisces the last. In another part of the same Mass he has given a far more mysterious direction—

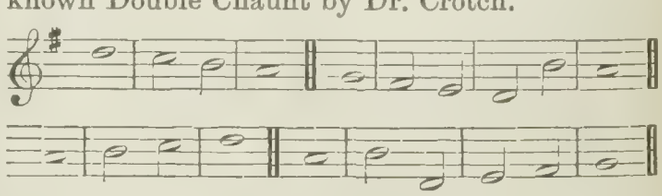
Tu tenor cancriza et per antifrasin canta,
Cum furcis in capite antifrasizando repete.

This introduces us to a new complication; the secret of the Motto being, that the Tenor is not only to sing backwards, but to invert the intervals ('per antifrasin canta'), until he reaches the 'Horns'—that is to say, the two cusps of the semicircular Time-Signature—after which he is to sing from left to right, though still continuing to invert the Intervals. This new Device, in which the Intervals themselves are reversed, as well as the sequence of the notes, is called 'Retrograde Inverse Imitation' (Lat. *Imitatio cancrizans motu contrario*; Ital. *Imitazione al contrario riverso*). It might have been thought that this would have contented even Flemish ingenuity. But, it did not. The Part-Books had not yet been turned upside down! In the subjoined example, we have endeavoured to show, in an humble way, the manner in which this most desirable feat may also be accomplished. The two Singers, standing face to face, hold the book between them; one looking at it from the ordinary point of view, the other, upsidedown, and both reading from left to right—that is to say, beginning at opposite ends. The result, if not strikingly beautiful, is, at least, not inconsistent with the laws of Counterpoint.



This species of Imitation was indicated by the Inscriptions, 'Respice me, ostende mihi faciem tuam,' 'Duo adversi adverse in unum,' and others equally obscure. The last-named Motto graces Morton's 'Salve Mater'—a triumph of ingenuity which, no doubt, was regarded, in its time, as an Art-Treasure of inestimable value. The style was, indeed, for a long time, exceedingly popular; and, even as late as 1690, Angiolo Berardi thought it worth while to give full directions, in his 'Arcani Musicali,' for the manufacture of Canons of this description, though the true artistic feeling—to say nothing of the plain common-sense—of the School of Palestrina had long since banished them, not only from the higher kinds of Ecclesiastical Music, but from the Polyphonic 'Chanson' also. This reform, however, was not effected without protest. There were learned Composers, even in the 'Golden Age,' who still clung to the traditions of an earlier epoch; and, among them, Francesco Suriano, the Second 'Agnus Dei' of whose Missa 'Super voces musicales' contains a Canon, with the Inscription, 'Justitia et Pax osculatæ sunt,' in which the Guida, formed on the six sounds of the Hexachordon durum, is sung, by the First Tenor, in the usual way, and in the Alto Clef, while the Cantus Secundus replies, reading from the same copy, in the Treble Clef, backwards, and upsidedown. But, in this instance, the simple notes of the Guida are accompanied by six 'Free Parts,' by the skilful management of which the Composer has produced an effect well worthy of his reputation.[2]

Retrograde Imitation has survived, even to our own day; and, in more than one very popular form. In the year 1791, Haydn wrote, for his Doctor's Degree, at the University of Oxford, a 'Canon cancrizans, a tre' ('Thy Voice, O Harmony') which will be found in vol. i. p. 710*b*; and he has also used the same Device, in the Minuet of one of his Symphonies. Some other modern Composers have tried it, with less happy effect. But, perhaps it has never yet appeared in a more popular form than that of the well-known Double Chaunt by Dr. Crotch.



It would be difficult to point to two Schools more bitterly opposed to each other than those of the early Netherlanders, and the English Cathedral writers of the 19th century. Yet, here we see an Artifice, invented by the former, and used by one of the latter, so completely *con amore*, that, backed by the Harmonies peculiar to the modern 'free style,' it has attained a position quite unassailable, and will probably last as long as the Anglican Chaunt itself shall continue in

1 Versus recurrentes, said to have been first invented by the Greek Poet, Sotades, during the reign of Ptolemy Philadelphus. The examples we have quoted are, however, of much later date; the oldest of them being certainly not earlier than the 7th century.

2 The entire Mass is reprinted, from the original edition of 1609, in vol. i. of Proske's 'Selectus novus Missarum'; and the Canon is there shewn, both in its ænigmatical form, and in its complete resolution.

use. With this fact before us, we shall do well to pause, before we consign even the most glaring pedantries of our forefathers to oblivion. [W.S.R.]

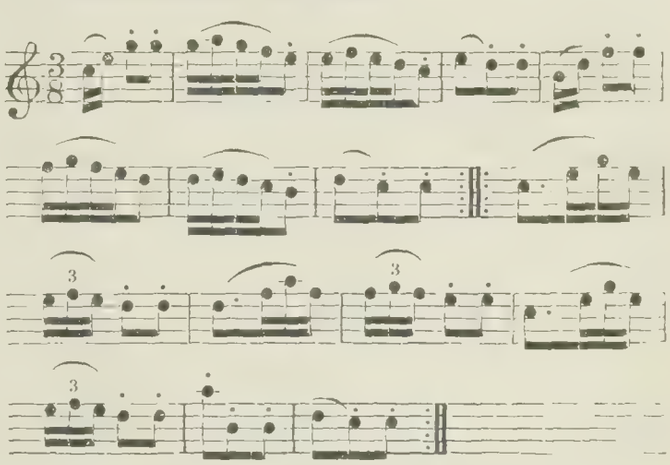
REDEKER, Louise Dorette Auguste, a contralto singer, who made her first appearance in London at the Philharmonic Concert of June 19, 1876, and remained a great favourite until she retired from public life on her marriage, Oct. 19, 1879. She was born at Duingen, Hanover, Jan. 19, 1853, and from 1870 to 73 studied in the Conservatorium at Leipzig, chiefly under Konewka. She sang first in public at Bremen in 1873. In 1874 she made the first of several appearances at the Gewandhaus, and was much in request for concerts and oratorios in Germany and other countries during 74 and 75. In England she sang at all the principal concerts, and at the same time maintained her connexion with the Continent, where she was always well received. Her voice is rich and sympathetic; she sings without effort and with great taste. [G.]

REDFORD, John, was organist and almoner, and master of the Choristers of St. Paul's Cathedral in the latter part of the reign of Henry VIII (1491–1547). Tusser, the author of the 'Hundred good points of Husbandrie' was one of his pupils. An anthem, 'Rejoice in the Lorde alway,' printed in the appendix to Hawkins's History and in the Motett Society's first volume, is remarkable for its melody and expression. Some anthems and organ pieces by him are in the MS. volume collected by Thomas Mulliner, master of St. Paul's School, afterwards in the libraries of John Stafford Smith and Dr. Rimbault, and now in the British Museum. A motet, some fancies and a voluntary by him are in MS. at Christ Church, Oxford. His name is included by Morley in the list of those whose works he consulted for his 'Introduction.' [W.H.H.]

REDOUTE. Public assemblies at which the guests appeared with or without masks at pleasure. The word is French, and is explained by Voltaire and Littré as being derived from the Italian *ridotto*—perhaps with some analogy to the word 'resort.' The building used for the purpose in Vienna, erected in 1748, and rebuilt in stone in 1754, forms part of the Burg or Imperial Palace, the side of the oblong facing the Josephs-Platz. There was a *grosse* and a *kleine* Redoutensaal. In the latter Beethoven played a concerto of his own at a concert of Haydn's, Dec. 18, 1795. The rooms were used for concerts till within the last ten years. The masked balls were held there during the Carnival, from Twelfth Night to Shrove Tuesday, and occasionally in the weeks preceding Advent; some being public, *i.e.* open to all on payment of an entrance fee, and others private. Special nights were reserved for the court and the nobility. The 'Redoutentänze'—Minuets, Allemandes, Contredanses, Schottisches, Anglaises, and Ländler—were composed for full orchestra, and published (mostly by Artaria) for pianoforte. [1] Mozart, Haydn, [2] Beethoven, Hummel, Woelfl, Gyrowetz, and others, have left dances written for this purpose. Under the Italian form of *Ridotto*, the term was much employed in England in the last century. [C.F.P.]

REDOWA, a Bohemian dance which was introduced into Paris in 1846 or 47, and quickly attained for a short time great popularity, both there and in London, although now seldom danced. In Bohemia there are two variations of the dance, the Rejdovák, in 3-4 or 3-8 time, which is more like a waltz, and the Rejdovacka, in 2-4 time, which is something like a polka. The following words are usually sung to the dance in Bohemian villages:

Kann nicht frei'n, weil Eltern
Nicht ihr Jawort gaben:
Weil ich kommen könnte,
Wo kein Brot sie haben—
Wo kein Brot sie haben,
Keine Kuchen backen,
Wo kein Heu sie mähen
Und kein Brennholz hacken.

The ordinary Redowa is written in 3–4 time (Maelzel's Metronome ♩ = 160). The dance is something like a Mazurka, with the rhythm less strongly marked. The following example is part of a Rejdovák which is given in Köhler's 'Volkstänze aller Nationen'—

[W.B.S.]

REED (Fr. *Anche*; Ital. *Ancia*; Germ. *Blätt, Rohr*). The speaking part of many instruments, both ancient and modern; the name being derived from the material of which it has been immemorially constructed. This is the outer silicious layer of a tall grass, the *Arundo Donax* or *Sativa*, growing in the South of Europe. The substance in its rough state is commonly called 'cane,' though differing from real cane in many respects. The chief supply is now obtained from Fréjus on the Mediterranean coast. Many other materials, such as lance-wood, ivory, silver, and 'ebonite,' or hardened india-rubber, have been experimentally substituted for the material first named; but hitherto without success. Organ reeds were formerly made of hard wood, more recently of brass, German silver, and steel. The name Reed is, however, applied by organ-builders to the metal tube or channel against which the

1 See Köchel's Catalogue, No. 599, etc.
2 See Nottebohm's Thematic Catalogue, Section ii, pages 135–137.

vibrating tongue beats, rather than to the vibrator itself.

Reeds are divided into the Free and the Beating; the latter again into the Single and the Double forms. The Free reed is used in the harmonium and concertina, its union with Beating reeds in the organ not having proved successful. [See FREE-REED, vol. i. p. 562.] The vibrator, as its name implies, passes freely through the long slotted brass plate to which it is adapted; the first impulse of the wind tending to push it within the slot and thus close the aperture. In 'percussion' harmoniums the vibrator is set suddenly in motion by a blow from a hammer connected with the keyboard. [See HARMONIUM, vol. i. p. 667 *b*.] The Beating reed is that of the organ and clarinet. In this the edges of the vibrator overlap the wind-passage so as to beat against it. In the organ reed, however, the brass tongue is burnished backwards so as to leave a thin aperture between it and the point of the channel against which it strikes; this the pressure of wind at first tends to close, thus setting it in vibration. In the clarinet, the reed is flat and spatula-like (hence the German name *Blätt* opposed to *Rohr* in the oboe and bassoon), the mouthpiece being curved backwards at the point to allow of vibration. [See CLARINET.] The Double reed has already been described under oboe and bassoon [See OBOE; BASSOON.] It is possible to replace it in both these instruments by a single reed of clarinet shape, beating against a small wooden mouthpiece. The old Dolcino or Alto-fagotto was so played in the band of the Coldstream Guards by a great artist still living, Mr. Henry Lazarus, when a boy. The double reed, however, much improves the quality of tone, and gives greater flexibility of execution to both the instruments named above. [W.H.S.]

REEDSTOP. When the pipes controlled by a draw-stop produce their tone by means of a vibrating reed, the stop is called a Reedstop; when the pipes contain no such reeds, but their tone is produced merely by the impinging of air against a sharp edge, the stop is called a Flue-stop. Any single pipe of the former kind is called a Reed-pipe, any single pipe of the latter kind, a Flue-pipe. Pipes containing Free reeds are seldom used in English organs, but are occasionally found in foreign instruments under the name of Physharmonika, etc. [See REED.] The reedstops consisting of 'striking-reeds' are voiced in various ways to imitate the sounds of the Oboe, Cor Anglais, Clarinet, Bassoon, Horn, Cornopean, Trumpet, etc., all of which are of 8ft. pitch (that is, in unison with the diapason). The Clarion 4-ft. is an octave-reedstop. The Double Trumpet 16-ft. is a reedstop one octave lower in pitch than the diapason; it is also called a Contra-posaune, or sometimes a Trombone. Reedstops of the trumpet class are often placed on a very high pressure of wind under such names as Tuba mirabilis, Tromba major, etc.; such high-pressure reedstops are generally found on the Solo-manual; the reedstops of the Great organ being of moderate loudness; those on the Choir organ altogether of a softer character. A very much larger proportion of reedstops is usually assigned to the Swell organ than to any other manual, owing to the brilliant *crescendo* which they produce as the shutters of the swell-box open. Reedstops are said to be 'harmonic' when the tubes of the pipes are twice their normal length and perforated halfway with a small hole. Their tone is remarkably pure and brilliant. The best modern organ builders have made great improvements in the voicing of reedstops, which are now produced in almost infinite variety both as to quality and strength of tone. [J.S.]

REED, THOMAS GERMAN, born at Bristol June 27, 1817. His father was a musician, and the son first appeared, at the age of ten, at the Bath Concerts as a PF. player with John Loder and Lindley, and also sang at the Concerts and at the Bath Theatre. Shortly after, he appeared at the Haymarket Theatre, London, where his father was conductor, as PF. player, singer, and actor of juvenile parts. In 1832 the family moved to London, and the father became leader of the band at the Garrick Theatre. His son was his deputy, and also organist to the Catholic Chapel, Sloane Street. German Reed now entered eagerly into the musical life of London, was an early member of the Society of British Musicians, studied hard at harmony, counterpoint, and PF. playing, composed much, gave many lessons, and took part in all the good music he met with. His work at the theatre consisted in great measure of scoring and adapting, and getting up new operas, such as 'Fra Diavolo' in 1837. In 1838 he became Musical Director of the Haymarket Theatre, a post which he retained till 1851. In 1838 he also succeeded Mr. Tom Cooke as Chapelmaster at the Royal Bavarian Chapel, where the music to the Mass was for long noted both for quality and execution. Beethoven's Mass in C was produced there for the first time in England, and the principal Italian singers habitually took part in the Sunday services. At the Haymarket, for the Shakespearian performances of Macready, the Keans, the Cushmans, etc., he made many excellent innovations, by introducing, as overtures and entractes, good pieces, original or scored by himself, instead of the rubbish usually played at that date. During the temporary closing of the theatre Reed did the work of producing Pacini's opera of 'Sappho' at Drury Lane (April 1, 1843 —Clara Novello, Sims Reeves, etc.). In 1844 he married Miss Priscilla Horton, and for the next few years pursued the same busy, useful, miscellaneous life as before, directing the production of English opera at the Surrey, managing Sadler's Wells during a season of English opera, with his wife, Miss Louisa Pyne, Harrison, etc., conducting the music at the Olympic under Mr. Wigan's management, and making prolonged provincial tours.

In 1855 he started a new class of performance which, under the name of 'Mr. and Mrs. German Reed's Entertainment,' has made his name widely

and favourably known in England. Its object was to provide good dramatic amusement for a large class of society who, on various grounds, objected to the theatres. It was opened at St. Martin's Hall, April 2, 1855, as 'Miss P. Horton's Illustrative Gatherings,' with two pieces called 'Holly Lodge' and 'The Enraged Musician' (after Hogarth), written by W. Brough, and presented by Mrs. Reed, with the aid of her husband only, as accompanyist and occasional actor. In Feb. 1856 they removed to the Gallery of Illustration, Regent Street, and there produced 'A Month from Home,' and 'My Unfinished Opera' (April 27, 57); 'The Home Circuit' and 'Seaside Studies' (June 20, 59)—all by W. Brough; 'After the Ball,' by Edmund Yates; 'Our Card Basket,' by Shirley Brooks; 'An Illustration on Discord' ('The Rival Composers') by Brough (Ap. 3, 61); and 'The Family Legend,' by Tom Taylor (Mar. 31, 62). They then engaged Mr. John Parry, and produced the following series of pieces specially written for this company of three, and including some of Mr. Parry's most popular and admirable songs, in the characters of Paterfamilias at the Pantomime, Mrs. Roseleaf, etc., etc.

'The Charming Cottage.' Ap. 6, 1863.
'The Pyramid.' Shirley Brooks. Feb. 7, 64.
'The Bard and his Birthday.' W. Brough. Ap. 20, 64.
'The Peculiar family.' Do. Mar. 15, 65.
'The Yachting Cruise.' F. C. Burnand. Ap. 2, 66.
'A Dream in Venice.' T. W. Robertson. Mar. 18, 67.
'Our Quiet Chateau.' R. Reece. Dec. 26, 67.
'Inquire within.' F. C. Burnand. July 22, 68.
'Last of the Paladins.' R. Reece. Dec. 23, 68.

At this period the company was further increased by the addition of Miss Fanny Holland and Mr. Arthur Cecil, and soon after by Mr. Corney Grain and Mr. Alfred Reed. The following was the repertoire during this last period:—

'Lischen and Fritschen.' Offenbach. Feb. 8, 59.
'No Cards,' W. S. Gilbert, and 'Cox and Box,' Burnand and Sullivan. Mar. 29, 69. (A. Cecil's 1st appearance.)
'Ages Ago.' W. S. Gilbert and F. Clay. Nov. 22, 69.
'Beggar my Neighbour.' F. C. Burnand. Mar. 28, 70.
'Our Island Home.' W. S. Gilbert. June 20, 70.
'The Bold Recruit.' F. Clay. July 19, 70.
'A Sensation Novel.' Do. Jan. 30, 71.
'Near Relations.' Arthur Sketchley. Aug. 14, 71.
'King Christmas.' Planché. Dec. 26, 71.
'Charity begins at Home.' B. Rowe and Cellier. Feb. 7, 72.
'My Aunt's Secret.' Burnand and Molloy. Mar. 3, 72.
'Happy Arcadia.' W. S. Gilbert and F. Clay. Oct. 28, 72.
'Very Catching.' Burnand and Molloy. Nov. 18, 72.
'Mildred's Well.' Burnand and German Reed. May 5, 73.

When the lease of the Gallery of Illustration expired, the entertainment was transferred to St. George's Hall, and there the following entertainments were produced:—

'He's Coming.' F. C. Burnand and German Reed.
'Too Many by One.' F. C. Burnand and F. Cowan.
'The Three Tenants'; 'Ancient Britons.' Gilbert a Beckett and German Reed.
'A Tale of Old China.' F. C. Burnand and Molloy.
'Eyes and no Eyes.' W. S. Gilbert and German Reed.
'A Spanish Bond'; 'An Indian Puzzle'; 'The Wicked Duke.' Gilbert a Beckett and German Reed.
'Matched and Match.' F. C. Burnand and German Reed.
'A Puff of Smoke.' C. J. Rowe and Mme. Goetz.
'Our Dolls' House.' C. J. Rowe and Cotsford Dick.
'A Night's Surprise.' West Cromer and German Reed.
'Foster Brothers.' F. C. Burnand and King Hall.
'Happy Bungalow.' A. Law.

During the Galley of Illustration period a diversion was made by the introduction of 'Opere di Camera,' for four characters. These comprised:—

'Jessy Lea.' Oxenford and Macfarren.
'Too Many Cooks.' Offenbach.
'The Sleeping Beauty.' Ballé.
'The Soldier's Legacy.' Oxenford and Macfarren.
'Widows bewitched.' Virginia Gabriel.
'A Fair Exchange'; 'A Happy Result'; 'Ching Chow Hi.' All three by Offenbach.

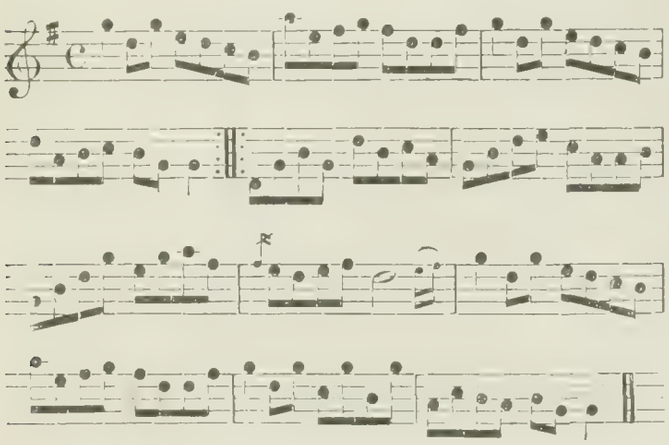
While the entertainment still remained at the Gallery of Illustration, Reed became lessee of St. George's Hall for the production of Comic Opera. He engaged an orchestra of 40 and a strong chorus, and 'The Contrabandista' (Burnand and Sullivan), 'L'Ambassadrice' (Auber), 'Ching Chow Hi' and the 'Beggar's Opera' were produced, but without the necessary success. Mr. Reed then gave his sole attention to the Gallery of Illustration, in which he has been uniformly successful, owing to the fact that he has carried out his entertainments, not only with perfect respectability, but always with great talent, much tact and judgment, and constant variety.

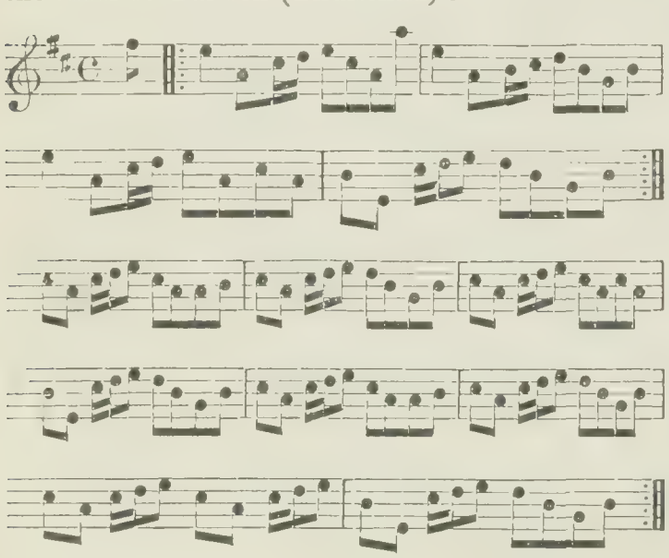
His brothers, ROBERT HOPKÉ and WILLIAM, are violoncello players; Robert has been Principal Cello in the Crystal Palace Band for many years.

MRS. GERMAN REED, *née* PRISCILLA HORTON, was born at Birmingham, Jan. 1, 1818. From a very early age she showed unmistakable qualifications for a theatrical career, in a fine strong voice, great musical ability, and extraordinary power of mimicry. She made her first appearance at the age of ten, at the Surrey Theatre, under Elliston's management, as the Gipsy Girl in 'Guy Mannering.' After this she was constantly engaged at the principal metropolitan theatres in a very wide range of parts. Her rare combination of great ability as a singer, with conspicuous gifts as an actress, and most attractive appearance, led to a very satisfactory step in her career. On Aug. 16, 1837, she signed an agreement with Mr. Macready for his famous performances at Covent Garden and Drury Lane, in which she acted Ariel, Ophelia, the Fool[1] in 'Lear,' the Attendant Spirit in 'Comus,' Philidel in 'King Arthur,' and Acis in 'Acis and Galatea.' After the conclusion of this memorable engagement, Miss Horton became the leading spirit in Planché's graceful burlesques at the Haymarket Theatre. On Jan. 20, 1844, she married Mr. German Reed, and the rest of her career has been related under his name. [G.]

REEL (Anglo-Saxon *hreol*, connected with the Suio-Gothic *rulla*, to whirl). An ancient dance, the origin of which is enveloped in much obscurity. The fact of its resemblance to the Norwegian *Hallung*, as well as its popularity in Scotland, and its occurrence in Denmark, the north of England, and Ireland, has led most writers to attribute to it a Scandinavian origin, although its rapid movements and lively character are opposed to the oldest Scandinavian dance-rhythms. The probability is that the reel is of Keltic origin, perhaps indigenous to Britain, and from there introduced into Scandinavia. In Scotland the reel is usually danced by two couples; in England—where it is now almost only found in connection with the Sword Dance, as performed in the North Riding of Yorkshire—it is danced

[1] See Macready's Reminiscences, by Sir F. Pollock, ii. 97.

by three couples. The figures of the reel differ slightly according to the locality; their chief feature is their circular character, the dancers standing face to face and describing a series of figures of eight. The music consists of 8-bar phrases, generally in common time, but occasionally in 6-4. The Irish reel is played much faster than the Scotch; in Yorkshire an ordinary hornpipe-tune is used. The following example, 'Lady Nelson's Reel,' is from a MS. collection of dances in the possession of the present writer.

An example of the Danish reel will be found in Engel's 'National Music' (London, 1866).

One of the most characteristic Scotch reels is the Reel of Tulloch (Thulichan) :—

Others, equally good, are 'Colonel McBean's Reel,' 'Ye're welcome, Charlie Stuart,' 'The Cameronian Rant,' 'Johnnie's friends are ne'er pleased,' and 'Flora Macdonald.'

For the slow Reel see STRATHSPEY. [W.B.S.]

REEVE, WILLIAM, born 1757; after quitting school, was placed with a law stationer in Chancery Lane, where his fellow writer was Joseph Munden, afterwards the celebrated comedian. Determined however upon making music his profession, he became a pupil of Richardson, organist of St. James, Westminster. In 1781 he was appointed organist of Totnes, Devonshire, where he remained till about 1783, when he was engaged as composer at Astley's. He was next for some time an actor at the regular theatres. In 1791, being then a chorus singer at Covent Garden, he was applied to to complete the composition of the music for the ballet-pantomime of 'Oscar and Malvina,' left unfinished by Shield, who, upon some differences with the manager, had resigned his appointment. Reeve thereupon produced an overture and some vocal music, which were much admired, and led to his being appointed composer to the theatre. In 1792 he was elected organist of St. Martin, Ludgate. In 1802 he became part proprietor of Sadler's Wells Theatre. His principal dramatic compositions were 'Oscar and Malvina,' and 'Tippoo Saib,' 1791; 'Orpheus and Eurydice,' partly adapted from Gluck, 1792; 'The Apparition,' 'British Fortitude,' 'Hercules and Omphale,' and 'The Purse,' 1794; 'Merry Sherwood,' 1795; 'Harlequin and Oberon,' 1796; 'Bantry Bay,' 'The Round Tower,' and 'Harlequin and Quixote,' 1797; 'Joan of Arc,' 'Ramah Droog' (with Mazzinghi), 1798; 'The Turnpike Gate' (with Mazzinghi), and 'The Embarkation,' 1799; 'Paul and Virginia' (with Mazzinghi), 1800; 'Harlequin's Almanack,' 'The Blind Girl' (with Mazzinghi), 1801; 'The Cabinet' (with Braham, Davy, and Moorehead), and 'Family Quarrels' (with Braham and Moorehead), 1802; 'The Caravan,' 1803; 'The Dash,' 'Thirty Thousand' (with Davy and Braham), 1804; 'Out of Place' (with Braham), 1805; 'The White Plume,' and 'Au Bratach,' 1806; 'Kais' (with Braham), 1808; 'Tricks upon Travellers' (part), 1810; and 'The Outside Passenger' (with Whitaker and D. Corri), 1811. He wrote music for some pantomimes at Sadler's Wells; amongst them 'Bang up,' by C. Dibdin, jun., containing the favourite Clown's song, 'Tipitywichet,' for Grimaldi. He was also author of 'The Juvenile Preceptor, or Entertaining Instructor,' etc. He died June 22, 1815. [W.H.H.]

REEVES, JOHN SIMS, son of a musician, was born at Shooter's Hill, Kent, Oct. 21, 1822. He received his early musical instruction from his father, and at 14 obtained the post of organist at North Cray Church, Kent. Upon gaining his mature voice he determined on becoming a singer, and in 1839 made his first appearance in that capacity at the Newcastle-upon-Tyne Theatre, as Count Rudolpho in 'La Sonnambula,' and subsequently performed Dandini in 'La Cenerentola,' and other baritone parts. The true quality of his voice, however, having asserted itself, he placed himself under Hobbs and T. Cooke, and in the seasons of 1841–42 and 1842–43 was a member of Macready's company at Drury Lane, as one of the second tenors, performing such parts as the First Warrior in Purcell's 'King Arthur,' Ottocar in 'Der Freischütz,' and the like. He then went to the continent to prosecute his studies, and in a short time afterwards appeared at Milan as Edgardo in Donizetti's 'Lucia di Lammermoor' with marked success. Returning to England he was engaged by Jullien for Drury Lane, where he made his first appearance on Monday, Dec. 6, 1847, as Edgar in 'The Bride of Lammermoor,' and at once took position as an actor and singer of the first rank. 'His voice had become a pure high tenor of delicious

quality, the tones vibrating and equal throughout, very skilfully managed, and displaying remarkably good taste. His deportment as an actor was natural and easy, his action manly and to the purpose, and exhibiting both passion and power, without the least exaggeration.' A fortnight later he performed his first original part, Lyonnel in Balfe's 'Maid of Honour.' In 1848 he was engaged at Her Majesty's Theatre, and came out as Carlo in Donizetti's 'Linda di Chamounix.' In the autumn he was engaged at the Norwich Musical Festival, where he showed his ability as an oratorio singer by an extraordinarily fine delivery of 'The enemy said' in 'Israel in Egypt.' On Nov. 24 following he made his first appearance at the Sacred Harmonic Society in Handel's 'Messiah.' The rapid strides which he was then making towards perfection in oratorio were shown—to take a few instances only—by his performance in 'Judas Maccabeus' and 'Samson,' 'Elijah,' 'St. Paul,' and 'Lobgesang,' and 'Eli' and 'Naaman' (both composed expressly for him). But his greatest triumph was achieved at the Handel Festival at the Crystal Palace in 1857, when, after singing in 'Messiah' and 'Judas Maccabeus' with increased reputation, he gave 'The enemy said' in 'Israel in Egypt' with such remarkable power, fire, and volume of voice, breadth of style, and evenness of vocalisation, as completely electrified his hearers. He repeated this wonderful performance at several succeeding festivals. On the stage he has been uniformly successful in all styles, from the simplest old English ballad opera to the most complex modern grand production. A recent letter from Mr. Reeves, published in the Times in Nov. 1880, speaks of his intended retirement from public life as an artist in 1882, and shows in its whole tenor how deep an interest is felt by this great singer in the welfare, in his own country, of the art in which he himself has been so successful. Mr. Reeves married, Nov. 2, 1850, Miss Emma Lucombe, soprano singer, who had been a pupil of Mrs. Blane Hunt, and appeared at the Sacred Harmonic Society's concert of June 19, 1839, and sang there and at other concerts until 1845, when she went to Italy. She returned in 1848, and appeared in opera as well as at concerts. Mrs. Reeves has for some years past retired from public life and occupied herself as a teacher of singing, for which she has a deservedly high reputation. His son Herbert, after a careful education under his father and at Milan, made his successful debut at one of Mr. Ganz's concerts (June 12, 1880), and has already met with great favour from the public. His voice, though not yet so strong as his father's, is of beautiful quality, and in taste, intelligence and phrasing he is all that might be expected from his parentage and education. [W.H.H.]

REFORMATION SYMPHONY, THE. Mendelssohn's own name, and that adopted in England, for his Symphony in D minor, written with a view to performance at the Tercentenary Festival of the Augsburg Protestant Confession, which was intended to be celebrated throughout Germany on June 25, 1830. The first mention of it appears to be in a letter of his own from North Wales, Sept. 2, 1829. On May 15, 1830, he writes from Weimar that it is finished, and when copied will be sent to Leipzig. It was not however then performed; the political troubles of that year prevented any festive demonstrations. In January and March, 1832, it was in rehearsal in Paris, but it did not come to actual performance till Nov. 1832, when it was played under his own direction at Berlin. It was not repeated during his life, but was revived at the Crystal Palace, Sydenham, Nov. 30, 1867. It was published in score and parts by Novello & Co., and by Simrock as 'Symphony No. 5'—Op. 107, No. 36 of the posthumous works. The first Allegro is said to represent the conflict between the old and new religions, and the Finale is founded on Luther's Hymn, 'Ein' veste Burg ist unser Gott.' [G.]

REFRAIN (Fr. *Refrain*; Germ. *Reimkehr*). This word is used in music to denote what in poetry is called a 'burden,' *i. e.* a short sentence or phrase which recurs in every verse or stanza. It was probably first employed in music in order to give roundness and unity to the melody, and was then transferred to the poetry which was written especially for music. Such collections as the 'Échos du temps passé' give an abundance of examples in French music, where songs with refrains are most frequently to be found. 'Lilliburlero' may be cited as one English instance out of many. [See vol. ii. p. 138.] [J.A.F.M.]

REGAL (Fr. *Régale*; It. *Regale* or *Ninfale*). An old German name for a very small organ—also called 'Bibelorgan' or 'Bibelregal,' because it was sometimes so small as to fold up into the size of a Church Bible. It had a single rank of reed-pipes only. Prætorius in his Syntagma, vol. iii. pl. iv. gives a view of one, which in its extended condition, bellows and all, appears to be about 3 ft. 6 in. by 3 ft. He ascribes (ii. p. 73) the invention to a nameless monk; others give it to Roll, an organ-builder at Nuremberg in 1575. The specimen preserved in the Musée of the Conservatoire at Paris is said to date from the end of the 16th century, and has a compass of 4 octaves. The instrument has been long since extinct, but the name 'regal' is still applied in Germany to certain reedstops.

In the inventory of Henry VIII's musical instruments we find 13 pairs of single regalls (the 'pair' meant only one instrument) and 5 pair of double regalls (that is with two pipes to each note). The name continued in use at the English Court down to 1773, the date of the death of Bernard Gates, who was 'tuner of the Regals in the King's household.' [G.]

REGAN, Anna, soprano singer. [See Schimon.]

REGIBO, Abel Benjamin Marie, born at Renaix in Belgium, April 6, 1835, received his first lessons in music from his father, who was director of the choir of the College of St. Hermès in that town. From infancy Regibo showed a

great inclination to music. In 1848 he entered the Conservatoire at Ghent, where he was placed for piano under Max Heyndericks; and in two years, while following the instruction of Joseph Mengal, he obtained the prize for harmony. Gevaert gave him lessons in counterpoint. In 1854 his father removed him to the Conservatoire at Brussels, where Lemmens taught him the organ, and Fétis composition. Among his numerous compositions, the fruit of these studies, there is a trio for piano, harmonium, and cello, dedicated to Fétis. A second trio for the same combination is dedicated to Gevaert. In 1856 Regibo contracted for two years with Messrs Mercklin and Schütze to display their organs and harmoniums, and was publicly heard on the latter in Holland, in London and in Paris. Having found in a garret of his father's house a spinet by Albert Delin of Tournai, dated 1756, which had been the musical instrument of his childhood, he conceived the idea of collecting all the old Belgian clavecins, spinets and dulcimers possible —an idea the successful carrying out of which is likely to make his name widely known. Regibo has proposed to himself the patriotic task of redeeming the works of the old Belgian makers from their unmerited obscurity, and after a quarter of a century's research he has now the largest collection existing of the clavecins of the great Antwerp makers, including the greatest of all, the family of Ruckers. [See RUCKERS; also COLLECTIONS in the Appendix.] To justify the importance of his object he is now engaged upon a technical treatise, soon to be published, upon the last three centuries of this instrumental art of his native country, which has no early rival even of approximate importance except the still earlier efforts of Northern Italy in the same direction. In 1872 Regibo was summoned to his native town to take the direction of the School of Music, a post which he still holds (1881). [A.J.H.]

REGISTER, of an organ. Literally, a set of pipes as recorded or described by the name written on the draw-stop; hence, in general, an organ-stop. The word 'register' is however not quite synonymous with 'stop,' for we do not say 'pull out, or put in, a register,' but, 'a stop,' although we can say indifferently 'a large number of registers' or 'of stops.' The word is also used as a verb; for example, the expression 'skill in registering' or 'registration' means skill in selecting various combinations of stops for use. The word 'stop' is however never used as a verb, in this sense. [J.S.]

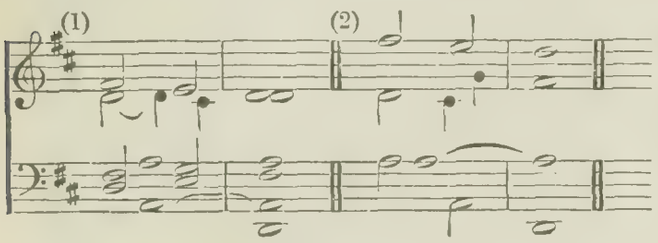
REGISTER is now employed to denote a portion of the scale. The 'soprano register,' the 'tenor register,' denote that part of the scale which forms the usual compass of those voices; the 'head register' means the notes which are sung with the head voice; the 'chest register,' those which are sung from the chest; the 'upper register' is the higher portion of the compass of an instrument or voice, and so on. How it came to have this meaning, the writer has not been able to discover. [G.]

REGISTRATION (or REGISTERING) is the only convenient term for indicating the art of selecting and combining the stops or 'registers' in the organ so as to produce the best effect and contrast of tone, and is to the organ what 'orchestration' is to the orchestra. The stops of an organ may be broadly clased under the two divisions of 'flue-stops' and 'reed-stops.' [See ORGAN.] The flue-stops again may be regarded as classed under three sub-divisions—those which represent the pure organ tone (as the diapasons, principal, fifteenth, and mixtures), those which aim at an imitation of string or of reed tone (as the violone, viola, gamba, etc.), and those which represent flute tone. In considering the whole of the stops *en masse*, a distinction may again be drawn between those which are intended to combine in the general tone ('mixing stops') and those, mostly direct imitations of orchestral instruments, which are to be regarded as 'solo stops' to be used for special effects, as the clarinet, orchestral oboe, vox humana, etc. Some stops, such as the harmonic flute, are capable of effective use, with certain limitations, in either capacity.

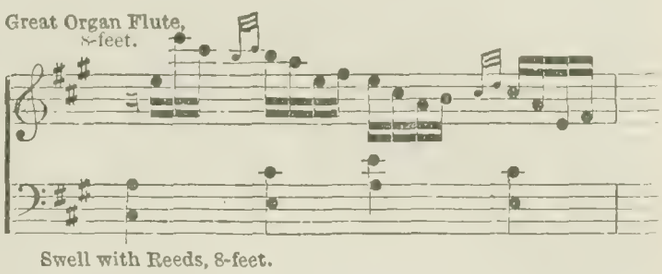
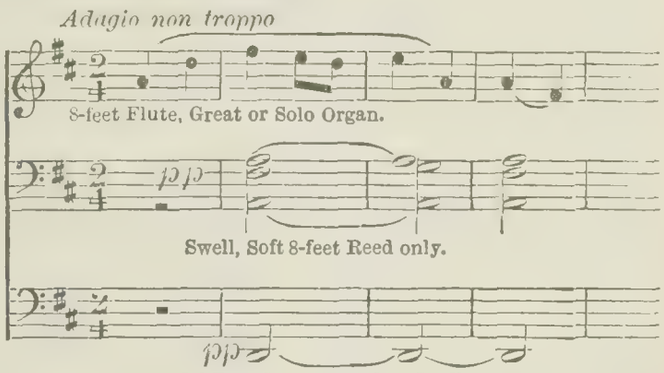
The use of the pure solo stops is guided by nearly the same æsthetic considerations as the use in the orchestra of the instruments which they imitate [see ORCHESTRATION], by suitability of *timbre* for the expression and feeling of the music. These stops form, however, the smallest and on the whole the least important portion of the instrument.

In the combination of the general mass of stops there are some rules which are invariable—*e.g.* a 'mutation stop,' such as the twelfth, can never be used without the stop giving the unison tone next above it (the fifteenth), and the mixtures can never be used without the whole or the principal mass of the stops giving the sounds below them, except that on the swell manual the mixture may sometimes be used with the 8-feet stops only, to produce a special effect. On the great-organ manual it is generally assumed that the stops are added in the order in which they are always placed, the unison diapason stops and the 16-feet stops lowest, the principal, twelfth, fifteenth, and mixtures in ascending order above them; and the reeds at the top, to be added last, to give the full power of the instrument. But this general rule has its exceptions for special purposes. If it be desired to play a *fugato* passage with somewhat of a light violin effect, the fifteenth added to the 8-feet steps, omitting the principal and twelfth, has an excellent effect,[1] more especially if balanced by a light 16-feet stop beneath the diapasons. The 8-feet reeds, again, may be used with the diapasons only, with very fine effect, in slow passages of full harmony. The harmonic flute of 4-feet tone is usually found on the great manual, but should be used with caution. It often has a beautiful effect in addition to the diapasons, floating over them and

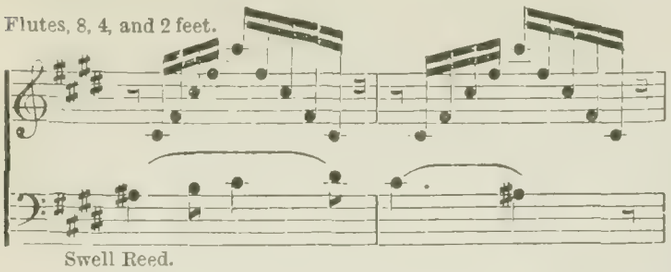
[1] For this reason the twelfth and fifteenth should never be combined on one slide, as is occasionally done for the sake of economy in mechanism.

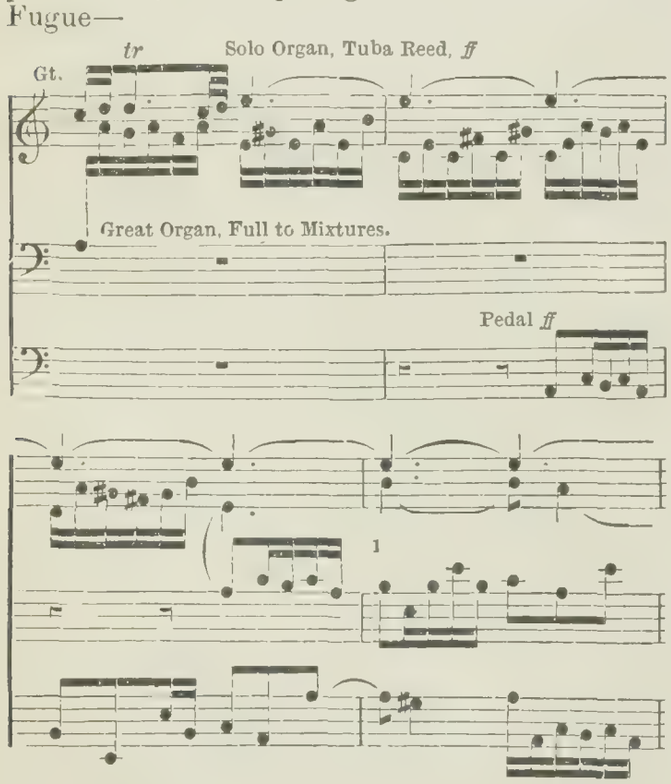
brightening up their tone, but should be shut off when the 4-feet principal is added, or when the 'full to fifteenth' is used, as the two tones do not amalgamate. The 16-feet stops on the manuals are intended to give weight and gravity of tone, and are always admirable with the full or nearly the full organ. In combination with the diapasons only their use is determined by circumstances; with a very full harmony they cause a muddy effect; with an extended harmony in pure parts they impart a desirable fullness and weight of tone, and seem to fill in the interstices of the unison stops: *e.g.*—

No. 1 would be injured by the addition of a 16-feet stop below the diapasons; No. 2 would be improved by it.

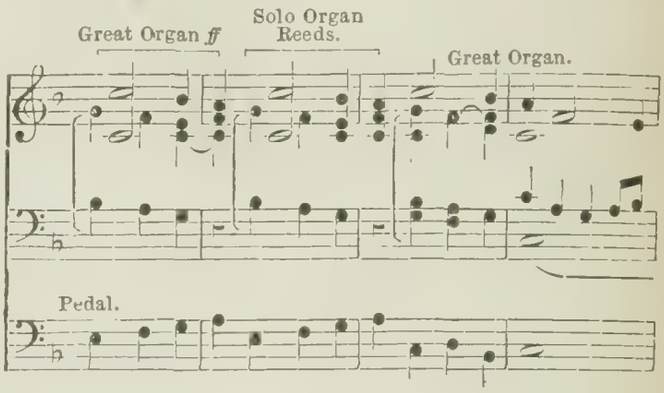
The swell organ stops are very like the great organ in miniature, except that the reed-stops predominate more in tone, and are more often used either alone or with diapasons only, the stronger and more pronounced tone of the reeds being requisite to bring out the full effect of the *crescendo* on opening the swell box. The oboe alone, in passages of slow harmony, has a beautiful effect, rich yet distant. The choir organ is always partially composed of solo stops, and the bulk of its stops are usually designed for special effects when used separately, though with a certain capability of mixing in various combinations. It may be observed that qualities of tone which mix beautifully in unison will often not mix in different octaves. The union of one of the soft reedy-toned stops, of the gamba class, with an 8-feet clarabella flute, has a beautiful *creamy* effect in harmonised passages, but the addition of a 4-feet flute instead is unsatisfactory; and the combination with the clarabella, though so effective for harmony, would be characterless as a solo combination for a melody. The effect of a light 4-feet flute over a light 8-feet stop of not too marked character is often admirable for the accompanying harmonies to a melody played on another manual; Mendelssohn refers to this in the letter in which he speaks of his delight in playing the accompaniment in Bach's arrangement of the chorale 'Schmücke dich' in this way; the flute, he observes, 'continually floating above the chorale.' This class of effect is peculiar to the organ; it is quite distinct from that of doubling a part with the flute an octave higher in the orchestra; in the organ the whole harmony is doubled, but in so light and blending a manner that the hearer is not conscious of it as a doubling of the parts, but only as a bright and liquid effect.

In contrasting the stops on the different manuals, one manual may be arranged so as to be an echo or light repetition of the other, as when a selection of stops on the swell manual is used as the *piano* to the *forte* of a similar selection on the great manual; but more often the object is contrast of tone, especially when the two hands use two manuals simultaneously. In such case the stops must be selected, not only so as to stand out from each other in tone, but so that each class of passage may have the tone best fitted for its character. In this example, from Smart's Theme and Variations in A, for instance—

if the registering were reversed, the chords played on the flute-stop and the brilliant accompaniment on the swell reeds, it would not only be ineffective but æsthetically repugnant to the taste, from the sense of the misuse of tone: this of course would be an extreme example of misuse, merely instanced here as typical. The use of flute tone over reed tone on another keyboard is often beautiful in slow passages also; *e.g.* from [1]Rheinberger's Sonata in F♯:—

where the flute seems to glide like oil over the comparatively rough tones of the reed. Differing tones may sometimes be combined with good effect by coupling two manuals; swell reeds coupled to great-organ diapasons is a fine combination, unfortunately hackneyed by church organists, many of whom are so enamoured of it that they seldom let one hear the pure diapason tone, which it must always be remembered is the *real* organ tone, and the foundation of the whole instrument. Special expression may sometimes be obtained by special combinations of pitch. Slow harmonies played on 16-feet and 8-feet flutes, or flute-tuned stops, only, produce a very funereal and weird effect.[2] Brilliant scale passages and arpeggios, accompanying a harmony on another keyboard, may be given with an effect at once light and *bizarre*, with the 16-feet bourdon and the fifteenth three octaves above it. Saint-Saëns, in his first 'Rhapsodie,' writes

1 The registering is our own; the composer gives no indication.
2 See a little piece entitled 'Adagio Elegiaco,' in Best's 'Organ Pieces for Church Use.'

an arpeggio accompaniment for flutes in three octaves—

though it is perhaps better with the 4-feet flute omitted. The clarinet, though intended as a solo stop, may occasionally be used with great effect in harmonised passages (in combination with a light flue-stop to fill up and blend the tone), and should therefore always be carried through the whole range of the keyboard, not stopped at tenor C, as most builders do with it. The vox-humana should never be combined with any other stop on the same manual; the French organists write it so, but it is a mistake; and, it may be added, it should be but sparingly used at all. It is one of the tricks of organ effect, useful sometimes for a special expression, but very liable to misuse. The modern introduction of a fourth keyboard, the 'solo manual,' entirely for solo stops, puts some new effects in the hands of the player, more especially through the medium of brilliant reed-stops voiced on an extra pressure of wind. These give opportunity for very fine effects in combination with the great-organ manual; sometimes in bringing out a single emphatic note, as in a passage from Bach's A minor Fugue—



where the long blast from the solo reed, sounding above the sway and movement of the other parts, has a magnificent effect. The solo reeds may be used also to give contrast in repeated phrases in full harmony, as in this passage from the *finale* of Mendelssohn's first Sonata—

Combinations and effects such as these might be multiplied *ad infinitum*; in fact, the possible combinations on an organ of the largest size are nearly endless; and it must be observed that organs vary so much in detail of tone and balance, that each large instrument presents to some extent a separate problem to the player.

It is remarkable that in the great organ works of Bach and his school there is hardly an indication of the stops to be employed. It is perhaps on this account that it was long the custom, and is so still with a majority of players, to treat Bach's fugues for the organ as if they were things to be mechanically ground out without any attempt at effect or colouring; as if, as we heard a distinguished player express it, it were sufficient to pull out all the stops of a big organ 'and then wallow in it.' It is no wonder under these circumstances that many people think of organ fugues as essentially 'dry.' The few indications that are given in Bach's works, as in the Toccata in the Doric mode, show, however, that he was fully alive to the value of contrast of tone and effect; and with all the increased mechanical facilities for changing and adjusting the stops in these days, we certainly ought to look for some more intelligent 'scoring' of these great works for the organ, in accordance with their style and character, which is in fact as various as that of any other branch of classical music, and to get rid of the idea that all fugues must necessarily be played as loud as possible. Many of Bach's organ works are susceptible of most delicate and even playful treatment in regard to effect; and nearly all the graver ones contain episodes which seem as if purposely intended to suggest variety of treatment. There must, however, be a distinction made between fugues which have 'episodes,' and fugues which proceed in a regular and unbroken course to a climax. Some of Bach's organ fugues, and nearly all of Mendelssohn's, are of the latter class, and require to be treated accordingly.

In arranging the effective treatment of organ music of this class, it is necessary often to make a special study of the opportunities for changing the stops so as to produce no perceptible break in the flow of the whole. The swell-organ is the most useful bridge for passing from loud to soft

[1] In this case the solo reed is supposed to be coupled to the choir manual (immediately below the great manual), and the lower notes on the treble stave are taken by the first finger of the right hand, the fourth finger of the same hand continuing to hold the E on the lower manual. In some modern organs the solo manual is placed immediately above or below the great manual, in order to facilitate such a combination, which is often exceedingly useful.

and back again; when open it should be powerful enough to be passed on to from the great organ without a violent contrast, when the tone can be reduced gradually by closing it; the reverse proceeding being adopted in returning to the great-manual. It is possible to add stops on the great-manual in the course of playing, so as hardly to make any perceptible break, by choosing a moment when only a single note is being sounded; the addition of a stop at that moment is hardly noticed by the hearer, who only finds when the other parts come in again that the tone is more brilliant. If it be a flue-stop that is to be added, a low note is the best opportunity, as the addition of a more acute stop of that class is least felt there; if a reed is to be added, it should be drawn on a high note, as the reed tone is most prominently felt in the lower part of the scale. It should be added that it is absolutely inadmissible to delay or break the *tempo* to gain time for changing a stop; the player must make his opportunities without any such license.

Tolerably close imitations of orchestral effects are possible on the organ, and an immense number of 'arrangements' of this kind have been made; but as it is at best but an imperfect imitation, this is not a pursuit to be encouraged. On the other hand, arrangements of piano music for the organ, provided that a careful selection is made of that which is in keeping with the character of the instrument, may often be very interesting and artistically valuable, as giving to the music a larger scale and new beauties of tone and expression, and affording scope for the unfettered exercise of taste and feeling in the invention of effects suitable to the character of the music.

The foregoing remarks may, we hope, afford some answer to the question so often asked by the uninitiated, 'how do you know which stops to use?' but it must be added that a sensitive ear for delicacies of *timbre* is a gift of which it may be said, *nascitur, non fit*; and no one will acquire by mere teaching the perception which gives to each passage its most suitable tone-colouring. [H.H.S.]

REGONDI, Giulio, of doubtful parentage, born at Geneva in 1822. His reputed father was a teacher in the Gymnasium of Milan. The child appears to have been an infant phenomenon on the guitar, and to have been sacrificed by his father, who took him to every court of Europe, excepting Madrid, before he was nine years old. They arrived in England in 1831 or 1832; and Giulio seems never to have left the United Kingdom again except for two concert tours in Germany, one with Herr Lidel, the violoncello player in 1841, the other with Mad. Dulcken in 1846. On the former of these tours he played both the guitar and the melophone (whatever that may have been), and evoked enthusiastic praises from the correspondents of the A. M. Zeitung in Prague and Vienna for his extraordinary execution on both instruments, the very artistic and individual character of his performance, and the sweetness of his *cantabile*. The concertina was patented by Sir Charles Wheatstone in 1829 [see Concertina], but did not come into use till Regondi took it up. He wrote two concertos for it, and a very large number of arrangements, as well as of original compositions, among which a graceful piece, 'Les Oiseaux,' was perhaps the most favourite. He also taught it largely, and at one time his name was to be seen in almost all concert programmes. He was a great friend of Molique's, who wrote for him a Concerto for the Concertina (in G) which he played with great success at the Concert of the Musical Society of London, Apr. 20, 1864. When he went abroad for his second tour, his performance and the effect which he got out of so unpromising and inartistic an instrument astonished the German critics. (See the A. M. Zeitung for 1846, p. 853.) Regondi appears to have been badly treated by his father and to have had wretched health, which carried him off on May 6, 1872. He was a fine linguist and a very attractive person. His talent was exquisite, and in better circumstances he might have been one of the really great artists. [G.]

REHEARSAL (Fr. *Répetition*, Ger. *Probe*). In the case of Concerts, a performance preliminary to the public one, at which each piece included in the programme is played through at least once, if in MS. to detect the errors inevitable in the parts, and in any case to study the work and discover how best to bring out the intentions of the composer, and to ensure a perfect *ensemble* on the part of the performers. In England, owing to many reasons, but principally to the over-occupation of the players, sufficient rehearsals are seldom given to orchestral works. The old rule of the Philharmonic Society (now happily to be altered) was to have one rehearsal on Saturday morning for the performance on Monday evening, and this perhaps set the example. Unless the music is familiar to the players this is not enough. No new works can be efficiently performed with less than two rehearsals; and in the case of large, intricate, and vocal works, many more are requisite. We have it on record that Beethoven's Eb Quartet, op. 127, was rehearsed seventeen times before its first performance; the players therefore must have arrived at that state of familiarity and certainty which a solo player attains with a concerto or sonata.

An ingenious method of adding to the attraction of a series of concerts has been sometimes adopted in England of late years by making the rehearsals public; but a rehearsal in face of a large well-dressed audience, unless the conductor and performers are above ordinary human weaknesses, is no rehearsal in the true sense of the word, and can be of little or no avail for the efficient performance of the music.

In the case of Operas, every practice of either chorus, principals, or orchestra, separately or together, is termed a rehearsal. These will sometimes continue every day for six weeks or two months, as the whole of the voice-music, dialogue, and action has to be learnt by heart. Whilst the chorus is learning the music in one part of the theatre, the principals are probably at work with

the composer at a piano in the Green-room, and the ballet is being rehearsed on the stage. It is only when the music and dialogue are known by heart that the rehearsals on the stage with action and business begin. The orchestra is never used until the last two or three rehearsals, and these are termed Full Band Rehearsals (Germ. *General-probe*). Last of all, before the public production of the work, comes the Full Dress Rehearsal, exactly as it will appear in performance. [G.]

REICHA, Anton Joseph, born at Prague, Feb. 27, 1770, lost his father before he was a year old; his mother not providing properly for his education he left home, and took refuge with his grandfather at Glattow, in Bohemia. The means of instruction in this small town being too limited, he went on to his uncle Joseph Reicha (born in Prague, 1746, died at Bonn, 1795), a cellist, conductor, and composer, who lived at Wallerstein in Bavaria. His wife, a native of Lorraine, speaking nothing but French, had no children, so they adopted the nephew, who thus learned to speak French and German besides his native Bohemian. He now began to study the violin, pianoforte, and flute in earnest. On his uncle's appointment, in 1788, as musical director to the Elector of Cologne, he followed him to Bonn, and entered the Chapel of Maximilian of Austria as second flute. The daily intercourse with good music roused the desire to compose, and to become something more than an ordinary musician, but his uncle refused to teach him harmony. He managed, however, to study the works of Kirnberger and Marpurg in secret, gained much practical knowledge by hearing the works of Handel, Mozart, and Haydn, and must have learned much from his constant intercourse with Beethoven, who played the viola in the same band with himself and was much attached to him. At length his perseverance and his success in composition conquered his uncle's dislike. He composed without restraint, and his symphonies and other works were played by his uncle's orchestra.[1]

On the dispersion of the Elector's Court in 1794, Reicha went to Hamburg, where he remained till 1799. There the subject of instruction in composition began to occupy him, and there he composed his first opera, 'Obaldi, ou les Français en Egypte' (2 acts). Though not performed, some numbers were well received, and on the advice of a French émigré, he started for Paris towards the close of 1799, in the hope of producing it at the Théâtre Feydeau. In this he failed, but two of his symphonies, an overture, and some 'Scènes italiennes,' were played at concerts. After the successive closing of the Théâtre Feydeau and the Salle Favart, he went to Vienna, and passed six years (1802–1808), in renewed intimacy with Beethoven, and making friends with Haydn, Albrechtsberger, Salieri, and others. The patronage of the Empress Maria Theresa was of great service to him, and at her request he composed an Italian opera, 'Argina, regina di Granata.' During this happy period of his life he published symphonies, oratorios, a requiem, 6 string quintets, and many solos for PF. and other instruments. He himself attached great importance to his '36 Fugues pour le piano,' dedicated to Haydn, but they are not the innovations which he believed them to be; in placing the answers on any and every note of the scale he merely reverted to the Ricercari of the 17th century, and the only effect of this abandonment of the classic laws of the Real fugue was to banish tonality.

The prospect of another war induced Reicha to leave Vienna, and he settled finally in Paris in 1808. He now realised the dream of his youth, producing first 'Cagliostro' (Nov. 27, 1810), an opéra-comique composed with Dourlen; and at the Académie, 'Natalie' (3 acts, July 30, 1816), and 'Sapho' (Dec. 16, 1822). Each of these works contains music worthy of respect, but they had not sufficient dramatic effect to take with the public.

Reicha's reputation rests on his chamber-music, and on his theoretical works. Of the former the following deserve mention: a diecetto for 5 strings and 5 wind instruments; an ottet for 4 strings and 4 wind instruments; 24 quintets for flute, oboe, clarinet, horn, and bassoon; 6 quintets and 20 quartets for strings; 1 quintet for clarinet and strings; 1 quartet for PF., flute, cello, and bassoon; 1 do. for 4 flutes; 6 do. for flute, violin, tenor, and cello; 6 string trios; 1 trio for 3 cellos; 24 do. for 3 horns; 6 duets for 2 violins; 22 do. for 2 flutes; 12 sonatas for PF. and violin, and a number of sonatas and pieces for PF. solo. He also composed symphonies and overtures. These works are more remarkable for novelty of combination and striking harmonies, than for abundance and charm of ideas. Reicha was fond of going out of his way to make difficulties for the purpose of conquering them; for instance, in the ottet the strings are in G, and the wind in E minor, and in the sestet for 2 clarinets *concertanti* one is in A, and the other in B. This faculty for solving musical problems brought him into notice among musicians when he first settled in Paris, and in 1818 he was offered the professorship of counterpoint and fugue at the Conservatoire. Among his pupils there were Boilly, Jelensperger, Bienaimé, Millaut, Lefebvre, Elwart, Pollet, Lecarpentier, Dancla, and others; Barbereau, Seuriot, Blanchard, Mme. de Montgeroult, Bloc, Musard, and George Onslow, were private friends.

His didactic works, all published in Paris, are: 'Traité de Mélodie,' etc. (4to, 1814); 'Cours de composition musicale,' etc. (1818); 'Traité de haute composition musicale' (1st part 1824, 2nd 1826), a sequel to the two first; and 'Art du compositeur dramatique,' etc. (4to, 1833).

Fétis has criticised his theories severely, and though highly successful in their day, they are now abandoned, but nothing can surpass the clearness and method of his analysis, and those who use his works will always find much to be grateful for. Czerny published a German

[1] See an interesting notice by Kastner, quoted by Thayer, 'Beethoven,' i. 188.

translation of the 'Traité de haute composition' (Vienna, 1834, 4 vols. folio), and in his 'Art d'improviser' obviously made use of Reicha's 'Art de varier'—57 variations on an original theme.

Reicha married a Parisian, was naturalised in 1829, and received the Legion of Honour in 1831. He presented himself several times for election to the Institut before his nomination as Boieldieu's successor in 1835. He only enjoyed his honours a short time, being carried off by inflammation of the lungs, May 28, 1836. His death was deplored by the many friends whom his trustworthy and honourable character had attached to him. A life-like portrait, somewhat spoiled by excessive laudation, is contained in the 'Notice sur Reicha' (Paris, 1837, 8vo), by his pupil Delaire.[1] [G.C.]

REICHARDT, Alexander, a tenor singer, was born at Packs, Hungary, April 17, 1825. He received his early instruction in music from an uncle, and made his first appearance at the age of 18 at the Lemberg theatre as Rodrigo in Rossini's 'Otello.' His success there led him to Vienna, where he was engaged at the Court Opera, and completed his education under Gentiluomo, Catalani, etc. At this time he was much renowned for his singing of the Lieder of Beethoven and Schubert, and was in request at all the soirées; Prince Esterhazy made him his Kammersänger. In 1846 he made a *tournée* through Berlin, Hanover, etc., to Paris, returning to Vienna. In 1851 he made his first appearance in England, singing at the Musical Union, May 6, and at the Philharmonic May 12, at many other concerts, and lastly before Her Majesty. In the following season he returned and sang in Berlioz's 'Romeo and Juliet,' at the new Philharmonic Concert of April 14, also in the Choral Symphony, Berlioz's 'Faust,' and the 'Walpurgisnight,' and enjoyed a very great popularity both in songs and in more serious pieces. From this time until 1857 he passed each season in England, singing at concerts, and at the Royal Opera, Drury Lane, and Her Majesty's Theatre, where he filled the parts of the Count in 'The Barber of Seville,' Raoul in 'The Huguenots,' Belmont in 'The Seraglio,' Florestan in 'Fidelio,' Don Ottavio in 'Don Juan,' etc. etc. His Florestan was a very successful impersonation, and in this part he was said 'to have laid the foundation of the popularity which he has so honourably earned and maintained in London.' He also appeared with much success in oratorio. In the provinces he became almost as great a favourite as in London. In 1857 he gave his first concert in Paris, in the Salle Erard, and the following sentence from Berlioz's report of the performance will give an idea of his style and voice. 'M. Reichardt is a tenor of the first water—sweet, tender, sympathetic and charming. Almost all his pieces were redemanded, and he sang them again without a sign of fatigue.' Shortly after this he settled in Boulogne, where he is now residing. Though he has retired from the active exercise of his profession, he is not idle. He has organised a Philharmonic Society at Boulogne; he is President of the Académie Communale de Musique, and his occasional concerts for the benefit of the hospital—where one ward is entitled 'Fondation Reichardt'—are not only very productive of funds but are the musical events of the town. M. Reichardt is a composer as well as a singer. Several of his songs, especially 'Thou art so near,' were very popular in their day. [G.]

REICHARDT, Johann Friedrich, composer and writer on music; son of a musician; born Nov. 25, 1752, at Königsberg, Prussia. From childhood he showed a great disposition for music, and such intelligence as to interest influential persons able to further his career. Under these auspices he was educated and introduced into good society, and thus formed an ideal both of art and of life which he could scarcely have gained had he been brought up among the petty privations incident to his original position. Unfortunately, the very gifts which enabled him to adopt these high aims, fostered an amount of conceit which often led him into difficulties. His education was more various than precise; music he learned by practice rather than by any real study. His best instrument was the violin, on which he attained considerable proficiency, under Veichtner, a pupil of Benda's; but he was also a good pianist. Theory he learned from the organist Richter. On leaving the university of Königsberg he started on a long tour, ostensibly to see the world before choosing a profession, though he had virtually resolved on becoming a musician. Between 1771 and 1774 he visited Berlin, Leipzig, Dresden, Vienna, Prague, Brunswick, and Hamburg, made the acquaintance of the chief notabilities—musical, literary, and political—in each place, and became himself in some sort a celebrity, after the publication of his impressions in a series of 'confidential letters'—'Vertraute Briefen eines aufmerksamen Reisenden,' in 2 parts (1774 and 76). On his return to Königsberg he went into a government office, but hearing of the death of Agricola of Berlin, he applied in person to Frederic the Great for the vacant post of Capellmeister and Court-composer, and though barely 24 obtained it in 1776. He at once began to introduce reforms, both in the Italian opera and the court orchestra, and thus excited much opposition from those who were more conservative than himself. While thus occupied he was indefatigable as a composer, writer, and conductor. In 1783 he founded the 'Concerts Spirituels' for the performance of unknown works, vocal and instrumental, which speedily gained a high reputation. He published collections of little-known music, with critical observations, edited newspapers, wrote articles and critiques in other periodicals, and produced independent works. But enemies, who were many, contrived to annoy him so much in the exercise of his duties, that in 1785 he obtained a long leave of absence, during which he visited London and Paris, and heard Handel's oratorios and Gluck's operas, both of which he heartily

[1] Delaire, Jacques Auguste, died in 1864, is known as the author of a 'Histoire de la Romance' and other pamphlets on music.

admired. In both places he met with great success as composer and conductor, and was popular for his social qualities; but neither of his two French operas 'Tamerlan' and 'Panthée,' composed for the Académie, were performed. On the death of Frederic the Great (1786) his successor confirmed Reichardt in his office, and he produced several new operas, but his position became more and more disagreeable. His vanity was of a peculiarly offensive kind, and his enemies found a weapon ready to their hand in his avowed sympathy with the doctrines of the French Revolution. The attraction of these views for a buoyant, liberal mind like Reichardt's, always in pursuit of high ideals, and eager for novelty, is obvious enough; but such ideas are dangerous at court, and after further absence, which he spent in Italy, Hamburg, Paris, and elsewhere, he received his dismissal from the Capellmeistership in 1794.[1] He retired to his estate, Giebichenstein, near Halle, and occupied himself with literature and composition, and occasional tours. In 1796 he became inspector of the salt works at Halle. After the death of Frederic William II. he produced a few more operas in Berlin, but made a greater mark with his Singspielen, which are of real importance in the history of German opera. In 1808 he accepted the post of Capellmeister at Cassel to Jerome Bonaparte, refused by Beethoven, but did not occupy it long, as in the same year we find him making a long visit to Vienna. On his return to Giebichenstein he gathered round him a pleasant and cultivated society, and there, in the midst of his friends, he died, June 17, 1814.

Reichardt has been, as a rule, harshly judged; he was not a mere musician, but rather a combination of musician, litterateur, and man of the world. His overweening personality led him into many difficulties, but as a compensation he was endued with great intelligence, and with an ardent and genuine desire for progress in everything—music, literature, and politics. As a composer his works show cultivation, thought, and honesty; but have not lived, because they want the necessary originality. This is specially true of his instrumental music, which is entirely forgotten. His vocal music, however, is more important, and a good deal of it might well be revived, especially his Singspielen and his Lieder. The former exercised considerable influence in the development of German opera, and the latter are valuable, both as early specimens of what is now written by every composer, and for their own individual merit. The Goethe-Lieder in particular show a rare feeling for musical form. Mendelssohn was no indulgent critic, but on more than one occasion he speaks of Reichardt with a warmth which he seldom manifests even towards the greatest masters. He never rested until he had arranged for the performance of Reichardt's Morning Hymn, after Milton, at the Cologne Festival of 1835; and his enthusiasm for the composer and his wrath at those who criticised him, are delightful to read.[2] Years afterwards, when his mind had lost the ardour of youth, and much experience had sobered him, he still retained his fondness for this composer, and few things are more charming than the genial appreciation with which he tells Reichardt's daughter of the effect which her father's songs had had, even when placed in such a dangerous position as between works of Haydn and Mozart, at the Historical Concert at the Gewandhaus in Feb. 1847. It is the simplicity, the naïveté, the national feeling of this true German music that he praises, and the applause with which it was received shows that he was not alone in his appreciation. Amongst Reichardt's numerous works are 8 operas; 8 Singspielen, including 4 to Goethe's poems, 'Jery und Bätely,' 'Erwin und Elmire,' 'Claudine von Villabella' and 'Lilla'; 5 large vocal works, including Milton's 'Morning Hymn,' translated by Herder, his most important work, in 1835; a large number of songs, many of which have passed through several editions, and been published in various collections.

Reichardt's writings show critical acumen, observation, and judgment. Besides the letters previously mentioned, he published—'Das Kunstmagazin,' 8 numbers in 2 vols. (Berlin, 1782 and 91); 'Studien für Tonkünstler und Musikfreunde,' a critical and historical periodical with 39 examples (1792); 'Vertraute Briefe aus Paris,' 3 parts (1802–3); 'Vertraute Briefe auf einer Reise nach Wien, etc.' (1810); fragments of autobiography in various newspapers; and innumerable articles, critiques, etc. The 'Briefe' are specially interesting from the copious details they give, not only on the music, but on the politics, literature, and society of the various places he visited. A biography, 'J. F. Reichardt, sein Leben und seine musikalische Thätigkeit,' by Herr Schletterer, Capellmeister of the cathedral of Augsburg, is in progress, the 1st vol. having been published at Augsburg in 1865. [A.M.]

REID, General John, born towards the middle of last century, formerly Colonel of the 88th Regiment, a great lover of music. By his will made in 1803 he directed his trustees, in the event of his daughter dying without issue, to found a Professorship of Music in the University of Edinburgh, 'for the purpose also, after completing such endowment as hereinafter is mentioned, of making additions to the library of the said University, or otherwise promoting the general interest and advantage of the University in such . . . manner as the Principal and Professors . . . shall . . . think most fit and proper.' In a codicil, dated 1806, he adds—'After the decease of my daughter . . . I have left all my property . . . to the College of Edinburgh where I had my education . . . and as I leave all my music books to the Professor of Music in that College, it is my wish that in every year after his appointment he will cause a concert of music to be performed on the 13th of February, being my

[1] There was apparently some dissatisfaction with Reichardt's efficiency as a musician as well as with his political opinions, for Mozart's remark that the King's band contains great virtuosi, but the effect would be better if the gentlemen played together,' certainly implied a reflection on the conductor. Neither does Reichardt seem to have appreciated Mozart: Jahn's 'Mozart,' ii. 460.

[2] Letters, Dec. 28, 1833; April 3, 1835.

birthday.' He also directed that at this annual 'Reid Concert' some pieces of his own composition should be performed 'by a select band.'

When by the death of General Reid's daughter in 1838 some £70,000 became available, it seems to have been handed over to the University authorities without sufficient attention to the italicised portion of the following instruction in the will: 'that . . . my said Trustees . . . shall and do, *by such instrument or instruments as may be required by the law of Scotland* make over the residue of my . . . personal estate to the Principal and Professors of the said University.' And as no particular sum was specified for foundation and maintenance of the Chair of Music, considerable latitude being allowed to the discretion of the University authorities, the secondary object of the bequest received far greater care and attention than the primary one, and for years the Chair was starved. The Professorship was instituted in 1839, when the first Professor, Mr. John Thomson, was appointed. He lived only a short time after his election, and in 1842 was succeeded by Sir Henry Bishop, who resigned after two years. Mr. H. H. Pierson was elected in 1844, but he also resigned shortly after. In 1845 Mr. John Donaldson, an advocate, and a good theoretical musician, received the appointment, and from the first seems to have resolved to obtain a more just and satisfactory bestowal of the bequest. It would be out of place to allude further to the state of matters existing up to 1855. Suffice it to say that in 1851, anticipating Mr. Donaldson's intention of petitioning Parliament, the Edinburgh Town Council, as 'Patrons' of the University, raised an action against the Principal and Professors for alleged mismanagement and misappropriation of the Reid Fund. A long litigation followed, and by decree of the Court of Session in 1855 the University authorities were ordered to devote certain sums to the purchase of a site, and the erection of a building for the Class of music. The class-room and its organ were built in 1861, and the Professor's salary—which had been fixed at the very lowest sum suggested by the Founder, viz. £300—as well as the grant for the concert, were slightly raised, and a sum set apart, by order of the Court, for expenses of class-room, assistants, instruments, etc.

These hardly-earned concessions are mainly due to the determined energy of Prof. Donaldson, who seems to have considered them sufficient when compared with what formerly existed. He at all events obtained for the Chair a far better position than that which it occupied before the lawsuit. But the disappointments and mortifications to which he was subjected by such long and painful conflicts not improbably shortened his life, and he died in 1865. In that year Mr. Herbert Oakeley was elected, who has held the appointment up to the present time. [H.S.O.]

REID CONCERTS. These concerts have not reached their present high position without vicissitudes almost as unfortunate as those to which the Reid Professorship was subjected. The earliest concerts under Professors Thomson and Bishop, considering the then musical taste of Scotland, were not unworthy of General Reid's munificent bequest. The £200 allowed out of the Reid Fund was wholly inadequate to the cost of a grand concert 400 miles from London. The Senate therefore decided that, besides this grant, all the tickets should be sold, and that the proceeds should assist Professor Thomson in giving a fine concert; and the following note was printed in the first Reid Concert Book[1] in 1841:—'The Professors desire it to be understood that the whole of these sums'—*i.e.* the grant and the proceeds—'is to be expended on the concert; and that in order to apply as large a fund as possible for the purpose, they have not reserved any right of entry for their families or friends.'

This system was continued by Sir H. R. Bishop, and in 1842 and 43 the sale of tickets enabled him to give concerts which were at least creditable for the time and place.

Upon Professor Donaldson's accession, a plan was initiated by him which proved most unfortunate. He altered the system of admission by payment to that of invitation to the whole audience; and in consequence the Reid Concerts began to decline, and became an annual source of vexation to the University, public, and Professor. The grant, which under legal pressure afterwards seems to have been raised to £300, was then only £200, and therefore not only was it impossible to give an adequate concert without loss, but the distribution of free tickets naturally caused jealousies and heartburnings to 'town and gown,' and the Reid Concert became a byword and the hall in which it was held a bear-garden. Matters seem to have culminated in 1865, when a large number of students, who thought that they had a right of entry, broke into the concert-hall.

Such was the state of matters on Professor Oakeley's appointment in 1865. Finding it impossible after twenty years to return to the original system of Thomson and Bishop, he made a compromise, by giving free admissions to the Professors, the University Court, the students in their fourth year at college, and a few leading musicians in the city, and admitting the rest of the audience by payment. From this date a new era dawned on the Reid Concerts; the university and the city were satisfied, and the standard of performance at once rose.

In 1867 a practical beginning was made, by the engagement of Mr. Manns and a few of the Crystal Palace orchestra, with very good results.

Since 1869 Mr. C. Halle and his band have been secured, and each year the motto seems 'Excelsior.' The demand for tickets soon became so great that the present Professor organised two supplementary performances on the same scale as the 'Reid,' and thus, from concerts which on some occasions seem to have been a mere performance of ballads and operatic music by a starring party, the Reid Concert has grown into the 'Edinburgh Orchestral,' or 'Reid Festival,'

[1] Remarkable as the first programme issued in Great Britain with analytical notes.

an annual musical gathering on the completest and most satisfactory scale as to materials, selection, and execution — one which would do honour to any city either of Great Britain or Germany. To have achieved so splendid a result in the teeth of so many difficulties does honour to the tact, ability, and devotion of Sir Herbert Oakeley, and is sufficient, even without his popularisation of the organ, to perpetuate his name in Scotland. [G.]

REINAGLE, Joseph, son of a German musician resident in England, was born at Portsmouth. He was successively trumpeter and horn-player, violoncellist, violinist, and violoncellist again, and a very able performer. About 1785 he visited Dublin, where he remained two years. Returning to London he obtained a prominent position in the best orchestras, and was principal cello at Salomon's concerts when directed by Haydn. He afterwards settled at Oxford. He composed violin concertos, violoncello concertos, string quartets, duets and trios for violin and pianoforte, etc., and was author of 'A Treatise on the Violoncello.'

His younger brother, Hugh, an eminent violoncellist, died at an early age at Lisbon, where he had gone for the benefit of his health.

His son, Alexander Robert, born at Brighton, Aug. 21, 1799, for some time organist of St. Peter-in-the East, Oxford, was the composer of several psalm and hymn tunes. He retired to Kidlington, near Oxford, where he died April 6, 1877. [W.H.H.]

REINE DE CHYPRE, LA. Opera in 5 acts; words by Saint-Georges, music by Halévy. Produced at the Grand Opéra, Paris, Dec. 22, 1846. [G.]

REINE DE SABA, LA. Opera in 4 acts; words by Barbier and Carré, music by Gounod. Produced at the Opéra Feb. 28, 1862. It was adapted to English words under the title of 'Irene' by H. B. Farnie, and in this form was produced as a concert at the Crystal Palace, Aug. 12, 1865. The beautiful Airs de ballet contain some of Gounod's best music, and are frequently played at the same place. [G.]

REINE TOPAZE, LA. Opera comique in 3 acts; words by Lockroy and Battes, music by Victor Massé. Produced at the Théâtre Lyrique Dec. 27, 1856. In English, as Queen Topaze, at Her Majesty's Theatre, Dec. 24, 1860. [G.]

REINECKE, Karl, composer, conductor, and performer, director of the Gewandhaus concerts at Leipzig, the son of a musician, born June 23, 1827, at Altona, was from an early age trained by his father, and at 11 performed in public. As a youth he was a first-rate orchestral violin player. At 18 he made a concert tour through Sweden and Denmark, with especial success at Copenhagen. In 1843 he settled in Leipzig, where he studied diligently, and eagerly embraced the opportunities for cultivation afforded by the society of Mendelssohn and Schumann, with a success which amply shows itself in his music. In 1844 he made a professional tour with Wasielewski to Riga, returning by Hanover and Bremen. He was already in the pay of Christian VIII. of Denmark, and in 1846 he again visited Copenhagen, and played before the court. On both occasions he was appointed court-pianist. In 1851 he went with Otto von Königslöw to Italy and Paris; and on his return Hiller secured him for the professorship of the piano and counterpoint in the conservatoire of Cologne. In 1854 he became conductor of the Concertgesellschaft at Barmen, and in 1859 Musikdirector to the University of Breslau. On Julius Rietz's departure from Leipzig to Dresden in 1860 Reinecke succeeded him as conductor at the Gewandhaus, and became at the same time professor of composition in the Conservatorium. Between the years 1867 and 1872 he made extensive tournées; in England he played at the Musical Union, Crystal Palace, and Philharmonic, on the 6th, 17th, and 19th of April, 1869 respectively, and met with great success both as a virtuoso and a composer. He reappeared in this country in 1872 and was equally well received.

Reinecke's industry in composition is great, his best works, as might be expected, being those for piano; his three PF. sonatas indeed are excellent compositions, carrying out Mendelssohn's technique without indulging the eccentricities of modern virtuosi; his pieces for 2 PFs. are also good; his PF. Concerto in F♯ minor is a well-established favourite both with musicians and the public. Besides other instrumental music—quintets, quartets, concertos for violin and cello, etc.—he has composed an opera in 5 acts, 'König Manfred,' and two in one act each 'Der vierjährigen Posten' (after Körner) and 'Ein Abenteuer Händel's'; incidental music to Schiller's 'Tell'; an oratorio, 'Belsazar'; a cantata for men's voices, 'Hakon Jarl'; overtures, 'Dame Kobold,' 'Aladin,' 'Friedensfeier'; 2 masses, and 2 symphonies; and a large number of songs and of pianoforte pieces in all styles, including valuable studies and educational works, numbering in all more than 160. His style is refined, his mastery over counterpoint and form is absolute, and he writes with peculiar clearness and correctness. He has also done much editing for Breitkopf's house. His position at Leipzig speaks for his ability as a conductor; as an accompanyist he is first-rate; and as an arranger for the pianoforte he is recognised as one of the first of the day. [F.G.]

REINHOLD, Hugo, a very promising young Austrian musician, born at Vienna March 3, 1854. He began, like Haydn and Schubert, by being a choir-boy in the Imperial Chapel, after which, in 1868, at the instance of Herbeck, he entered the Conservatorium, under the endowment of the Duke of Coburg-Gotha, where he was put under Bruckner, Dessoff, and Epstein, remained till 1874, and obtained a silver medal. His published works have reached op. 18. They consist of pianoforte music and songs; of a suite in five movements for pianoforte and strings, of a prelude, minuet and fugue also for stringed orchestra, and of a string-quartet in A (op. 18). The two larger works were played at the Vienna

Philharmonic concerts of Dec. 9, 1877, and Nov. 17, 1878, respectively. The composer was loudly called for on both occasions, and they are praised by the intelligent and impartial Vienna critic of the 'Monthly Musical Record' for their delicate character and absence of undue pretension. The quartet was recently executed by Hellmesberger. [G.]

REINHOLD, Thomas, born at Dresden about 1690, was the reputed nephew, or, as some said, son, of the Archbishop of that city. He had an early passion for music, and having met Handel at the Archbishop's residence conceived so strong a liking for him that after a time he quitted his abode and sought out the great composer in London, who received him with favour. In July 1731 he appeared at the Haymarket Theatre as a singer in 'The Grub Street Opera,' and afterwards sang at the King's Theatre. He was one of the original singers of 'The Lord is a man of war,' in Handel's 'Israel in Egypt,' and the original representative of the following characters in Handel's works:—Harapha in 'Samson'; Somnus in 'Semele'; Cyrus and Gobryas in 'Belshazzar'; Chelsias and the Second Elder in 'Susanna'; Caleb in 'Joshua'; Simon in 'Judas Maccabeus'; the Levite in 'Solomon'; and Valens in 'Theodora.' He died in Chapel Street, Soho, in 1751.

His son, Charles Frederick, born in 1737, received his musical education first in St. Paul's, and afterwards in the Chapel Royal. On Feb. 3, 1755, he made his first appearance on the stage at Drury Lane as Oberon in J. C. Smith's opera, 'The Fairies,' being announced as 'Master Reinhold.' He afterwards became organist of St. George the Martyr, Bloomsbury. In 1759 he appeared as a bass singer at Marylebone Gardens, where he continued to sing for many seasons. He afterwards performed in English operas, and sang in oratorios, and at provincial festivals, etc. He was especially famed for his singing of Handel's song, 'O ruddier than the cherry.' He was one of the principal bass singers at the Commemoration of Handel in 1784. He retired in 1797, and died in Somers Town, Sept. 29, 1815. [W.H.H.]

REINKEN, Johann Adam, eminent German organist, born at Deventer, in Holland, April 27, 1623, a pupil of Swelinck at Amsterdam, became in 1654 organist of the church of St. Catherine at Hamburg, and retained the post till his death, Nov. 24, 1722, at the age of 99. He was a person of some consideration at Hamburg, both on account of his fine playing, and of his beneficial influence on music in general, but his vanity and jealousy of his brother artists are severely commented on by his contemporaries. So great and so widespread was his reputation that Sebastian Bach frequently walked to Hamburg from Lüneburg (1700 to 1703), and Cöthen (1720), to hear him play. Reinken may be considered the best representative of the North-German school of organists of the 17th century, whose strong points were, not the classic placidity of the South-German school, but great dexterity of foot and finger, and ingenious combinations of the stops. His compositions are loaded with passages for display, and are defective in form, both in individual melodies and general construction. His works are very scarce; 'Hortus Musicus,' for 2 violins, viola and bass (Hamburg 1704) is the only one printed; and even in MS. only five pieces are known—2 on Chorales, 1 Toccata, and 2 Variations (for Clavier).[1] Of the first of these, one—on the chorale 'An Wasserflüssen Babylons'—is specially interesting, because it was by an extempore performance on that chorale at Hamburg in 1722 that Bach extorted from the venerable Reinken the words, 'I thought that this art was dead, but I see that it still lives in you.' [A.M.]

REINTHALER, Karl, conductor of the Private Concerts at Bremen, born Oct. 13, 1822, in Luther's house at Erfurt, was early trained in music by G. A. Ritter, then studied theology in Berlin, but after passing his examination, devoted himself entirely to music. His first attempts at composition, some psalms sung by the Cathedral choir, attracted the attention of King Frederic William IV., and procured him a travelling grant. He visited Paris, Milan, Rome, and Naples, taking lessons in singing from Geraldi and Bordogni. On his return in 1853 he obtained a post in the Conservatoire of Cologne, and in 1858 became organist in the Cathedral of Bremen. He had already composed an oratorio 'Jephta' (performed in London by Mr. Hullah, April 16, 1856, and published with English text by Novellos), and in 1875 his opera 'Edda' was played with success at Bremen, Hanover, and elsewhere. His 'Bismarck-hymn' obtained the prize at Dortmund, and he has composed a symphony, and a large number of part-songs. Reinthaler's style bears a considerable resemblance to that of Mendelssohn and Gade. [F.G.]

REISSIGER, Karl Gottlieb, son of Christian Gottlieb Reissiger, who published 3 symphonies for full orchestra in 1790. Born Jan. 31, 1798, at Belzig near Wittenberg, where his father was Cantor, he became in 1811 a pupil of Schicht at the St. Thomas School, Leipzig. In 1818 he removed to the University with the intention of studying theology, but some motets composed in 1815 and 1816 had already attracted attention, and the success of his fine baritone voice made him determine to devote himself to music. In 1821 he went to Vienna and studied opera thoroughly. Here also he composed 'Das Rockenweibchen.' In 1822 he sang an aria of Handel's, and played a PF. concerto of his own composition at a concert in the Kärnthnerthor theatre. Soon after he went to Munich, where he studied with Peter Winter, and composed an opera 'Dido,' which was performed several times at Dresden under Weber's conductorship. At the joint expense of the Prussian government and of his patron von Altenstein, a musician, he undertook a tour through Holland, France, and Italy, in order to

[1] Spitta's Bach, i. 195, 196.

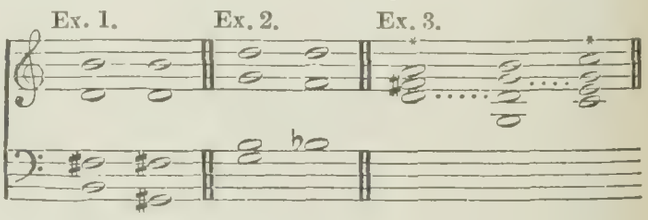
report on the condition of music in those countries. On his return he was commissioned to draw up a scheme for a Prussian national Conservatoire, but at the same time was offered posts at the Hague and at Dresden. The latter he accepted, replacing Marschner at the opera, where he laboured hard, producing both German and Italian operas. In 1827 he succeeded C. M. von Weber as conductor of the German Opera at Dresden. Among his operas, 'Ahnenschatz,' 'Sibella,' 'Turandot,' 'Adele von Foix,' and 'Der Schiffbruch von Medusa,' had great success in their day, but the term 'Kapellmeistermusik' eminently describes them, and they have almost entirely disappeared. The overture to the Felsenmühle, a spirited and not uninteresting piece, is occasionally met with in concert programmes. Masses and church music, a few Lieder, and particularly some graceful and easy trios for PF. violin and cello, made his name very popular for a period. He is generally supposed to have been the composer of the piece known as 'Weber's Last Waltz.' Reissiger died Nov. 7, 1859, and was succeeded at Dresden by Julius Rietz. [F.G.]

REISSMANN, August, musician and writer on music, born Nov. 14, 1825, at Frankenstein, Silesia, was grounded in music by Jung, the Cantor of his native town. In 1843 he removed to Breslau, and there had instruction from Mosewius, Baumgart, Ernst Richter, Lüstner, and Kohl, in various branches, including pianoforte, organ, violin, and cello. He at first proposed to become a composer, but a residence in 1850–52 at Weimar, where he came in contact with the new school of music, changed his plans and drove him to literature. His first book was 'From Bach to Wagner' (Berlin, 1861); rapidly followed by a historical work on the German song, 'Das deutsche Lied,' etc. (1861), rewritten as 'Geschichte des Deutschen Liedes' (1874). This again was succeeded by his General History of Music—'Allg. Musikgeschichte' (3 vols. 1864, Leipzig), with a great number of interesting examples; and that by 'Compositionslehre' (3 vols. Berlin, 1866–70). His recent works have been of a biographical nature, attempts to show the gradual development of the life and genius of the chief musicians—Schumann (1865), Mendelssohn (1867), Schubert (1873), Haydn (1879). All books about these great men are interesting, especially when written by practical and intelligent musicians; and Dr. Reissmann's are illustrated by copious examples (in Schubert's case from MS. sources), which much increase their value. In 1877 he published a volume of lectures on the history of music, delivered in the Conservatorium of Berlin, where he has resided since 1863. His chief employment since 1871 has been the completion of the 'Musik Conversationslexikon,' in which he succeeded Mendel as editor, after the death of the latter. The 11th volume, completing the work, appeared in 1879, and it will long remain as the most comprehensive Lexicon of music. Dr. Reissmann unfortunately thought it necessary to oppose the establishment of the Royal High School for Music at Berlin in 1875, and to enforce his opposition by a bitter pamphlet, which however has long since been forgotten. [See Musik, Königliche Hochschule für, vol. ii. p. 437*b*.] As a practical musician Dr. Reissmann has been almost as industrious as he has been in literature. The list given in the Lexicon comprises 2 grand operas and one comic ditto; an oratorio; 2 dramatic scenes for solos, male chorus, and orchestra; a concerto and a suite for solo violin and orchestra; 2 sonatas for pianoforte and violin; and a great quantity of miscellaneous pieces for piano solo and for the voice—in all nearly 50 published works. He is now (1881) at Leipzig, editing an Illustrated History of German music. [G.]

RELATION is a general term implying connection between two or more objects of consideration, through points of similarity and contrast. In other words, it is the position which such objects appear to occupy when considered with reference to one another. It is defined by its context.

The relations of individual notes to one another may be described in various ways. For instance, they may be connected by belonging to or being prominent members of the diatonic series of any one key, and contrasted in various degrees by the relative positions they occupy in that series. A further simple relation is established by mere proximity, such as may be observed in the relations of grace-notes, appoggiaturas, turns, and shakes to the essential notes which they adorn; and this is carried so far that notes alien to the harmony and even to the key are freely introduced, and are perfectly intelligible when in close connection with characteristic diatonic notes. The relations of disjunct notes may be found, among other ways, by their belonging to a chord which is easily called to mind; whence the successive sounding of the constituents of familiar combinations is easily realised as melody; while melody which is founded upon less obvious relations is not so readily appreciated.

The relations of chords may be either direct or indirect. Thus they may have several notes in common, as in Ex. 1, or only one, as in Ex. 2,



to make simple direct connection, while the diversity of their derivations, or their respective degrees of consonance and dissonance, afford an immediate sense of contrast. Or they may be indirectly connected through an implied chord or note upon which they might both converge; as the common chord of D to that of C through G, to which D is Dominant, while G in its turn is Dominant to C (Ex. 3). The relation thus established is sufficiently clear to allow the major chord of the supertonic and its minor seventh and major and minor ninth to be systematically affiliated in the key, though its third and minor ninth are not in the diatonic series.

A further illustration of the relations of chords is afforded by those of the Dominant and Tonic. They are connected by their roots being a fifth apart, which is the simplest interval, except the octave, in music; but their other components are entirely distinct, as is the compound tone of the roots, since none of their lower and more characteristic harmonics are coincident. They thus represent the strongest contrast in the diatonic series of a key, and when taken together define the tonality more clearly than any other pair of chords in its range.

The relations of keys are traced in a similar manner; as, for instance, by the tonic and perfect fifth of one being in the diatonic series of another, or by the number of notes which are common to both. The relations of the keys of the minor third and minor sixth to the major mode (as of E♭ and A♭ with reference to C) are rendered intelligible through the minor mode; but the converse does not hold good, for the relations of keys of the major mediant or submediant to the minor mode (as of E minor and A minor with reference to C minor) are decidedly remote, and direct transition to them is not easy to follow. In fact the modulatory tendency of the minor mode is towards the connections of its relative major rather than to those of its actual major, while the outlook of the major mode is free on both sides. The relation of the key of the Dominant to an original Tonic is explicable on much the same grounds as that of the chords of those notes. The Dominant key is generally held to be a very satisfactory complementary or contrast in the construction of a piece of music of any sort, but it is not of universal cogency. For instance, at the very outset of any movement it is almost inevitable that the Dominant harmony should early and emphatically present itself; hence when a fresh section is reached it is sometimes desirable to find another contrast to avoid tautology. With some such purpose the keys of the mediant or submediant have at times been chosen, both of which afford interesting phases of contrast and connection; the connection being mainly the characteristic major third of the original tonic, and the contrast being emphasised by the sharpening of the Dominant in the first case, and of the Tonic in the second. The key of the subdominant is avoided in such cases because the contrast afforded by it is not sufficiently strong to have force in the total impression of the movement.

The relations of the parts of any artistic work are in a similar manner those of contrast within limits of proportion and tonality. For instance, those of the first and second section in what is called 'first movement' or 'sonata' form are based on the contrast of complementary tonalities as part of the musical structure, on the one hand; and on contrast of character and style in the idea on the other; which between them establish the balance of proportion. The relation of the second main division—the 'working-out' section—to the first part of the movement is that of greater complexity and freedom in contrast to regularity and definiteness of musical structure, and fanciful discussion of characteristic portions of the main subjects in contrast to formal exposition of complete ideas; and the final section completes the cycle by returning to regularity in the recapitulation.

The relations of the various movements of a large work to one another are of similar nature. The earliest masters who wrote Suites and Sonate di Camera or di Chiesa had but a rudimentary and undeveloped sense of the relative contrasts of keys; consequently they contented themselves with connecting the movements by putting them all in the same key, and obtained their contrasts by alternating quick and slow movements or dances, and by varying the degrees of their seriousness or liveliness: but the main outlines of the distribution of contrasts are in these respects curiously similar to the order adopted in the average modern Sonata or Symphony. Thus they placed an allegro of a serious or solid character at or near the beginning of the work, as typified by the Allemande; the slow or solemn movement came in the middle, as typified by the Sarabande; and the conclusion was a light and gay quick movement, as typified by the Gigue. And further, the manner in which a Courante usually followed the Allemande, and a Gavotte or Bourrée or Passepied, or some such dance, preceded the final Gigue, has its counterpart in the Minuet or Scherzo of a modern work, which occupies an analogous position with respect either to the slow or last movement. In modern works the force of additional contrast is obtained by putting central movements in different but allied keys to that of the first and last movements; the slow movement most frequently being in the key of the Subdominant. At the same time additional bonds of connection are sometimes obtained, both by making the movements pass without complete break from one to another, and in some cases (illustrated by Beethoven and Schumann especially) by using the same characteristic features or figures in different movements.

The more subtle relations of proportion, both in the matter of the actual length of the various movements and their several sections, and in the breadth of their style; in the congruity of their forms of expression and of the quality of the emotions they appeal to; in the distribution of the qualities of tone, and even of the groups of harmony and rhythm, are all of equal importance, though less easy either to appreciate or to effect, as they demand higher degrees of artistic power and perception; and the proper adjustment of such relations are as vital to operas, oratorios, cantatas, and all other forms of vocal music, as to the purely instrumental forms.

The same order of relations appears in all parts of the art; for instance, the alternation of discord and concord is the same relation, implying contrast and connection, analogous to the relation between suspense or expectation and its relief; and to speak generally, the art of the composer is in a sense the discovery and exposition of intelligible relations in the mutifarious material at his command, and a complete explanation of

the word would amount to a complete theory of music. [C.H.H.P.]

RELFE, JOHN—whose father, Lupton Relfe (died, Oct. 1805), was for fifty years organist of Greenwich Hospital—was born about 1766. He received his first instruction from his father, and at eighteen was articled to Keeble, organist of St. George's, Hanover Square. About 1810 he was appointed one of the King's band of music. He had much reputation as a teacher of the pianoforte, and composed some sonatas, a popular ballad, 'Mary's Dream,' and other pieces. In 1798 he published 'The Principles of Harmony,' in which nearly the whole theoretical plan of Logier, so far as it was connected with offering elementary instruction through the medium of exercises, was anticipated. He was also author of 'Remarks on the Present State of Musical Instruction,' 1819, and 'Lucidus Ordo,' an attempt to divest thorough-bass and composition of their intricacies, 1819. He died about 1837. [W.H.H.]

RELLSTAB. Two remarkable people, father and son. The father, JOHANN KARL FRIEDRICH, was one of those active intellects who are so influential in their locality; he was born in Berlin Feb. 27, 1759. His father, a printer, wished him to succeed to the business, but from boyhood his whole thoughts were devoted to music. He was on the point of starting for Hamburg to complete his studies with Emmanuel Bach when the death of his father forced him to take up the business. He then added a music printing and publishing branch; was the first to establish a musical lending library (1783); founded a Concert-Society, on the model of Hiller's at Leipzig, and called it 'Concerts for connoisseurs and amateurs,' an unusually distinctive title for those days. The first concert took place April 16, 1787, at the Englische Haus, and in course of time the following works were performed:—Salieri's 'Armida,' Schulz's 'Athalia,' Naumann's 'Cora,' Hasse's 'Conversione di San Agostino,' Bach's 'Magnificat,' and Gluck's 'Alceste,' which was thus first introduced to Berlin. The Society at last merged in the Singakademie. He wrote musical critiques for the Berlin paper, signed with his initials; and had concerts every other Sunday during the winter at his own house, at which such works as Haydn's 'Seasons' were performed; but these meetings were stopped by the entry of the French in 1806, when he frequently had 20 men, and a dozen horses quartered on him; lost not only his music but all his capital, and had to close his printing-press. In time, he resumed his concerts; in 1809 gave lectures on harmony; in 1811 travelled to Italy, and his letters in Voss's newspaper first drew attention to Fräulein Milder, and thus brought about her invitation to Berlin. Not long after his return he was struck with apoplexy while walking at Charlottenburg, Aug. 19, 1813, and found dead on the road some hours afterwards. As a composer he left 3 cantatas, a 'Passion,' a Te Deum, and a Mass. Also an opera; songs too numerous to specify; vocal scores of Graun's 'Tod Jesu,' and Gluck's 'Iphigenie'; a German libretto of Gluck's 'Orphée' apparently from his own pen. Of instrumental music he published—marches for PF., symphonies and overtures; a series of pieces with characteristic titles, 'Obstinacy,' 'Sensibility,' etc.; 24 short pieces for PF., violin and bass, etc. Also A 'Treatise on Declamation'; 'A Traveller's observations on church-music, concerts, operas, and chamber-music at the Palace in Berlin' (1789); and 'A guide to Bach's system of fingering for the use of pianists' (1790). These works, for the most part bibliographical curiosities, are very instructive.

Rellstab had three daughters, of whom CAROLINE, born April 18, 1793 or 94, was a singer, distinguished for her extraordinary compass. His son,

HEINRICH FRIEDRICH LUDWIG, born April 13, 1799, in Berlin, though delicate in health, and destined for practical music, was compelled by the times to join the army, where he became ensign and lieutenant. In 1816, after the peace, he took lessons on the piano from Ludwig Berger, and in 1819 and 20 studied theory with Bernhard Klein. At the same time he taught mathematics and history in the Brigadeschule till 1821, when he retired from the army to devote himself to literature. He also composed much part-music for the 'jüngere Liedertafel' which he founded in conjunction with G. Reichardt in 1819, wrote a libretto, 'Dido,' for B. Klein, and contributed to Marx's 'Musikzeitung.' A pamphlet on Madame Sontag procured him 3 months' imprisonment in 1825, on account of its satirical allusions to a well-known diplomatist. In 1826 he joined the staff of Voss's newspaper, and in a short time completely led the public opinion on music in Berlin. His first article was a report on a performance of 'Euryanthe,' Oct. 31, 1826, followed on Nov. 13 by another on a soirée at the Jagor Hall, at which Mendelssohn played Beethoven's 9th Symphony on the piano, and thus introduced that gigantic work to Berlin. Twenty-two years later Rellstab wrote:—

> That evening made an indelible impression on my mind, and the recollection of it is as fresh as of an event of yesterday—nay of to-day. The most accomplished musicians of Berlin, including Berger and Klein, were present. The wonderful, almost awe-inspiring work, exacted the homage due to it, but the attention of all present was rivetted upon the young artist dealing with unmistakeable mastery with that mighty score, as I related at the time, though in far too measured terms, my pen being then unpractised. His eager glance took in the whole of each page, his ear 'penetrated like a gimlet' (to use an expression of Zelter's) into the very essence of the music, his fingers never erred.

Two years later he wrote a cantata for Humboldt's congress of physicists, which Mendelssohn set to music.

Rellstab was a warm supporter of classical music, and strongly condemned all undue attempts at effect. He quarrelled with Spontini over his 'Agnes von Hohenstauffen' (Berlin 'Musikalische Zeitung' for 1827, Nos. 23, 24, 26, and 29), and the controversy was maintained with much bitterness until Spontini left Berlin, when Rellstab, in his pamphlet 'Ueber mein Verhältniss als Kritiker zu Herrn Spontini,' acknowledged that he had gone too far.

Rellstab's novels and essays are to be found for the most part in his 'Gesammelte Schriften' 24 vols. (Leipzig, Brockhaus). A musical periodical, 'Iris im Reiche der Tonkunst,' founded by him in 1830, survived till 1842. His recollections of Berger, Schroeder-Devrient, Mendelssohn, Klein, Dehn, and Beethoven (whom he visited in March 1825) will be found in 'Aus meinem Leben' (2 vols. Berlin, 1861). He was thoroughly eclectic in his taste for music, and, though not an unconditional supporter, was no opponent of the modern school of Liszt and Wagner. He died during the night of Nov. 27, 1860. [F.G.]

REMÉNYI, Eduard, a famous violinist, was born in 1830 at Hewes (according to another account at Miskolc) in Hungary, and received his musical education at the Vienna Conservatoire during the years 1842–1845, where his master on the violin was Joseph Böhm, the same who instructed Joachim. In 1848 he took an active part in the insurrection, and became adjutant to the famous general Görgey, under whom he took part in the campaign against Austria. After the revolution had been crushed he had to fly his country, and went to America, where he resumed his career as a virtuoso. In 1853 he went to Liszt in Weimar, who at once recognised his genius and became his artistic guide and friend. In the following year he came to London and was appointed solo violinist to the Queen. In 1860 he obtained his amnesty and returned to Hungary, where some time afterwards he received from the Emperor of Austria a similar distinction to that granted him in England. After his return home he seems to have retired for a time from public life, living chiefly on an estate he owned in Hungary. In 1865 he appeared for the first time in Paris, where he created a perfect furore in the salons of the aristocracy. Repeated artistic tours in Germany, Holland, and Belgium further tended to spread his fame. In 1875 he settled temporarily in Paris, and in the summer of 1877 came to London, where also he produced a sensational effect in private circles. The season being far advanced he appeared in public only once, at Mr. Mapleson's benefit concert at the Crystal Palace, where he played a fantasia on themes from the 'Huguenots.' In the autumn of 1878 he again visited London, and played at the Promenade Concerts. He was on his way to America, where he has been giving concerts for the last three years and still resides (1881). As an artist M. Reményi combines perfect mastery over the technical difficulties of his instrument with a strongly pronounced poetic individuality. His soul is in his playing, and his impulse carries him away with it as he warms to his task, the impression produced on the audience being accordingly in an ascending scale. He never tires, and one never tires of him. The stormier pieces of Chopin transferred by him from the piano to the violin are given by Reményi with overpowering effect. But tenderer accents are not wanting; the nocturnes of Chopin and Field, arranged in the same way, he gives with the suavest dreaminess, interrupted at intervals only by accents of passion. Another important feature in Reményi's playing is the national element. He strongly maintains against Liszt the genuineness of Hungarian music, and has shown himself thoroughly imbued with that spirit by writing several 'Hungarian melodies,' which have been mistaken for popular tunes and adopted as such by other composers. The same half-Eastern spirit is observable in the strong rhythmical accentuation of Reményi's style, so rarely attained by artists of Teutonic origin. For this and other reasons the arrangements of Chopin's mazurkas and similar pieces are more congenial to him than the classical works of Beethoven, Schumann, Mendelssohn, which, as a matter of course, are in his répertoire. Altogether his genius will be most appreciated in a drawing-room, where his marked individuality is felt more immediately than in a large concert-hall. Reményi's fame is accordingly of a somewhat peculiar kind. It resembles that of our non-exhibiting painters. Most English amateurs have heard his name and know that he ranks amongst the leading artists of the day, but few can vouch for the general impression by their personal experience. Moreover, Reményi is of too migratory a nature to follow up his success in any given place. He is the wandering musician *par excellence*, and at intervals, when the whim takes him, will disappear from public view altogether. But although somewhat of the nature of a comet, he is undoubtedly a star of the first magnitude in his own sphere. Reményi's compositions are of no importance, being mostly confined to arrangements for his instrument and other pieces written for his own immediate use.

REMPLISSAGE, 'filling up.' A term sometimes met with in musical criticism, which means what is colloquially called 'padding,' or passages—generally of a florid and modulatory character—put by composers of inferior degree into their compositions, whether from barrenness of ideas, or from want of skill in using those they have, whereby the bulk of the work is increased, but not its interest or value. [J.A.F.M.]

RENDANO, Alfonso, born April 5, 1853, at Carolei, near Cosenza, studied first at the Conservatorio at Naples, then with Thalberg, and lastly at the Leipzig Conservatorium. He played at the Gewandhaus with marked success on Feb. 8, 1872. He then visited Paris and London, performed at the Musical Union (April 30, 1872), the Philharmonic (March 9, 73), the Crystal Palace, and other concerts, and much in society; and after a lengthened stay returned to Italy. He was a graceful and refined player, with a delicate touch, a great command over the mechanism of the piano, and a pleasing melancholy in his expression. His playing of Bach was especially good. He has published some piano pieces of no importance. [G.]

RE PASTORE, IL. A dramatic cantata to Metastasio's words (with compressions), composed by Mozart at Salzburg in 1775, in honour of the Archduke Maximilian. First performed

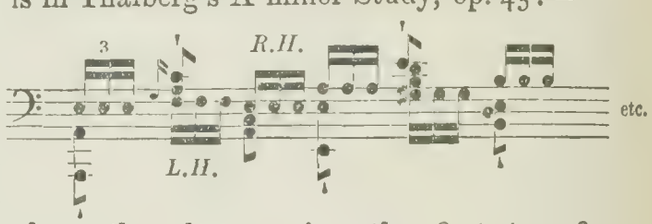
April 23, 1775. It contains an overture and 14 numbers. The autograph is in the Royal Library at Berlin, and the work is published in Breitkopf's complete edition as Series V. No. 10.

Aminta's air, 'L'amerò,' was at one time a favourite with Madame Lind-Goldschmidt. [G.]

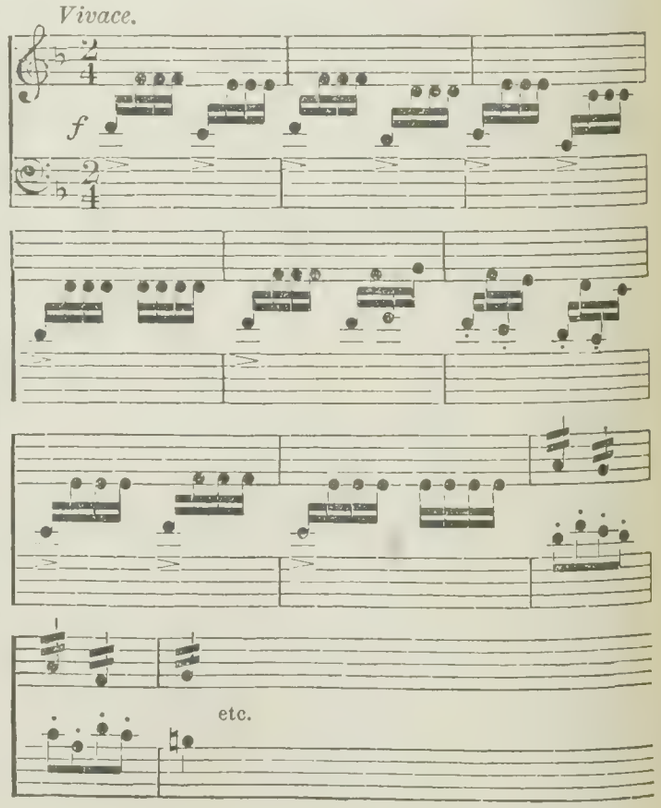
REPEAT, REPETIZIONE, REPLICA (Ger. *Wiederholung*; Fr. *Répétition*, which also means 'rehearsal'). In the so-called sonata-form, there are certain sections which are repeated, and are either written out in full twice over, or are written only once, with the sign at the end, which shows that the music is to be repeated either from the beginning or from the previous occurrence of the sign. The sections which, according to the strict rule, are repeated, are—the first section of the first movement, both sections of the minuet or scherzo at their first appearance, and both sections of the trio, after which the minuet or scherzo is gone once straight through without repeats. The last half of the first movement, and the first, or even both, of the sections in the last movement, may be repeated; see for instance Beethoven's Sonatas Op. 2, No. 2; Op. 10, No. 2; Op. 78; Schubert's Symphony No. 9. Also, where there is an air and variations, both sections of the air and of all the variations, should, strictly speaking, be repeated. Although it is a regular custom not to play the minuet or scherzo, after the trio, with repeats, Beethoven thinks fit to draw attention to the fact that it is to be played straight through, by putting after the trio the words 'Da Capo senza repetizione,' or 'senza replica,' in one or two instances, as in Op. 10, No. 3, where moreover the trio is not divided into two sections, and is not repeated; in Op. 27, No. 2, where the Allegretto is marked 'La prima parte senza repetizione' (the first part without repeat). In his 4th and 7th Symphonies he has given the trio twice over each time with full repeats. [J.A.F.M.]

REPETITION (Pianoforte). The rapid reiteration of a note is called repetition; a special touch of the player facilitated by mechanical contrivances in the pianoforte action; the earliest and most important of these having been the invention of Sebastian Erard. [See the diagram and description of Erard's action under Pianoforte, vol. ii. p. 722.] By such a contrivance the hammer, after the delivery of a blow, remains poised, or slightly rises again, so as to allow the hopper to fall back and be ready to give a second impulse to the hammer before the key has nearly recovered its position of rest. The particular advantages of repetition to grand pianos have been widely acknowledged by pianoforte makers, and much ingenuity has been spent in inventing or perfecting repetition actions for them: in upright pianos however the principle has been rarely employed, although its influence has been felt and shown by care in the position of the 'check' in all check action instruments. The French have named the mechanical power to rapidly repeat a note, 'double échappement'; the drawbacks to double escapement—which the repetition really is—are found in increased complexity of mechanism and liability to derangement. These may be overrated, but there always remains the drawback of loss of tone in repeated notes; the repetition blow being given from a small depth of touch compared with the normal depth, is not so elastic and cannot be delivered with so full a *forte*, or with a *piano* or *pianissimo* of equally telling vibration. Hence, in spite of the great vogue given to repetition effects by Herz and Thalberg, other eminent players have disregarded them, or have even been opposed to repetition touches, as Chopin was and Dr. Hans von Bülow is—see p. 7, § 10 of his commentary on selected studies by Chopin (Aibl, Munich, 1880), where he designates double escapement as a 'deplorable innovation.'

A fine example of the best use of repetition is in Thalberg's A minor Study, op. 45:—



where the player, using the first two fingers and thumb in rapid succession on each note, produces by these triplets almost the effect of a sustained melody with a tremolo. It is this effect, produced by mechanical means only, that is heard in Signor Caldera's Melopiano as made by Herz in Paris, and Kirkman in London. Repetition is however an old device with stringed instruments, having been, according to Bunting, a practice with the Irish harpers, as we know it was with the common dulcimer, the Italian mandoline and the Spanish bandurria.

A remarkable instance may be quoted of the effective use of repetition in the Fugato (piano solo) from Liszt's 'Todtentanz' (Danse Macabre)

But there need be no difficulty in playing this on a well-regulated and checked single escapement. With a double escapement the nicety of checking is not so much required. [A.J.H.]

REPRISE, repetition; a term which is occasionally applied to any repetition in music, but is most conveniently confined to the recurrence of the first subject of a movement after the conclusion of the working out or *Durchführung*. In that sense it is used in this work. [G.]

REQUIEM (Lat. *Missa pro Defunctis*; Ital. *Messa per i Defonti*; Fr. *Messe des Morts*; Germ. *Todtenmesse*). A solemn Mass, sung, annually, in Commemoration of the Faithful Departed, on All Souls' Day (Nov. 2); and, with a less general intention, at Funeral Services, on the anniversaries of the decease of particular persons, and on such other occasions as may be dictated by feelings of public respect, or individual piety.

The Requiem takes its name[1] from the first word of the Introit—'Requiem æternam dona eis, Domine.' When set to Music, it naturally arranges itself in nine principal sections: (1) The Introit—'Requiem æternam'; (2) the 'Kyrie'; (3) the Gradual, and Tract—'Requiem æternam,' and 'Absolve, Domine'; (4) The Sequence or Prose—'Dies iræ'; (5) The Offertorium—'Domine Jesu Christi'; (6) the 'Sanctus'; (7) the 'Benedictus'; (8) the 'Agnus Dei'; and (9) the Communio—'Lux æterna.' To these are sometimes added (10) the Responsorium, 'Libera me,' which, though not an integral portion of the Mass, immediately follows it, on all solemn occasions; and (11) the Lectio—'Tædet animam meam,' of which we possess at least one example of great historical interest.

The Plain Chaunt Melodies adapted to the nine divisions of the Mass will be found in the Gradual; together with that proper for the Responsorium. The Lectio, which really belongs to a different Service, has no proper Melody, but is sung to the ordinary 'Tonus Lectionis.' [See ACCENTS.] The entire series of Melodies is of rare beauty; and produces so solemn an effect, when sung, in Unison, by a large body of Grave Equal Voices, that most of the great Polyphonic Composers have employed its phrases more freely than usual, in their Requiem Masses, either as Canti fermi, or, in the form of unisonous passages interposed between the harmonised portions of the work. Compositions of this kind are not very numerous; but most of the examples we possess must be classed among the most perfect productions of their respective authors.

Palestrina's 'Missa pro Defunctis,' for 5 Voices, first printed at Rome in 1591, in the form of a supplement to the Third Edition of his 'First Book of Masses,' was reproduced in 1841 by Alfieri, in the first volume of his 'Raccolta di Musica Sacra'; again, by Lafage, in a valuable 8vo. volume, entitled 'Cinq Messes de Palestrina';[2] and by the Prince de la Moskowa in the 9th volume of his collection [see p. 31 of the present vol.], and has since been advertised, by Messrs. Breitkopf & Härtel, of Leipzig, as part of the contents of their complete edition. This beautiful work is, unhappily, very incomplete, consisting only of the 'Kyrie,' the 'Offertorium,' the 'Sanctus,' the 'Benedictus,' and the 'Agnus Dei.' We must not, however, suppose that the Composer left his work unfinished. It was clearly his intention that the remaining Movements should be sung, in accordance with a custom still common at Roman Funerals, in unisonous Plain Chaunt: and, as a fitting conclusion to the whole, he has left us two settings of the 'Libera me,' in both of which the Gregorian Melody is treated with an indescribable intensity of pathos.[3] One of these is preserved, in MS., among the Archives of the Pontifical Chapel, and the other, among those of the Lateran Basilica. After a careful comparison of the two, Baini arrived at the conclusion that that belonging to the Sistine Chapel must have been composed very nearly at the same time as, and probably as an adjunct to, the five printed Movements, which are also founded, more or less closely, upon the original Canti fermi, and so constructed as to bring their characteristic beauties into the highest possible relief—in no case, perhaps, with more touching effect than in the opening 'Kyrie,' the first few bars of which will be found at page 78 of our second volume.

Next in importance to Palestrina's Requiem, is a very grand one, for 6 Voices, composed by Vittoria, for the Funeral of the Empress Maria, widow of Maximilian II. This fine work—undoubtedly the greatest triumph of Vittoria's genius—comprises all the chief divisions of the Mass, except the Sequence, together with the Responsorium, and Lectio; and brings the Plain Chaunt Subjects into prominent relief, throughout. It was first published, at Madrid, in 1605—the year of its production. In 1869 the Lectio was reprinted at Ratisbon, by Joseph Schrems, in continuation of Proske's 'Musica divina.' A later cahier of the same valuable collection contains the Mass and Responsorium; both edited by Haberl, with a conscientious care which would leave nothing to be desired, were it not for the altogether needless transposition with which the work is disfigured, from beginning to end. The original volume contains one more Movement—'Versa est in luctum'—which has never been reproduced in modern notation; but, as this has now no place in the Roman Funeral Service, its omission is not so much to be regretted.

Some other very fine Masses for the Dead, by Francesco Anerio, Orazio Vecchi, and Giov. Matt. Asola, are included in the same collection, together with a somewhat pretentious work, by Pitoni, which scarcely deserves the enthusiastic eulogium bestowed upon it by Dr. Proske. A far finer Composition, of nearly similar date, is Colonna's massive Requiem for 8 Voices, first printed at Bologna in 1684—a copy of which

[1] That is to say, its name as a special Mass. The Music of the ordinary Polyphonic Mass always bears the name of the Canto fermo on which it is founded.

[2] Paris, Launer et Cie.; London, Schott & Co.

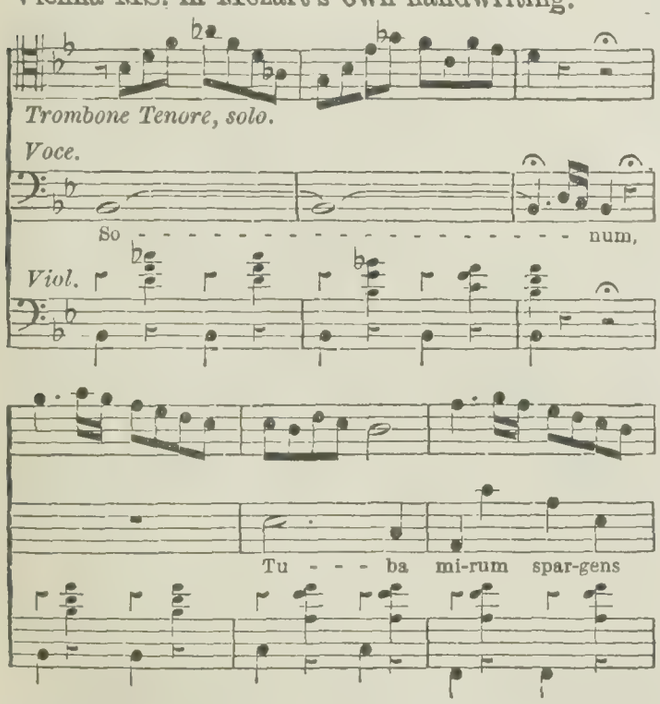
[3] See Alfieri, 'Raccolta di Musica Sacra.' Tom. vii.

is preserved in the Library of the Sacred Harmonic Society.

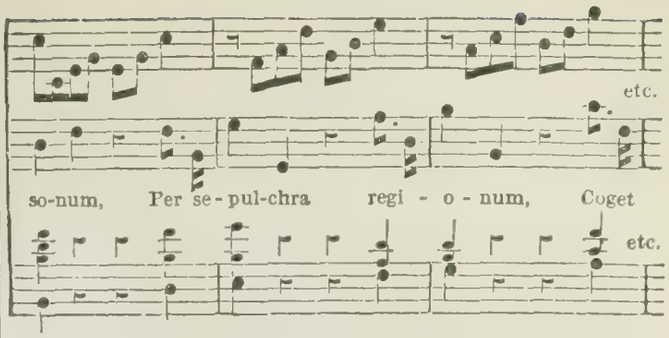
Our *répertoire* of modern Requiem Masses, if not numerically rich, is sufficiently so, in quality, to satisfy the most exacting critic. Three only of its treasures have attained a deathless reputation; but, these are of such superlative excellence, that they may be fairly cited as examples of the nearest approach to sublimity of style that the 19th century has as yet produced.

(1.) The history of Mozart's last work is surrounded by mysteries which render it scarcely less interesting to the general reader than the Music itself is to the student. Thanks to the attention drawn to it by recent writers, the narrative is now so well known, that it is needless to do more than allude to those portions of it which tend to assist the critic in his analysis of the Composition. Its outline is simple enough. In the month of July, 1791, Mozart was commissioned to write a Requiem, by a mysterious-looking individual, whom, in the weakness consequent upon his failing health and long-continued anxiety, he mistook for a visitant from the other world. It is, now, well known that the 'Stranger' was, really, a certain Herr Leutgeb, steward to Graf Franz von Walsegg, a nobleman residing at Stuppach, who, having lately lost his wife, proposed to honour her memory by foisting upon the world, as his own Composition, the finest Funeral Mass his money could procure. This, however, did not transpire until long after Mozart's death. Suspecting no dishonourable intention on the part of his visitor, he accepted the commission; and strove to execute it, with a zeal so far beyond his strength, that worn out with over-work and anxieties, and tormented by the idea that he was writing the Music for his own Funeral, he died while the MS. still remained unfinished. His widow, fearing that she might be compelled to refund the money already paid for the work in advance, determined to furnish the 'Stranger' with a perfect copy, at any risk; and, in the hope of accomplishing this desperate purpose, entrusted the MS., first, to the Hofkapellmeister, Jos. von Eybler, and afterwards to Franz Xavier Süssmayer, for completion. Von Eybler, after a few weak attempts, gave up the task in despair. Süssmayer was more fortunate. He had watched the progress of the Requiem through each successive stage of its development. Mozart had played its various Movements to him on the Pianoforte, had sung them with him over and over again, and had even imparted to him his latest ideas on the subject, a few hours, only, before his death. Süssmayer was an accomplished Musician, intimately acquainted with Mozart's method of working: and it would have been hard, if, after having been thus unreservedly admitted into the dying Composer's confidence, he had been unable to fill up his unfinished sketches with sufficient closeness of imitation to set the widow's fears of detection at rest. He did in fact, place in her hands a complete Requiem, which Count Walsegg accepted, in the full belief that it was in Mozart's handwriting throughout. The 'Requiem' and 'Kyrie' were really written by Mozart; but the remainder was skilfully copied from sketches—now generally known as the 'Urschriften'—which, everywhere more or less unfinished, were carefully filled in, as nearly as possible in accordance with the Composer's original intention. The widow kept a transcript of this MS., and afterwards sold it to Messrs. Breitkopf & Härtel, of Leipzig, who printed it, in full score, in 1800. But, notwithstanding the secrecy with which the affair had been conducted, rumours were already afloat, calculated to throw grave doubts upon the authenticity of the work. Süssmayer, in reply to a communication addressed to him by Messrs. Breitkopf & Härtel, laid claim to the completion of the 'Requiem,' 'Kyrie,' 'Dies iræ,' and 'Domine,' —of which he said that Mozart had 'fully completed the four Vocal Parts, and the Fundamental Bass, with the Figuring, but only here and there indicated the *motivi* for the Instrumentation,'— and asserted that the 'Sanctus,' 'Benedictus,' and 'Agnus Dei,' were entirely composed by himself (*ganz neu von mir verfertigt*). This bold statement, however, did not set the dispute at rest. It was many times revived, with more or less acerbity; until, in 1825, Gottfried Weber brought matters to a climax, by publishing a virulent attack upon the Requiem, which he denounced as altogether unworthy of Mozart, and attributed almost entirely to Süssmayer. To follow the ensuing controversy through its endless ramifications would far exceed our present limits. Suffice it to say, that we are now in possession of all the evidence, documentary or otherwise, which seems at all likely to be brought forward on either side. With the assistance of Mozart's widow (then Madame von Nissen), Joh. André, of Offenbach, published, in 1826, a new edition of the Score, based upon that previously printed by Messrs. Breitkopf & Härtel, but corrected, by careful comparison, in the presence of the Abbé Stadler, with that originally furnished to the Graf von Walsegg, and marked, on the Abbé's authority, with the letters, 'M.' and 'S.' to distinguish the parts composed by Mozart from those added by Süssmayer. In 1829, Herr André conferred another benefit upon the artistic world by publishing, with the widow's permission, Mozart's original sketches of the 'Dies iræ,' 'Tuba mirum,' and 'Hostias,' exactly as the Composer left them. All these publications are still in print, together with another Score, lately published by Messrs. Breitkopf & Härtel in their complete edition of Mozart, in which the distinction between Mozart's work and Süssmayer's is very clearly indicated, as in Andre's earlier edition, by the letters 'M.' and 'S.' Happily, the original MSS. are now in safe keeping, also. In 1834, the Abbé Stadler bequeathed the autograph sketch of the entire 'Dies iræ,' with the exception of the last Movement, to the Imperial Library at Vienna. Hofkapellmeister von Eybler soon afterwards presented the corresponding MSS. of the 'Lacrymosa,' the 'Domine Jesu,' and

the 'Hostias.' The collection of 'Urschriften,' therefore, needed only the original autographs of the 'Requiem' and 'Kyrie,' to render it complete. These MSS, alone, would have been a priceless acquisition; but, in 1838, the same Library was still farther enriched by the purchase, for 50 ducats, of the complete MS. originally sold to Count von Walsegg; and it is now conclusively proved that the 'Requiem' and 'Kyrie,' with which this MS. begins, are the original autographs needed to complete the collection of 'Urschriften'; and, that the remainder of the work is entirely in the hand-writing of Süssmayer. It is, therefore, quite certain, that, whatever else he may have effected, Süssmayer did not furnish the Instrumentation of the 'Requiem' and 'Kyrie,' as he claims to have done.[1]

In criticising the merits of the Requiem as a work of Art, it is necessary to weigh the import of these now well-ascertained facts, very carefully indeed, against the internal evidence afforded by the Score itself. The strength of this evidence has not, we think, received, as yet, full recognition. Gottfried Weber, dazzled, perhaps, by the hypothetic excellence of another Requiem of his own production, roundly abused the entire Composition, which he described as a disgrace to the name of Mozart. Few other Musicians would venture to adopt this view; though many have taken exception to certain features in the Instrumentation—more especially, some Trombone passages in the 'Tuba mirum' and 'Benedictus'—even, in one case, to the extent of doubting whether they may not have been purposely introduced, as a mask, 'to screen the fraud of an impostor.' Yet, strange to say, the first of these very passages stands, in the Vienna MS. in Mozart's own handwriting.[2]

[1] The full details of the remarkable history, which we have here given in the form of a very rapid sketch, will be found in a delightful little brochure, entitled 'The Story of Mozart's Requiem,' by William Pole. F.R.S., Mus. Doc., Oxon. (Novello & Co.)

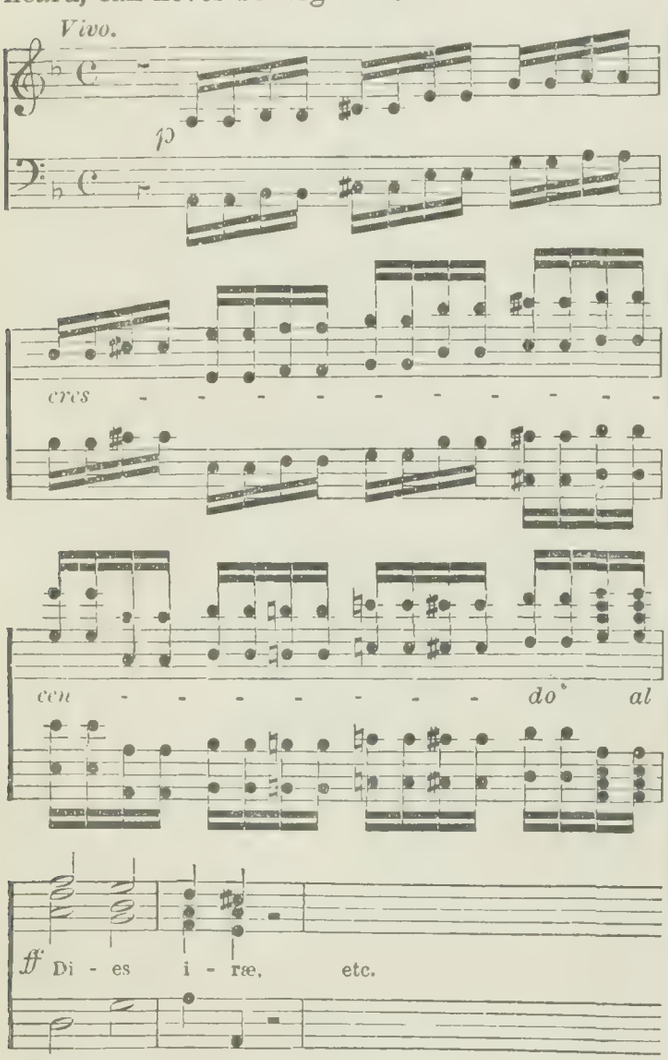
[2] We make this statement on the authority of Messrs. Breitkopf & Härtel's latest Score, having had no opportunity of verifying it, by comparison with the original MS., before going to press.



Such passages as these, though they may, perhaps, strengthen Süssmayer's claim to have filled in certain parts of the Instrumentation, stand on a very different ground to those which concern the Composition of whole Movements. The 'Lacrymosa' is, quite certainly, one of the most beautiful Movements in the whole Requiem—and Mozart is credited with having only finished the first 8 bars of it! Yet it is impossible to study this movement, carefully, without arriving at Professor Macfarren's conclusion, that 'the whole was the work of one mind, which mind was Mozart's.' Süssmayer may have written it out, perhaps; but it must have been from the recollection of what Mozart had played, or sung to him; for, we know that this very Movement occupied the dying Composer's attention, almost to the last moment of his life. In like manner, Mozart may have left no 'Urschriften' of the 'Sanctus,' 'Benedictus,' and 'Agnus Dei'—though the fact that they have never been discovered does not prove that they never existed—and yet he may have played and sung these Movements often enough to have given Süssmayer a very clear idea of what he intended to write. We must either believe that he did this, or that Süssmayer was as great a genius as he; for not one of Mozart's acknowledged Masses will bear comparison with the Requiem, either as a work of Art, or the expression of a devout religious feeling. In this respect, it stands almost alone among Instrumental Masses, which nearly always sacrifice religious feeling to technical display.

(2.) Next in importance to Mozart's immortal work are the two great Requiem Masses of Cherubini. The first of these, in C minor, was written for the Anniversary of the death of King Louis XVI. (Jan. 21, 1793), and first sung, on that occasion, at the Abbey Church of Saint-Denis, in 1817; after which it was not again heard until Feb. 14, 1820, when it was repeated, in the same Church, at the Funeral of the Duc de Berri. Berlioz regarded this as Cherubini's greatest work. It is undoubtedly full of beauties. Its general tone is one of extreme mournfulness, pervaded, throughout, by deep religious feeling. Except in the 'Dies iræ' and 'Sanctus' this style is never exchanged for a more excited one; and, even then, the treatment can scarcely be called dramatic. The deep pathos of the little Movement, interposed after the last 'Osanna,' to fulfil the usual office of the 'Benedictus'—which is here incorporated with the 'Sanctus'—exhibits the Composer's power of appealing to the feelings in its most affecting light.

The second Requiem, in D minor, for three Male Voices, is, in many respects, a greater work than the first; though the dramatic element pervades it so freely, that its character as a Religious Service is sometimes entirely lost. It was completed on Sept. 24, 1836, a few days after the Composer had entered his 77th year; and, with the exception of the Sixth Quartet, and the Quintet in E minor, was his last important work. The 'Dies iræ' was first sung at the Concert of the Conservatoire, March 19, 1837, and repeated on the 24th of the same month. On March 25, 1838, the work was sung throughout. In the January of that year, Mendelssohn had already recommended it to the notice of the Committee of the Lower Rhine Festival; and, in 1872 and 1873, it was sung, as a Funeral Service, in the Roman Catholic Chapel, in Farm Street, London. It is doubtful whether Cherubini's genius ever shone to greater advantage than in this gigantic work. Every Movement is replete with interest; and the 'whirlwind of sound' which ushers in the 'Dies iræ' produces an effect, which, once heard, can never be forgotten.



(3.) It remains only to notice a work, which, though a Requiem only in name, takes high rank among the greatest productions of the present day.

The 'German Requiem' of Johannes Brahms is, in reality, a Sacred Cantata, composed to words selected from Holy Scripture, in illustration of the joys of the Blessed, and the glories of the Life to Come. It prefers no claim to be considered as a Religious Service, in any sense of the word; and must, therefore, be criticised, like the great Mass of Sebastian Bach, as a shorter form of Oratorio. So considered, it is worthy of all praise; and exhibits, throughout, a striking originality, very far removed from the eccentricity which sometimes passes under that name, and too frequently consists in the presentation of forms rejected by older Composers by reason of their ugliness. The general style is neither dramatic, nor sensuously descriptive: but, in his desire to shadow forth the glories of a higher state of existence, the Composer has availed himself of all the latest resources of modern Music, including the most complicated Orchestral Effects, and Choral Passages of almost unconquerable difficulty. In the first Movement, an indescribable richness of tone is produced by the skilful management of the Stringed Band, from which the violins are altogether excluded. In the Funeral March, a strange departure from recognised custom is introduced, in the use of Triple Time, which the Composer has compelled to serve his purpose, so completely, that the measured tramp of a vast Procession is as clearly described, and as strongly forced upon the hearer's attention, as it could possibly have been by the ordinary means. The next division of the work introduces two Choral Fugues, founded upon Subjects which each embrace a compass of eleven notes, and differ, in many very important points, both of construction and treatment, from the Motivi employed by other adepts in this particular style of Composition. The *Crescendo* which separates these two Movements, is, at the same time, one of the most beautiful, and one of the most fearfully difficult passages in the entire work. No. 4 is an exquisitely melodious Slow Movement, in Triple Time; and No. 5, an equally attractive Soprano Solo and Chorus. No. 6 is a very important section of the work, comprising several distinct Movements, and describing, with thrilling power, the awful events connected with the Resurrection of the Dead. Here, too, the fugal treatment is very peculiar; the strongly characteristic Minor Second in the Subject, being most unexpectedly represented by a Major Second in the Answer. The Finale, No. 7, concludes with a lovely reminiscence of the First Movement, and brings the work to an end, with a calm pathos which is the more effective from its marked contrast with the stormy and excited Movements by which it is preceded.

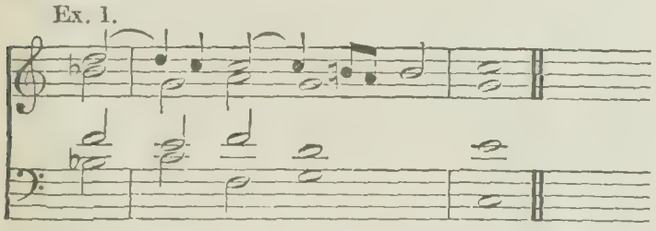
It is impossible to study this important Composition in a truly impartial spirit without arriving at the conclusion that its numerous unusual features are introduced, not for the sake of singularity, but, with an honest desire to produce certain effects, which undoubtedly are producible, when the Chorus and Orchestra are equal to the interpretation of the author's ideas. The possibility of bringing together a sufficiently capable Orchestra and Chorus has already been fully demonstrated, both in England and in Germany. The 'Deutsches Requiem,' first produced at Bremen, on Good Friday, 1868, was first heard,

in this country, at the house of Lady Thompson, London, July 7, 1871, Miss Regan and Stockhausen singing the solos, and Lady Thompson and Mr. Cipriani Potter playing the accompaniment *à quatre mains*. It was next performed at the Philharmonic Society's Concert, April 2, 1873, and has since been most effectively given by the Bach Choir, and the Cambridge University Musical Society. The excellence of these performances plainly shows that the difficulties of the work are not really insuperable. They may, probably, transcend the power of an average country Choral Society; but we have heard enough to convince us that they may be dealt with successfully by those who really care to overcome them, and we are thus led to hope that after a time the performance of the work may not be looked upon as an unusual occurrence. [W.S.R.]

RESOLUTION is the process of relieving dissonance by succeeding consonance. All dissonance is irritant and cannot be indefinitely dwelt upon by the mind, but while it is heard the return to consonance is awaited. To conduct this return to consonance in such a manner that the connection between the chords may be intelligible to the hearer is the problem of resolution.

The history of the development of harmonic music shows that the separate idea of resolution in the abstract need not have been present to the earliest composers who introduced discords into their works. They discovered circumstances in which the flow of the parts, moving in consonance with one another, might be diversified by retarding one part while the others moved on a step, and then waited for that which was left behind to catch them up. This process did not invariably produce dissonance, but it did conduce to variety in the independent motion of the parts. The result, in the end, was to establish the class of discords we call suspensions, and their resolutions were inevitably implied by the very principle on which the device is founded. Thus when Josquin diversified a simple succession of chords in what we call their first position, as follows—

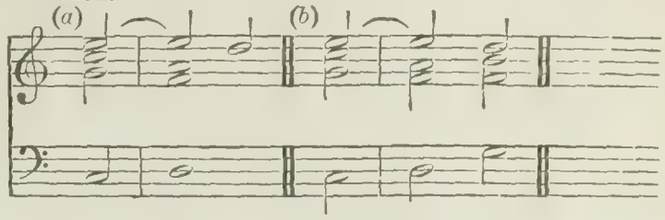
Ex. 1.



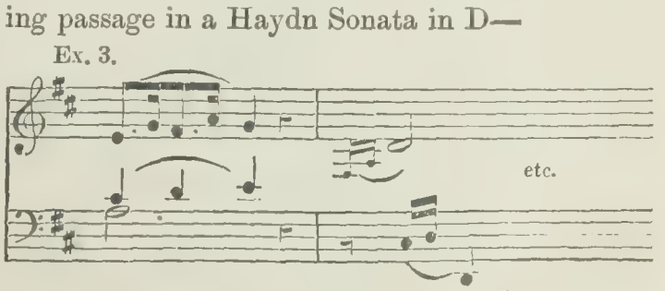
it seems sufficiently certain that no such idea as resolving a discord was present to his mind. The motion of D to C and of C to B was predetermined, and their being retarded was mainly a happy way of obtaining variety in the flow of the parts, though it must not be ignored that the early masters had a full appreciation of the actual function and effect of the few discords they did employ.

Some time later the device of overlapping the succeeding motions of the parts was discovered, by allowing some or all of those which had gone on in front to move again while the part which had been left behind passed to its destination; as by substituting (*b*) for (*a*) in Ex. 2.

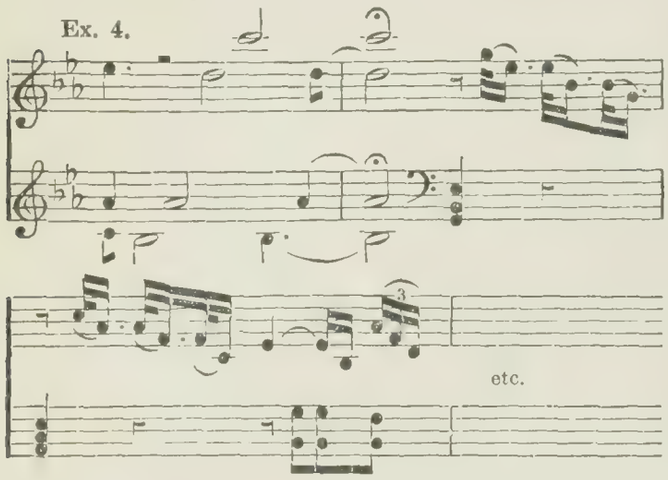
Ex. 2.



This complicated matters, and gave scope for fresh progressions and combinations, but it did not necessarily affect the question of resolution, pure and simple, because the destination of the part causing the dissonance was still predetermined. However, the gradually increasing frequency of the use of discords must have habituated hearers to their effect and to the consideration of the characteristics of different groups, and so by degrees to their classification. The first marked step in this direction was the use of the Dominant seventh without preparation, which showed at least a thorough appreciation of the fact that some discords might have a more independent individuality than others. This appears at first merely on this side, of occasionally discarding the formality of delaying the note out of a preceding chord in order to introduce the dissonance; but it led also towards the consideration of resolution in the abstract, and ultimately to greater latitude in the process of returning to consonance. Both their instinct and the particular manner in which the aspects of discords presented themselves at first led the earlier composers to pass from a discordant note to the nearest available note in the scale, wherever the nature of the retardation did not obviously imply the contrary; and this came by degrees to be accepted as a tolerably general rule. Thus the Dominant seventh is generally found to resolve on the semitone below; and this, combined with the fact that the leading note was already in the chord with the seventh, guided them to the relation of Dominant and Tonic chords; although they early realised the possibility of resolving on other harmony than that of the Tonic, on special occasions, without violating the supposed law of moving the seventh down a semitone or tone, according to the mode, and raising the leading note to what would have been the Tonic on ordinary occasions. However, the ordinary succession became by degrees so familiar that the Tonic chord grew to be regarded as a sort of resolution in a lump of the mass of any of the discords which were built on the top of a Dominant major concord, as the seventh and major or minor ninth, such as are now often called Fundamental discords. Thus we find the following passage in a Haydn Sonata in D—

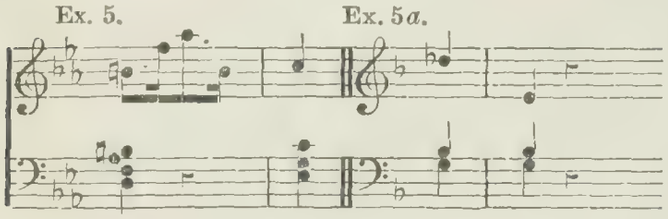
Ex. 3.

in which the Dominant seventh is not resolved by its passing to a near degree of the scale, but by the mass of the harmony of the Tonic following the mass of the harmony of the Dominant. Ex. 4 is an example of a similar use by him of a Dominant major ninth.

Ex. 4.



A more common way of dealing with the resolution of such chords was to make the part having the discordant note pass to another position in the same harmony before changing, and allowing another part to supply the contiguous note; as in Ex. 5, from one of Mozart's Fantasias in C minor.

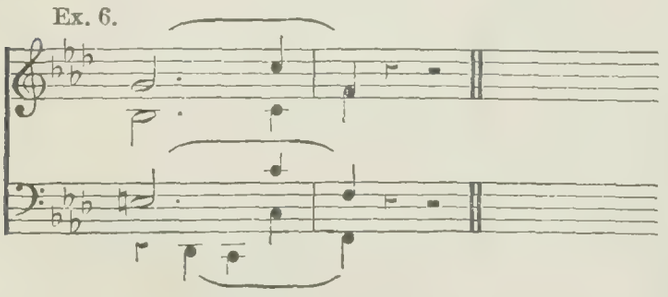
Ex. 5. Ex. 5*a*.



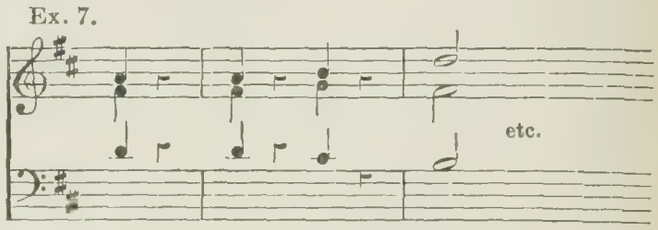
Some theorists hold that the passage of the ninth to the third—as D♭ to E in Ex. 5*a* (where the root C does not appear)—is sufficient to constitute resolution. That such a form of resolution is very common is obvious from theorists having noticed it, but it ought to be understood that the mere change of position of the notes of a discord is not sufficient to constitute resolution unless a real change of harmony is implied by the elimination of the discordant note; or unless the change of position leads to fresh harmony, and thereby satisfies the conditions of intelligible connection with the discord.

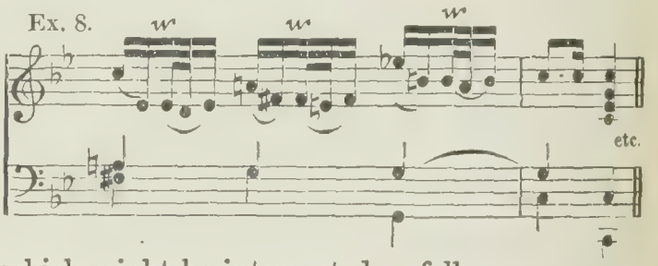
A much more unusual and remarkable resolution is such as appears at the end of the first movement of Beethoven's F minor Quartet as follows—

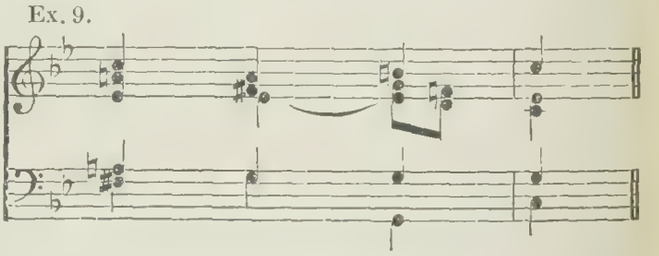
Ex. 6.



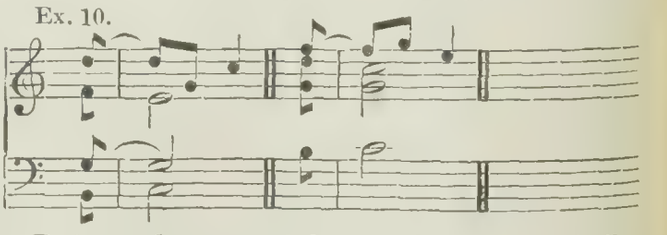
where the chord of the Dominant seventh contracts into the mere single note which it represents, and that proceeds to the note only of the Tonic; so that no actual harmony is heard in the movement after the seventh has been sounded. An example of treatment of an inversion of the major ninth of the Dominant, which is as unusual, is the following from Beethoven's last Quartet, in F, op. 135.

Ex. 7.

There remain to be noted a few typical devices by which resolutions are either varied or elaborated. One which was more common in early stages of harmonic music than at the present day was the use of representative progressions, which were in fact the outline of chords which would have supplied the complete succession of parts if they had been filled in. The following is a remarkable example from the Sarabande of J. S. Bach's Partita in B♭.

Ex. 8.

which might be interpreted as follows :—

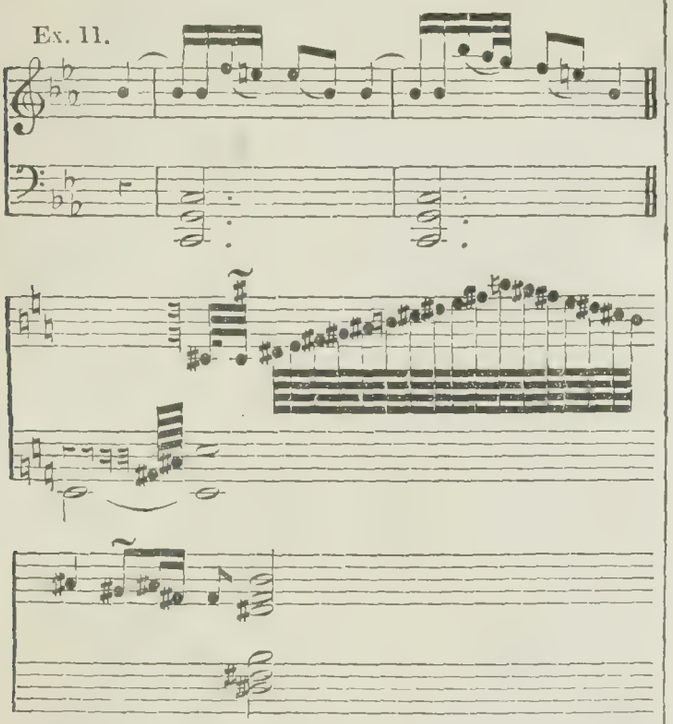
Ex. 9.

Another device which came early into use, and was in great favour with Bach and his sons and their contemporaries, and is yet an ever fruitful source of variety, is that of interpolating notes in the part which has what is called the discordant note, between its sounding and its final resolution, and either passing direct to the note which relieves the dissonance from the digression, or touching the dissonant note slightly again at the end of it. The simplest form of this device was the leap from a suspended note to another note belonging to the same harmony, and then back to the note which supplies the resolution, as in Ex. 10; and this form was extremely common in quite the early times of polyphonic music.

Ex. 10.



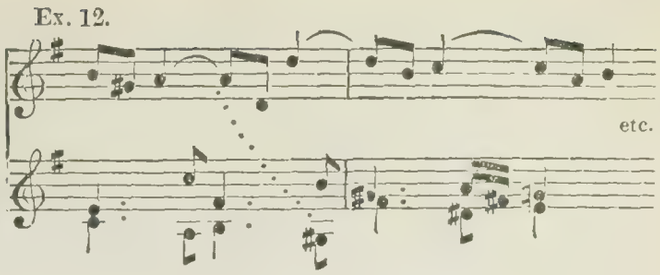
But much more elaborate forms of a similar nature were made use of later. An example from J. S. Bach will be found at p. 678 of vol. i,

of this Dictionary; the following example, from a Fantasia by Emanuel Bach, illustrates the same point somewhat remarkably, and serves also as an instance of enharmonic resolution.

Ex. 11.

The minor seventh on C in this case is ultimately resolved as if it had been an augmented sixth composed of the same identical notes according to our system of temperament, but derived from a different source and having consequently a different context. This manner of using the same group of notes in different senses is one of the most familiar devices in modern music for varying the course of resolutions and obtaining fresh aspects of harmonic combinations. [For further examples see MODULATION, CHANGE, ENHARMONIC.]

An inference which follows from the use of some forms of Enharmonic resolution is that the discordant note need not inevitably move to resolution, but may be brought into consonant relations by the motion of other parts, which relieve it of its characteristic dissonant effect; this is illustrated most familiarly by the freedom which is recognised in the resolution of the chord of the sixth, fifth and third on the subdominant, called sometimes the added sixth, and sometimes an inversion of the supertonic seventh, and sometimes an inversion of the eleventh of the Dominant, or even a double-rooted chord derived from Tonic and Dominant together.

It is necessary to note shortly the use of vicarious resolutions—that is, of resolutions in which one part supplies the discordant note and another the note to which under ordinary circumstances it ought to pass. This has been alluded to above as common in respect of the so-called fundamental discords, but there are instances of its occurring with less independent combinations. The Gigue of Bach's Partita in E minor is full of remarkable experiments in resolution; the following is an example which illustrates especially the point under consideration.

Ex. 12.

The inference to be drawn from the above examples is that the possible resolutions of discords, especially of those which have an individual status, are varied, but that it takes time to discover them, as there can hardly be a severer test of a true musical instinct in relation to harmony than to make sure of such a matter. As a rule, the old easily recognisable resolutions, by motion of a single degree, or at least by interchange of parts of the chord in supplying the subsequent consonant harmony, must preponderate, and the more peculiar resolutions will be reserved for occasions when greater force and intensity are required. But as the paradoxes of one generation are often the truisms of the next, so treatment of discords such as is utterly incredible to people who do not believe in what they are not accustomed to, is felt to be obvious to all when it becomes familiar; and hence the peculiarities which are reserved for special occasions at first must often in their turn yield the palm of special interest to more complex instinctive generalisations. Such is the history of the development of musical resources in the past, and such it must be in the future. The laws of art require to be based upon the broadest and most universal generalisations; and in the detail under consideration it appears at present that the ultimate test is thorough intelligibility in the melodic progressions of the parts which constitute the chords, or in a few cases the response of the harmony representing one root to that representing another, between which, as in Examples 3 and 4, there is a recognised connection sufficient for the mind to follow without the express connection of the flow of the parts. Attempts to catalogue the various discords and their various resolutions must be futile as long as the injunction is added that such formulas only are admissible, for this is to insist upon the repetition of what has been said before; but they are of value when they are considered with sufficient generality to help us to arrive at the ultimate principles which underlie the largest circle of their multifarious varieties. The imagination can live and move freely within the bounds of comprehensive laws, but it is only choked by the accumulation of precedents. [C.H.H.P.]

RESPONSE, in English church music, is, in its widest sense, any musical sentence sung by the choir at the close of something read or chanted by the minister. The term thus includes the 'Amen' after prayers, the 'Kyrie' after each commandment in the Communion Service, the 'Doxology' to the Gospel, and every reply to a Versicle, or to a Petition, or Suffrage. In its more limited sense the first three of the above divisions would be excluded from the term, and

the last-named would fall naturally into the following important groups: (1) those which immediately precede the Psalms, called also the Preces; (2) those following the Apostles' Creed and the Lord's Prayer; (3) those following the Lord's Prayer in the Litany; (4) and the Responses of the first portion of the Litany, which however are of a special musical form which will be fully explained hereafter. Versicles and Responses are either an ancient formula of prayer or praise as, 'Lord, have mercy upon us,' etc., 'Glory be to the Father,' etc., or a quotation from Holy Scripture, as,

V. O Lord, open Thou our lips.
R. And our mouth shall shew forth Thy praise.

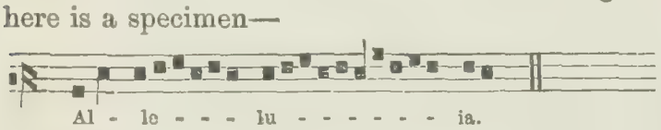
which is verse 15 of Psalm li; or a quotation from a church hymn, as,

V. O Lord, save Thy people.
R. And bless Thine inheritance.

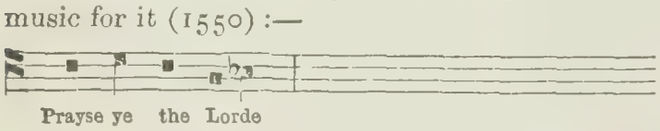
which is from the *Te Deum*; or an adaptation of a prayer to the special purpose, as,

V. Favourably with mercy hear our prayers.
R. O Son of David, have mercy upon us.

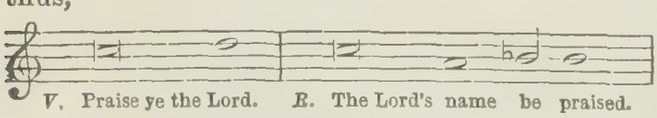
The musical treatment of such Versicles and Responses offers a wide and interesting field of study. There can be little doubt that all the inflections or cadences to which they are set have been the gradual development of an original monotonal treatment, which in time was found to be uninteresting and tedious (whence our term of contempt 'monotonous'), or was designedly varied for use on special occasions and during holy seasons. At the time of the Reformation the musical system of the Roman Church, with its distinct and elaborate inflections for Orations, Lections, Chapters, Gospels, Epistles, Antiphons, Introits, etc., etc. [see the article on PLAIN-SONG], was completely overthrown, and out of the wreck only a few of the most simple cadences were preserved. Even the response 'Alleluia' was sometimes extended to a considerable length: here is a specimen—



The word 'Alleluia' is found as a Response in the Prayer-book of 1549, for use between Easter and Trinity, immediately before the Psalms; during the remainder of the year the translation of the word was used. Here is Marbecke's music for it (1550):—

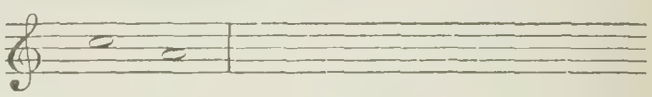


When this was in later editions converted into a Versicle and Response, as in our present Prayer-book, the music was, according to some uses, divided between the Versicle and Response, thus,



But as a matter of fact these 'Preces' in our Prayer-book which precede the daily Psalms have never been strictly bound by the laws of 'ecclesiastical chant,' hence, not only are great varieties of plain-song settings to be met with, gathered from Roman and other uses, but also actual settings in service-form (that is, like a motet), containing contrapuntal devices in four or more parts. Nearly all the best cathedral libraries contain old examples of this elaborate treatment of the Preces, and several have been printed by Dr. Jebb in his 'Choral Responses.'

As then the Preces are somewhat exceptional, we will pass to the more regular Versicles and Responses, such as those after the Apostles' Creed and the Lord's Prayer. And here we at once meet the final 'fall of a minor third,' which is an ancient form of inflection known as the *Accentus Medialis*:—



This is one of the most characteristic progressions in plain-song versicles, responses, confessions, etc., and was actually introduced by Marbecke into the closing sentences of the Lord's Prayer. It must have already struck the reader that this is nothing more or less than the 'note' of the cuckoo. This fact was probably in Shakespere's mind when he wrote,

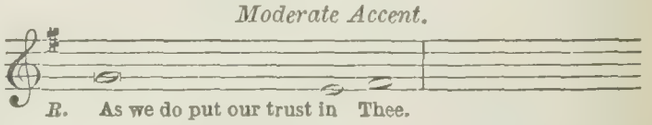
> The finch, the sparrow, and the lark,
> The *plain-song* cuckoo gray.

This medial accent is only used in Versicles and Responses when the last word is a polysyllable; thus—

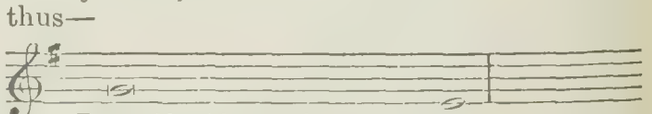
Medial Accent.

When the last word is a monosyllable, there is an additional note, thus—

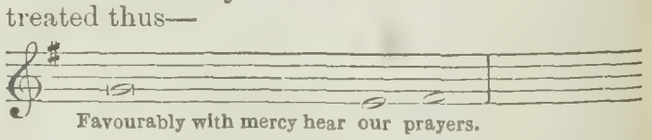
Moderate Accent.



This may be said to be the only law of the *Accentus Ecclesiasticus* which the tradition of our Reformed Church enforces. It is strictly observed in most of our cathedrals, and considering its remarkable simplicity, should never be broken. The word 'prayers' was formerly pronounced as a dissyllable; it therefore took the medial accent thus—



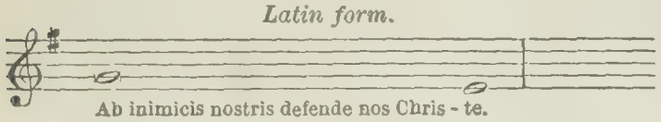
but as a monosyllable it should of course be treated thus—



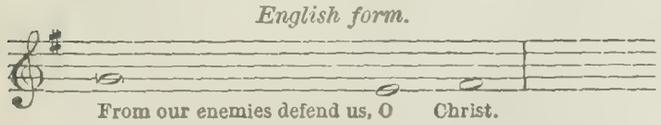
In comparing our Versicles and Responses with the Latin from which they were translated, it is important to bear this rule as to the 'final word' in mind. Because, the Latin and English of the

same Versicle or Response will frequently take different 'accents' in the two languages. For example, the following Versicle takes in the Latin the *medial accent*; but in the translation will require the *moderate accent.*

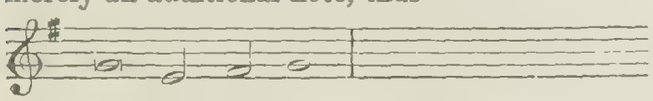
Latin form.



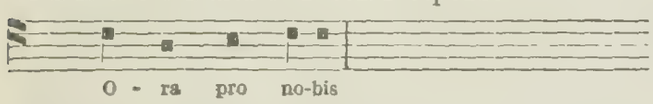
English form.



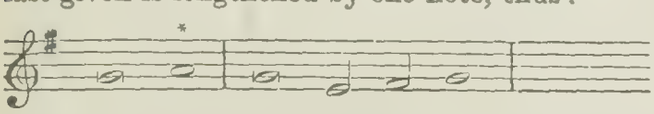
It has been just stated that the early part of the Litany does not come under the above laws of 'accent.' The principle melodic progression is however closely allied to the above, it having merely an additional note, thus—



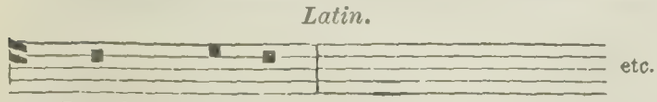
This is the old and common Response



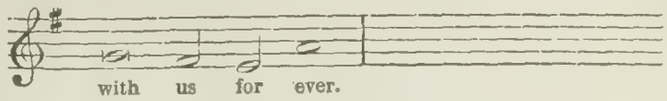
and to this are adapted the Responses, 'Spare us, good Lord'; 'Good Lord, deliver us'; 'We beseech Thee to hear us, good Lord'; 'Grant us Thy peace'; 'Have mercy upon us'; 'O Christ hear us' (the first note being omitted as redundant); and 'Lord have mercy upon us; Christ have mercy upon us.' At this point, the entry of the Lord's Prayer brings in the old law of medial and moderate accents; the above simple melody therefore is the true Response for the whole of the first (and principal) portion of the Litany. It is necessary however to return now to the preliminary sentences of the Litany, or the 'Invocations,' as they have been called. Here we find each divided by a colon, and, in consequence, the simple melody last given is lengthened by one note, thus:



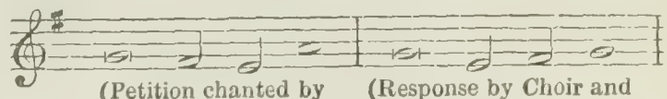
This is used without variation for all the Invocations. The asterisk shows the added note, which is set to the syllable immediately preceding the colon. It happens that each of the sentences of Invocation contains in our English version a monosyllable before the colon; but it is not the case in the Latin, therefore both Versicle and Response differ from our use, thus—

Latin.

In the petitions of the Litany, the note marked with an asterisk is approached by another addition, for instead of

we have—

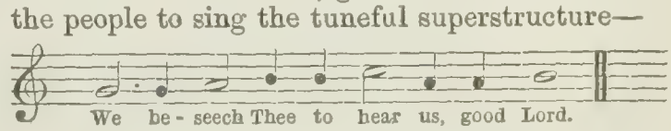


The whole sentence of music therefore stands thus—

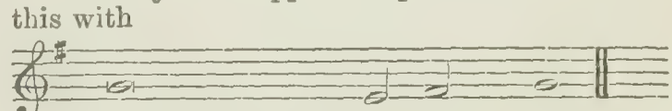


We have now shortly traced the gradual growth of the plain-song of the whole of our Litany, and it is impossible not to admire the simplicity and beauty of its construction.

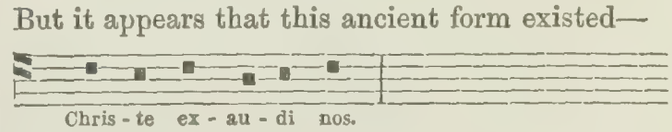
But the early English church-musicians frequently composed original musical settings of the whole Litany, a considerable number of which have been printed by Dr. Jebb; nearly all however are now obsolete except that by Thomas Wanless (organist of York Minster at the close of the 17th century), which is occasionally to be heard in our northern cathedrals. The plain-song was not always entirely ignored by church-musicians, but it was sometimes included in the tenor part in such a mutilated state as to be hardly recognisable. It is generally admitted that the form in which Tallis' responses have come down to us is very impure, if not incorrect. To such an extent is this the case that in an edition of the 'people's part' of Tallis, published not many years since, the editor (a cathedral organist) fairly gave up the task of finding the plain-song of the response, 'We beseech Thee to hear us, good Lord,' and ordered the people to sing the tuneful superstructure—



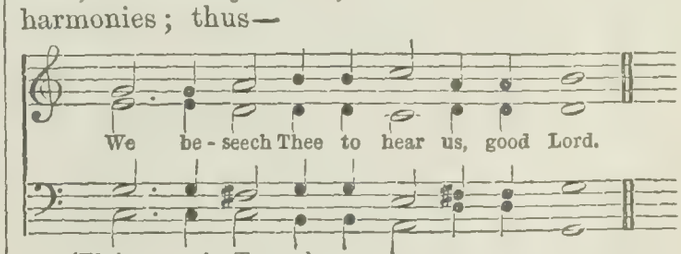
It certainly does appear impossible to combine this with



But it appears that this ancient form existed—

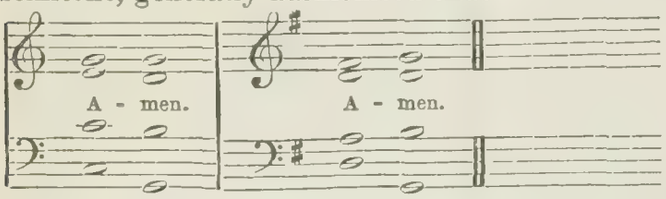


This, if used by Tallis, will combine with his harmonies; thus—



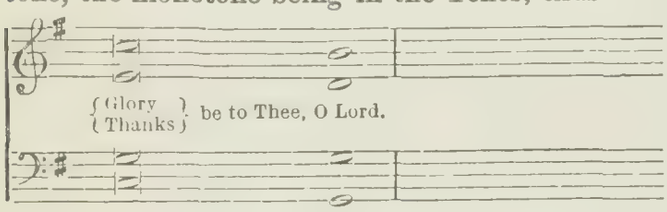
Having now described the Preces, Versicles and Responses, and Litany, it only remains to say a few words on (1) Amens, (2) Doxology to Gospel, (3) Responses to the Commandments,

all of which we have mentioned as being responses of a less important kind. (1) Since the Reformation but two forms of *Amen* have been used in our church, the monotone, and the approach by a semitone, generally harmonised thus—



The former of these 'Amens' in early times was used when the choir *responded* to the priest; the latter, when both priest and choir sang together (as after the Confession, Lord's Prayer, Creed, etc.). Tallis, however, *always* uses the monotonic form, varying the harmonies thrice. In more modern uses, however, the ancient system has been actually reversed, and (as at St. Paul's Cathedral) the former is only used when priest and choir join; the latter when the choir responds. In many cathedrals no guiding principle is adopted; this is undesirable.

(2) The Doxology to the Gospel is always monotone, the monotone being in the Tenor, thus—



There are, however, almost innumerable original settings of these words used throughout the country.

(3) The Responses to the Commandments are an expansion of the ancient—

Kyrie eleison,
Christe eleison,
Kyrie eleison,

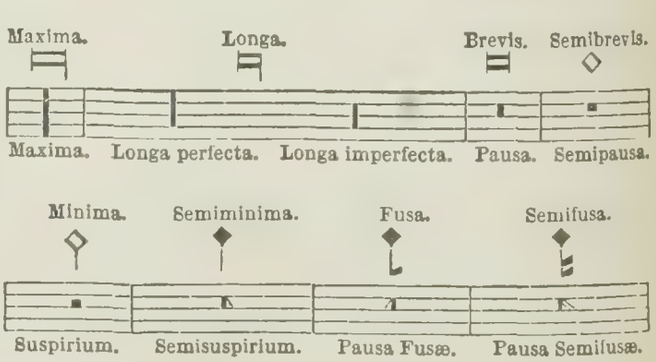
made to serve as *ten* responses instead of being used as one responsive prayer. The ancient form actually appears in Marbecke (1550), and the so-called Marbecke's 'Kyrie' now used is an editorial manipulation. Being thrown on their own resources for the music to these ten responses, our composers of the reformed church always composed original settings, sometimes containing complete contrapuntal devices. At one period of vicious taste, *arrangements* of various sentences of music, sacred or secular, were pressed into the service. The 'Jomelli Kyrie' is a good—or rather, a bad—example. It is said to have been adapted by Attwood from a chaconne by Jomelli, which had already been much used on the stage as a soft and slow accompaniment of weird and ghostly scenes. The adaptation of 'Open the heavens' from 'Elijah' is still very popular, and may be considered a favourable specimen of an unfavourable class.

The re-introduction of choral celebrations of Holy Communion has necessitated the use of various inflections, versicles, and responses, of which the music or method of chanting has, almost without exception, been obtained from pre-Reformation sources. [J.S.]

RESPONSORIUM. A species of Antiphon, sung in many parts of the Roman Office, and particularly after each of the nine Lessons at Matins, in which Service it forms a very important feature, more especially during Holy Week, when the Lessons are taken from the Lamentations of Jeremiah, and the Responsoria are so arranged as to explain their connection with the sad History of the Passion. [See LAMENTATIONS.]

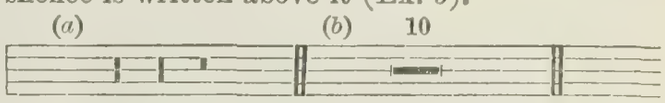
The number of Responsoria used throughout the Ecclesiastical Year is very great. The Plain Chaunt Melodies adapted to them will be found in the Antiphonarium, the Directorium Chori, the Officium Hebdomadæ Sanctæ, and other similar Office Books. They have also been frequently treated in the Polyphonic Style, with very great effect, not only by the Great Masters of the 16th century, but even as late as the time of Colonna, whose Responsoria of the Office for the Dead, for 8 Voices, are written with intense appreciation of the solemn import of the text.

A large collection of very fine examples—including an exquisitely beautiful set for Holy Week, by Vittoria—will be found in vol. iv. of Proske's 'Musica Divina.' [W.S.R.]

REST (Fr. *Silence, Pause*; Ger. *Pause*; Ital. *Pausa*). The sign of silence in music, the duration of the silence depending upon the form of the character employed to denote it. The employment of the rest dates from the invention of 'measured music,' that is, music composed of notes of definite and proportionate values. [See MUSICA MENSURATA; NOTATION, p. 470.] In earlier times the *cantus* was sung without pauses, or with only such slight breaks as were necessary for the due separation of the sentences of the text, but so soon as the relative duration of the notes was established, the employment of rests of like proportionate values became a necessity. Franchinus Gafurius, in his 'Practica Musicæ' (1496), says that the Rest 'was invented to give a necessary relief to the voice, and a sweetness to the melody; for as a preacher of the divine word, or an orator in his discourse, finds it necessary oftentimes to relieve his auditors by the recital of some pleasantry, thereby to make them more favourable and attentive, so a singer, intermixing certain pauses with his notes, engages the attention of his hearers to the remaining parts of his song.' (Hawkins, 'Hist. of Music,' chap. 63.) Accordingly we find rests corresponding in value to each of the notes then in use, as shown in the following table.

Of these rests, two, the *semipausa* and *suspirium*, have remained in use until the present day, and appear, slightly increased in size but of unchanged value, as the semibreve and minim rests. Two of the longer rests are also occasionally used in modern music, the *pausa*, or breve rest, to express a silence of two bars' duration, and the *longa imperfecta* a silence of four. These rests are called in French *bâtons*, and are spoken of as 'bâton à deux mesures,' 'à quatre mesures.'

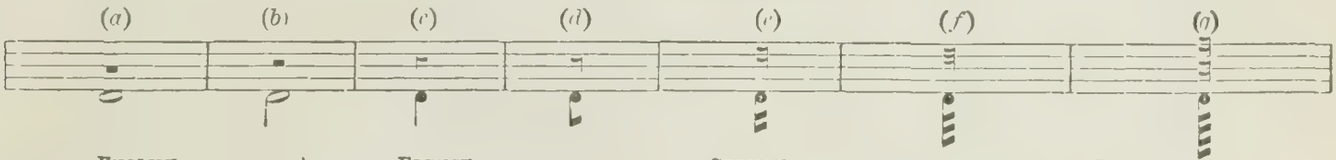
The rests employed in modern music, with their names and values in corresponding notes, are shown in the table below.[1]

By a license the semibreve rest is used to express a silence of a full bar in any rhythm (hence the German name *Taktpause*); its value is therefore not invariable, as is the case with all the other rests, for it may be shorter than its corresponding note, as when used to express a bar of 2-4 or 6-8 time, or longer, as when it occurs in 3-2 time. To express a rest of longer duration than one bar, either the *bâtons* of two or four bars are employed (Ex. *a*), or, more commonly, a thick horizontal line is drawn in the stave, and the number of bars which have to be counted in silence is written above it (Ex. *b*).



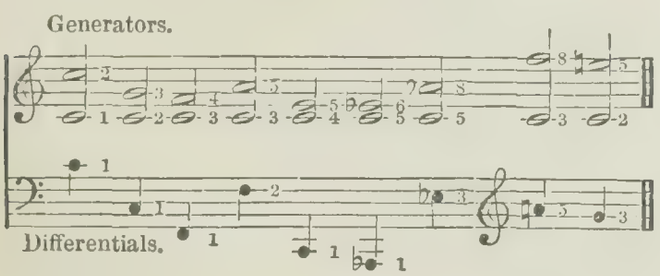
Like the notes, the value of a rest can be increased by the addition of a dot, and to the same extent, thus 𝄻· is equal to 𝄻𝄽, 𝄽· to 𝄽𝄾, and so on.

In the earlier forms of the ancient 'measured music' rests were used as a part of the time-signature, and placed immediately after the clef. In this position they did not denote silence, but merely indicated the description of Mode to be counted. [See NOTATION, MODE, TIME-SIGNATURE.]

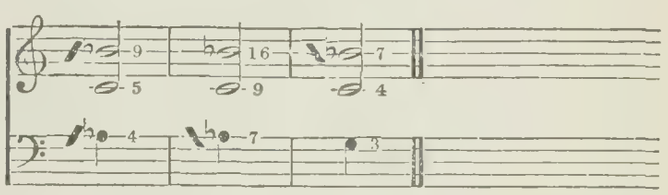


ENGLISH.	FRENCH.	GERMAN.	ITALIAN.
(*a*) Semibreve rest.	(*a*) Pause.	(*a*) Taktpause.	(*a*) Pausa della Semibreve.
(*b*) Minim rest.	(*b*) Demi-pause.	(*b*) Halbe Pause.	(*b*) Pausa della Minima.
(*c*) Crotchet rest.	(*c*) Soupir.	(*c*) Viertelpause.	(*c*) Pausa della Semiminima, *or* Quarto.
(*d*) Quaver rest.	(*d*) Demi-soupir.	(*d*) Achtelpause.	(*d*) Pausa della Croma, *or* Mezzo Quarto.
(*e*) Semiquaver rest.	(*e*) Quart-de-soupir.	(*e*) Sechszentelpause.	(*e*) Pausa della Semicroma, *or* Respiro.
(*f*) Demisemiquaver rest.	(*f*) Demi-quart-de-soupir.	(*f*) Zweiunddreissigstheilpause.	(*f*) Pausa della Biscroma.
(*g*) Semidemisemiquaver rest.	(*g*) Seizième-de-soupir.	(*g*) Vierundsechszigstheilpause.	(*g*) Pausa della Semibiscroma. [F.T.]

RESULTANT TONES (Fr. *Sons résultans*; Ger. *Combinationstöne*) are produced when any two loud and sustained musical sounds are heard at the same time. There are two kinds of resultant tones, the Differential and the Summational. The 'Differential tone' is so called because its number of vibrations is equal to the difference between those of the generating sounds. The 'Summational tone' is so called because its number of vibrations is equal to the sum of those of the generating sounds. The following diagram shows the pitches of the differential tones of the principal consonant intervals when in perfect tune.

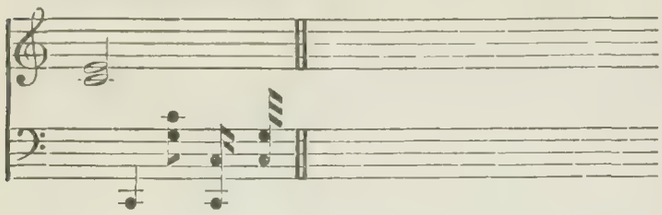


If the interval be wider than an octave, as in the last two examples, the differential is intermediate between the sounds which produce it. These tones can be easily heard on the ordinary harmonium, and also on the organ. They are not so distinct on the piano, because the sounds of this instrument are not sustained. By practice, however, the resultant tones can be distinguished on the piano also.

Dissonant as well as consonant intervals produce resultant tones. Taking the minor Seventh in its three possible forms the differentials are as follows:—

The 1st form of minor Seventh is obtained by tuning two Fifths upwards (C–G–D) and then a major Third downwards (D–/B♭): its differential tone is /A♭, an exact major Third below C. The 2nd form is got by two exact Fourths upwards (C–F–B♭): the differential is then \A♭, which is flatter than the previous /A♭ by the interval 35:36. The 3rd form is the so-called Harmonic Seventh on C, whose differential is G, an exact Fourth below C. The marks \, /, here used to distinguish notes which are confused in the ordinary notation, will be found explained under TEMPERAMENT.

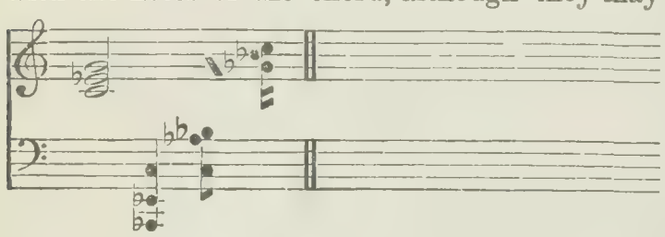
Hitherto we have spoken only of the differential tones which are produced by the fundamentals or prime partial tones of musical sounds. [See PARTIAL TONES.] But a differential may also arise from the combination of any upper partial of one sound with any partial of the other sound; or from the combination of a differential with a partial, or with another differential.

[1] The German form of the crotchet rest differs from the English, being usually written thus 𝄽. Rousseau also gives Italian forms of the semiquaver and demisemiquaver rests, thus 𝄿 and 𝅀; these are however not common.

Thus the major Third C–E may have the following differential tones:—

All these tones are heard simultaneously; but for convenience the differentials of the 1st, 2nd, 3rd, and 4th orders are written with notes of different length. We see, then, that the number of possible resultant tones is very great; but only those which arise from the primes of musical sounds are sufficiently strong to be of practical importance.

In enabling the ear to distinguish between consonant and dissonant intervals, the differential tones are only less important than the upper partials. Thus if the chord G–E–C be accurately tuned as 3 : 5 : 8, the differential of G–C coincides with E, and that of E–C with G. But if the intervals be tempered the differentials are thrown out of tune, and give rise to beats. These beats are very loud and harsh on the ordinary harmonium, tuned in equal temperament. Again, in the close triad C–E–G the differentials of C–E and of E–G coincide and give no beats if the intervals be in perfect tune. On a tempered instrument the result is very different. If we take C to have 264 vibrations, the tempered E has about $332\frac{1}{2}$, and the tempered G about $395\frac{1}{2}$ vibrations. The differential of C–E is then $68\frac{1}{2}$, and that of E–G 63. These two tones beat $5\frac{1}{2}$ times each second, and thus render the chord to some extent dissonant.

In the minor triad, even when in just intonation, several of the resultant tones do not fit in with the notes of the chord, although they may



be too far apart to beat. In the major triad, on the contrary, the resultant tones form octaves with the notes of the chord. To this difference Helmholtz attributes the less perfect consonance of the minor triad, and its obscured though not inharmonious effect.

The origin of the differential tones has been the subject of much discussion. Thomas Young held that when beats became too rapid to be distinguished by the ear, they passed into the resultant tone. This view prevailed until the publication in 1856 of Helmholtz's investigations, in which many objections to Young's theory were brought forward. To explain what these objections are, it would be necessary to treat at some length of the nature of beats, and the reader is therefore referred to the Appendix, Article Beats, for this side of the question. The new mathematical theory given by Helmholtz is too abstruse to admit of popular exposition.

It was also part of Young's theory that the differential tone was produced in the ear alone, and not in the external air. But Helmholtz found that stretched membranes and resonators responded very clearly to differentials produced by the siren or the harmonium. This he considers to prove the existence of vibrations in the external air corresponding to the differential tones. But when the two generating tones were produced by separate instruments, the differential, though powerfully audible, hardly set the resonator in vibration at all. Hence Helmholtz concludes that the differential tone is for the most part generated in the ear itself. He further points out that certain features in the construction of the ear easily permit the action of the law which he has stated. The unsymmetrical form of the drum-skin of the ear, and the loose attachment of the ossicles are, he thinks, peculiarly favourable to the production of resultant tones.

As a consequence of his theory, Helmholtz deduced a different series of resultant tones, which he calls *summational* tones, because their number of vibrations is the *sum* of those of the generators. The existence of the summational tones which Helmholtz believes he has verified experimentally, has recently been called in question by Dr. Preyer. He points out that in some intervals, as for instance, 1 : 2, 1 : 3, 1 : 5, there will be a partial tone present of the same pitch as the presumed summational tone, and these cases therefore prove nothing. Again, if we take 2 : 3, the note 5 is not necessarily a summational tone, but may be the differential of 4 and 9 which are the 2nd partial of 2 and the 3rd of 3 respectively. Dr. Preyer was unable to find any trace of the summational tones when care had been taken to exclude the upper partials. But to do this he could only use sounds of tuning-forks gently bowed, which were far too weak to produce any resultant tones in the air. The question, however, is one of theoretic interest merely.

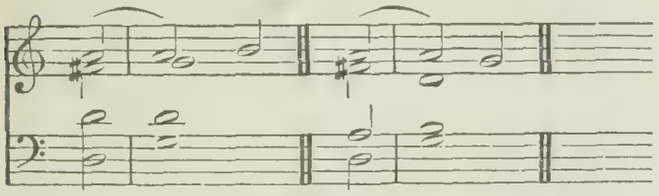
Not only the origin, but also the discovery of differential tones has been disputed. The earliest publication of the discovery was made by a German organist named Sorge in 1745. Then came Romieu, a French savant, in 1751. Lastly, the great Italian violinist Tartini made the phenomenon the basis of his Treatise on Harmony in 1754. But Tartini explicitly claims priority in these words:—'In the year 1714, when about twenty-two years of age, he discovered this phenomenon by chance on the violin at Ancona, where many witnesses who remember the fact are still living. He communicated it at once, without reserve, to professors of the violin. He made it the fundamental rule of perfect tuning for the pupils in his school at Padua, which was commenced in 1728 and which still exists; and thus the phenomenon became known throughout Europe.'[1]

Tartini in some cases mistook the pitch of the differential tone; but there does not appear to

[1] De Principii dell' Armonia, Padova, 1767, p. 36.

be any reason for taking from him the credit of the discovery which has so long been associated with his name. [J. L.]

RETARDATION is a word used by some theorists to distinguish a small group of discords which are similar in nature to suspensions, but resolve upwards, as in Ex. 1.

Ex. 1. Ex. 2.

The ground for making this sub-class is that it appears inaccurate to describe as suspensions notes which are delayed or retarded in ascending. A comparison of Ex. 2, which would be distinguished as a suspension, with Ex. 1 will show the identity of principle which underlies the two discords; while the fact of their ascending or descending is clearly not an attribute but an accident. So in this case there is no other ostensible reason for breaking up a well-defined class but the fact that the common designation in use is supposed, perhaps erroneously, to be insufficient to denote all that ought to come under it. On the other hand it requires to be noted that as all discords of this class are discords of retardation, and as those which rise are very much less common than those which descend in resolution, the name which might describe the whole class is reserved for the smallest and least conspicuous group in that class. [C.H.H.P.]

REUTTER, Georg, born 1656 at Vienna, became in 1686 organist of St. Stephen's, and in 1700 Hof- and Kammer-organist. He also played the theorbo in the Hof-Kapelle from 1697 to 1703. In 1712 he succeeded Fux as Capellmeister to the *Gnadenbild* in St. Stephen's, and in 1715 became Capellmeister of the cathedral itself. He died Aug. 29, 1738. His church music was sound, without being remarkable. In Jan. 1695 he was knighted in Rome by Count Francesco Sforza, on whose family Pope Paul III. bestowed the privilege of conferring that honour in 1539. The name of Reutter is closely connected with that of Haydn, through his son,

Georg Karl (generally known by his first name only), who, according to the cathedral register, was born in Vienna April 6, 1708, became Court-composer in 1731, and succeeded his father in 1738 as Capellmeister of the cathedral. In 1746 he was appointed second Court-capellmeister, his duty being to conduct the music of the Emperor's church, chamber, and dinner-table. On Predieri's retirement in 1751 Reutter exercised the functions of chief Court-capellmeister, but did not receive the title till the death of the former in 1769. As an economical measure he was allowed the sum of 20,000 gulden (£2,000) to maintain the court-capelle (the whole body of musicians, vocal and instrumental), and he enjoys the melancholy distinction of having reduced the establishment to the lowest possible ebb. Reutter composed for the court numerous operas, cantatas *d'occasion*, and Italian oratorios for Lent; also a requiem, and smaller dramatic and sacred works. His grand masses are showy, with rapid and noisy instrumentation, so much so that 'rushing (rauschende) violins *à la Reutter*' became a proverb. Burney heard one of them during his visit to Vienna in 1772, and says 'it was dull, dry, stuff; great noise and little meaning characterised the whole performance.' (Present State of Music in Germany, i. 361.)[1] In 1731 Reutter married Theresia Holzhauser, a court singer of merit, who died in 1782. His own death took place March 12, 1772. He was much favoured at court owing to his great tact; and Maria Theresa ennobled him in 1740 as 'Edler von Reutter.' As stated above, his name is inseparably associated with that of Haydn, whom he heard sing as a boy in the little town of Hainburg, and engaged for the choir of St. Stephen's, where he sang from 1740 to 1748. His treatment of the poor chorister, and his heartless behaviour when the boy's fine voice had broken, are mentioned under Haydn, vol. i. 703. [C.F.P.]

REVEILLE. See Signals.

REVERSE. See Rovescio.

REVUE ET GAZETTE MUSICALE, the oldest and most complete of French musical periodicals. This branch of literature has taken root in France with great difficulty. So far back as Jan. 1770, M. de Breuilly and other amateurs founded the 'Journal de Musique' (monthly, 8vo), which after a troubled existence of three years was dropped till 1777, and then resumed for one year more. In 1810 Fayolle started 'Les Tablettes de Polymnie' (8vo), but it did not survive beyond 1811. Undeterred by these failures, Fétis brought out the first number of the 'Revue musicale' in January 1827. It appeared four times a month, each number containing 24 pages 8vo., till Feb. 5, 1831, when it was published weekly, in small 4to, double columns. 'La Gazette musicale de Paris,' started Jan. 5, 1834, was similar in size to Fétis's 'Revue,' and also weekly, but issued on Sunday instead of Saturday. The two were united on Nov. 1, 1835, since which date the 'Revue et Gazette musicale,' has twice enlarged its form, in 1841 and in 1845, at which date it became what it was till its last number, Dec. 31, 1880.

The property of the publishers Schlesinger and Brandus, this periodical has always been noted for the reputation and ability of its editors. Amongst its regular contributors have been: Anders, C. Bannelier, C. Beauquier, Berlioz, P. Bernard, H. Blanchard, A. Botte, M. Bourges, Chouquet, Comettant, Cristal, Danjou, Ernest David, F. J. Fétis, O. Fouque, Heller, Héquet, A. Jullien, Kastner, Lacome, A. de La Fage, Lavoix fils, Liszt, de Monter, d'Ortigues, Pougin, Monnais ('Paul Smith'), Richard Wagner, and Johannes Weber. A careful reader of the 47 volumes will easily recognise the sentiments

[1] It is Burney who is responsible for the absurd diæresis with which this name is usually spelt in England—Reütter.

of the various editors through whose hands it passed; among those deserving special mention are Fétis, Edouard Monnais, and M. Charles Bannelier, who conducted it from 1872 with equal learning and taste. The indexes given with each volume are a great boon, and constitute one of its advantages over other French periodicals of the same kind.

The cessation of this excellent periodical is an event which all lovers and students of music will deeply regret. We trust that the hope of a possible revival, held out by the publishers in their farewell address, may be speedily fulfilled. [G.C.]

REYER, Ernest, whose real name is Rey, was born at Marseilles, Dec. 1, 1823. As a child he learned solfeggio at the free school of music founded by Barsotti (born in Florence 1786, died at Marseilles 1868), and became a good reader, though he did not carry his musical education far. At 16 he went to Algiers as a government official, but continued his pianoforte practice, and began to compose without having properly learned harmony and counterpoint. He was soon able to write romances which became popular, and composed a mass which was solemnly performed before the Duke and Duchess d'Aumale. Had he remained in Algiers he would probably never have been anything beyond a mere amateur, but the Revolution of 1848 depriving him of the support of the Governor-General, he returned to Paris, and placed himself in the hands of his aunt Mme. Louise Farrenc, who completed his musical education, and before long he found an opportunity of coming before the public. From his friend Théophile Gautier he procured the libretto of 'Le Selam,' an oriental 'Symphony' in 4 parts, on the model of David's 'Le Désert.' It was produced with success April 5, 1850, and then Méry furnished him with 'Maître Wolfram,' a 1-act opera, which was also successful, at the Théâtre Lyrique, May 20, 1854. His next work was 'Sacountala' (July 20, 1858), one of the charming ballets of Théophile Gautier; but his full strength was first put forth in 'La Statue,' a 3-act opera produced at the Théâtre Lyrique, April 11, 1861, and containing music which is both melodious and full of colour. 'Erostrate' (2 acts) was performed at Baden in 1862, and reproduced at the Académie, Oct. 16, 1871, for two nights only. The revival of 'La Statue' at the Opéra in 1878 was also a failure, and M. Reyer may find it difficult to secure the performance of 'Sigurd,' of which the overture and some of the more important numbers have been heard. To complete the list of his compositions we may mention 'Victoire,' a cantata (the Opéra, June 27, 1859); a 'Recueil de 10 Mélodies' for voice and PF.; songs for a single voice; and some pieces of sacred music.

Besides being reckoned among the most poetical of French musicians, M. Reyer is an accomplished *feuilletoniste*. After writing successively for the 'Presse,' the 'Revue de Paris,' and the 'Courrier de Paris,' he became musical critic to the 'Journal des Débats' after the death of Berlioz. His articles are not only pleasant reading, but evince both intellect and culture. He is librarian to the Opéra, and succeeded his first model, David, at the Institut in 1876. [G.C.]

REYNOLDS, John, gentleman of the Chapel Royal from 1765 to 1770, was composer of the pleasing anthem, 'My God, my God, look upon me,' printed in Page's 'Harmonia Sacra,' Hullah's Part Music, vol. ii. and elsewhere. Nothing more of his is known. [W.H.H.]

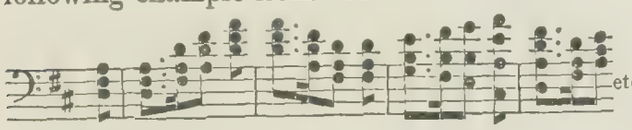
RHEINBERGER, Joseph, born March 17, 1859, at Vaduz, the capital of the principality of Liechtenstein. He was so precocious that he began to learn the pianoforte at the age of five; at seven years old he was organist at the church of his native place, where, as his legs were too short to reach down to the pedals, a second set of pedals was fixed above the ordinary ones; and very shortly afterwards he composed a mass in three parts with organ accompaniment. His first teacher was Herr Pöhly, who still resides and teaches in the Tyrol. At the age of twelve Rheinberger was sent to the Munich Conservatorium, where he studied until he was nineteen, under Herzog, Leonhard, and J. J. Maier; he was then appointed pianoforte teacher in the same institution, and, about the same time, became organist in the Hofkirche of St. Michael, and subsequently Director of the Munich Oratorienverein. He is at present professor of counterpoint and of the higher school of organ-playing in the Royal School of Music, and conductor of the court band (not of the opera) at Munich. Up to the present time he has published 116 compositions, among which are—2 symphonies, 'Wallenstein' and 'Florentinische Sinfonie'; 2 operas, 'Die sieben Raben' and 'Thürmer's Töchterlein'; incidental music to a drama of Calderon's, and to one of Raimond's; several overtures, 'The Taming of the Shrew,' 'Demetrius,' etc.; many pianoforte works; a concerto for piano and orchestra; much chamber music and church music (among the latter a Grand Requiem for those who fell in the war of 1870–71), a Stabat Mater and a Mass in 8 parts (dedicated to Pope Leo XIII.); 5 organ sonatas, and various works for chorus and for male voices. Many of his pupils have attained eminence in their profession. His Quartet in Eb (op. 38) for PF. and strings is a favourite work at the Monday Popular Concerts, and has been performed there almost annually since 1874. A Sonata for PF. and violin in the same key (op. 77) has also been played there. [J.A.F.M.]

RHEINGOLD, DAS. The Vorspiel, or Prelude, of the Tetralogie of Wagner's 'Niebelungen Ring'—Rheingold, Walküre, Siegfried, and Götterdämmerung. It was first performed at Munich, Sept. 22, 1869, under the bâton of Herr Franz Wüllner. [G.]

RHINE FESTIVALS. See Niederrheinische Musikfeste, vol. ii. p. 455.

RHYTHM. This much-used and many-sided term may be defined as 'the systematic grouping of notes with regard to duration.' It is often inaccurately employed as a synonym for

its two sub-divisions, ACCENT and TIME, and in its proper signification bears the same relation to these that *metre* bears to *quantity* in poetry.

The confusion which has arisen in the employment of these terms is unfortunate, though so frequent that it would appear to be natural, and therefore almost inevitable. Take a number of notes of equal length, and give an emphasis to every second, third, or fourth, the music will be said to be in 'rhythm' of two, three, or four—meaning in *time*. Now take a number of these groups or bars and emphasize them in the same way as their sub-divisions: the same term will still be employed, and rightly so. Again, instead of notes of equal length, let each group consist of unequal notes, but similarly arranged, as in the following example from Schumann—

or in the Vivace of Beethoven's No. 7 Symphony: the form of these groups also is spoken of as the 'prevailing rhythm,' though here *accent* is the only correct expression.

Thus we see that the proper distinction of the three terms is as follows:—

Accent arranges a heterogeneous mass of notes into long and short;

Time divides them into groups of equal duration;

Rhythm does for these groups what Accent does for notes.

In short, Rhythm is the Metre of Music.

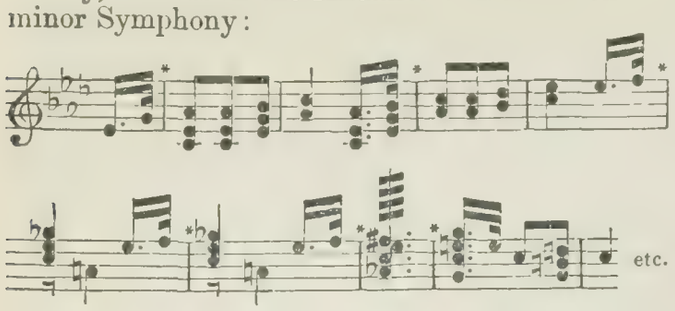
This parallel will help us to understand why the uneducated can only write and fully comprehend music in complete sections of four and eight bars.

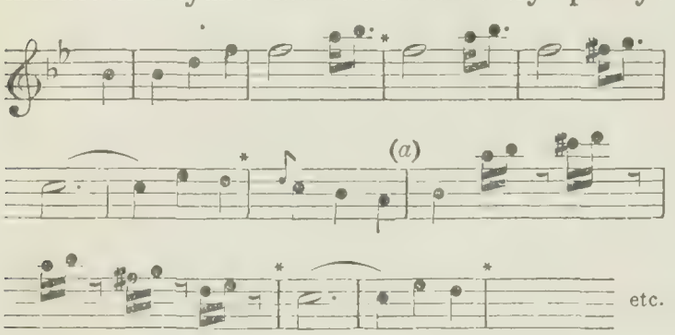
Rhythm, considered as the orderly arrangement of groups of accents—whether bars or parts of bars—naturally came into existence only after the invention of time and the bar-line. Barbarous music, though more attentive to accent than melody, plain-chant and the polyphonic church music of the 16th century, fugues and most music in polyphonic and fugal style, all these present no trace of rhythm as above defined. In barbarous music and plain-chant this is because the notes exist only with reference to the words, which are chiefly metre-less: in polyphonic music it is because the termination of one musical phrase (foot, or group of accents) is always coincident with and hidden by the commencement of another. And this although the subject may consist of several phrases and be quite rhythmical in itself, as is the case in Bach's Organ Fugues in G minor and A minor. The *Rhythmus* of the ancients was simply the accent prescribed by the long and short syllables of the poetry, or words to which the music was set, and had no other variety than that afforded by their metrical laws. Modern music, on the other hand, would be meaningless and chaotic—a melody would cease to be a melody—could we not plainly perceive a proportion in the length of the phrases.

The bar-line is the most obvious, but by no means a perfect, means of distinguishing and determining the rhythm; but up to the time of Mozart and Haydn the system of barring was but imperfectly understood. Many even of Handel's slow movements have only half their proper number of bar-lines, and consequently terminate in the middle of a bar instead of at the commencement; as for instance, 'He shall feed His flock' (which is really in 6-8 time), and 'Surely He hath borne our griefs' (which should be 4-8 instead of C). Where the accent of a piece is strictly *binary* throughout, composers, even to this day, appear to be often in doubt about the rhythm, time, and barring of their music. The simple and unmistakable rule for the latter is this: the last strong accent will occur on the first of a bar, and you have only to reckon backwards. If the piece falls naturally into groups of four accents it is four in a bar, but if there is an odd two anywhere it should all be barred as two in a bar. Ignorance or inattention to this causes us now and then to come upon a sudden change from C to 2-4 in modern music.

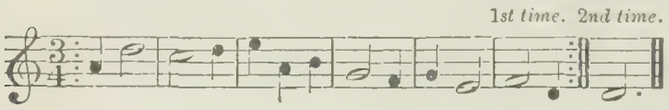
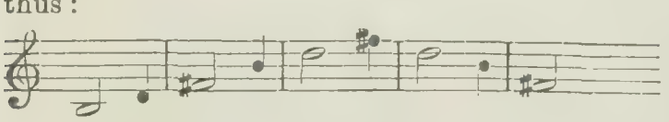
With regard to the regular sequence of bars with reference to close and cadence—which is the true sense of rhythm—much depends upon the character of the music. The dance-music of modern society must necessarily be in regular periods of 4, 8, or 16 bars. Waltzes, though written in 3-4 time, are almost always really in 6-8, and a dance-music writer will sometimes, from ignorance, omit an unaccented bar (really a half-bar), to the destruction of the rhythm. The dancers, marking the time with their feet, and feeling the rhythm in the movement of their bodies, then complain, without understanding what is wrong, that such a waltz is 'not good to dance to.'

In pure music it is different. Great as are the varieties afforded by the diverse positions and combinations of strong and weak accents, the equal length of bars, and consequently of musical phrases, would cause monotony were it not that we are allowed to combine sets of two, three, and four bars. Not so freely as we may combine the different forms of accent, for the longer divisions are less clearly perceptible; indeed the modern complexity of rhythm, especially in German music, is one of the chief obstacles to its ready appreciation. Every one, as we have already said, can understand a song or piece where a half-close occurs at each fourth and a whole close at each eighth bar, where it is expected; but when an uneducated ear is continually being disappointed and surprised by unexpected prolongations and alterations of rhythm, it soon grows confused and unable to follow the sense of the music. Quick music naturally allows—indeed demands—more variety of rhythm than slow, and we can scarcely turn to any Scherzo or Finale of the great composers where such varieties are not made use of. Taking two-bar rhythm as the normal and simplest form—just as two notes form the simplest kind of accent—the first variety we have to notice is

where one odd bar is thrust in to break the continuity, as thus in the Andante of Beethoven's C minor Symphony:

this may also be effected by causing a fresh phrase to begin with a strong accent on the weak bar with which the previous subject ended, thus really eliding a bar, as for instance in the minuet in Haydn's 'Reine de France' Symphony:

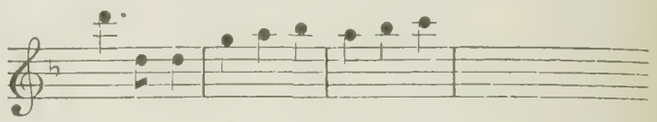


Here the bar marked (*a*) is the overlapping of two rhythmic periods.

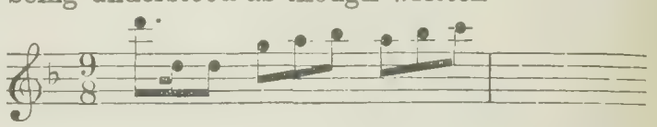
Combinations of two-bar rhythm are the rhythms of four and six bars. The first of these requires no comment, being the most common of existing forms. Beethoven has specially marked in two cases (Scherzo of 9th Symphony, and Scherzo of C♯ minor Quartet) 'Ritmo de 4 battute,' because, these compositions being in such short bars, the rhythm is not readily perceptible. The six-bar rhythm is a most useful combination, as it may consist of four bars followed by two, two by four, three and three, or two, two and two. The well-known minuet by Lulli (from 'Le Bourgeois Gentilhomme') is in the first of these combinations throughout.

And the opening of the Andante of Beethoven's 1st Symphony is another good example. Haydn is especially fond of this rhythm, especially in the two first-named forms. Of the rhythm of thrice two bars a good specimen is afforded by the Scherzo of Schubert's C major Symphony, where, after the two subjects (both in four-bar rhythm) have been announced, the strings in unison mount and descend the scale in accompaniment to a portion of the first theme, thus:

A still better example is the first section of 'God save the Queen.'

This brings us to triple rhythm, uncombined with double.

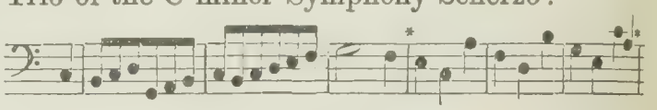
Three-bar rhythm, if in a slow time, conveys a very uncomfortable lop-sided sensation to the uncultivated ear. The writer remembers an instance when the band could hardly be brought to play a section of an Andante in 9-8 time and rhythm of three bars. The combination of $3 \times 3 \times 3$ was one which their sense of accent refused to acknowledge. Beethoven has taken the trouble in the Scherzo of his 9th Symphony to mark 'Ritmo di tre battute,' although in such quick time it is hardly necessary; the passage,



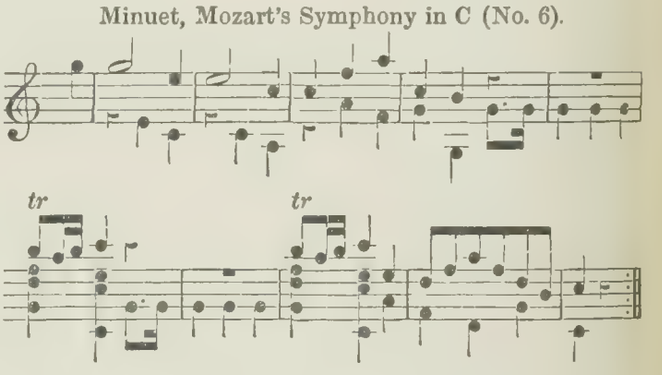
being understood as though written—

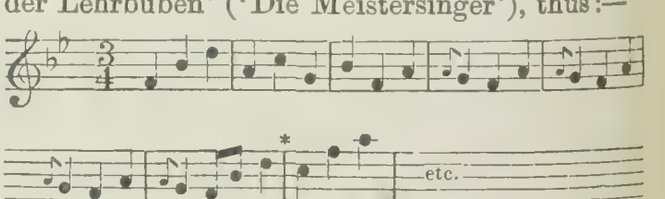


Numerous instances of triple rhythm occur, which he has not troubled to mark; as in the Trio of the C minor Symphony Scherzo:—

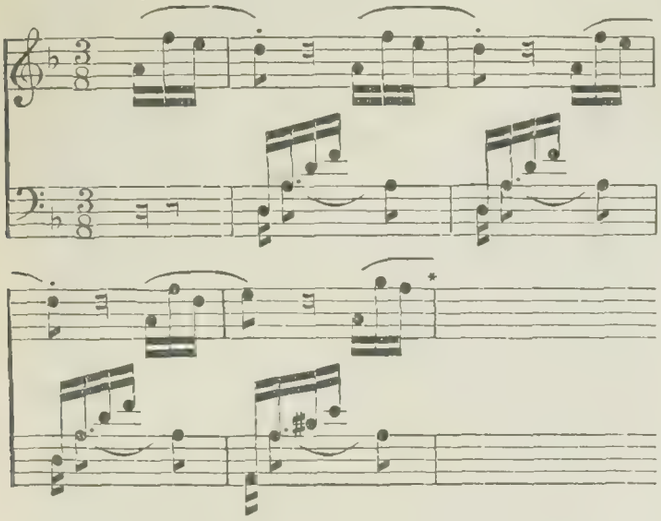


Rhythm of five bars is not, as a rule, productive of good effect, and cannot be used—any more than the other unusual rhythms—for long together. It is best when consisting of four bars followed by one, and is most often found in compound form—that is, as eight bars followed by two.

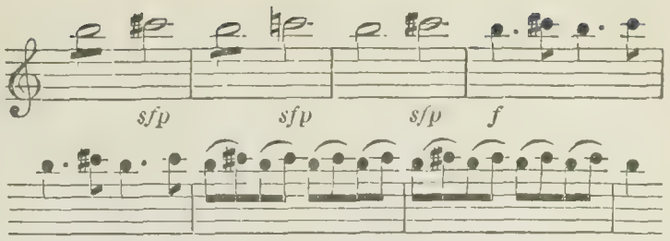
Minuet, Mozart's Symphony in C (No. 6).

A very quaint effect is produced by the unusual rhythm of seven. An impression is conveyed that the eighth bar—a weak one—has got left out through inaccurate sense of rhythm, as so often happens with street-singers and the like. Wagner has taken advantage of this in his 'Tanz der Lehrbuben' ('Die Meistersinger'), thus:—



It is obvious that all larger symmetrical groups than the above need be taken no heed of, as they are reducible to the smaller periods. One more point remains to be noticed, which, a beauty in older and simpler music, is becoming a source of weakness in modern times. This is the disguising or concealing of the rhythm by strong accents or change of harmony in weak bars. The last move-

ment of Beethoven's Pianoforte Sonata in D minor (op. 31) affords a striking instance of this. At the very outset

we are led to think that the change of bass at the fourth bar, and again at the eighth, indicates a new rhythmic period, whereas the whole movement is in four-bar rhythm as unchanging as the semiquaver figure which pervades it. The device has the effect of preventing monotony in a movement constructed almost entirely on one single figure. The same thing occurs in the middle of the first movement of the Sonatina (op. 79, Presto alla Tedesca). Now in both of these cases the accent of the bars is so simple that the ear can afford to hunt for the rhythm and is pleased by the not too subtle artifice; but in slower and less obviously accented music such a device would be out of place: there the rhythm requires to be impressed on the hearer rather than concealed from him.

On analysing any piece of music it will be found that whether the *ultimate* distribution of the accents be binary or ternary, the larger divisions nearly always run in twos, the rhythms of three, four, or seven being merely occasionally used to break the monotony. This is only natural, for, as before remarked, the comprehensibility of music is in direct proportion to the simplicity of its rhythm, irregularity in this point giving a disturbed and emotional character to the piece, until, when all attention to rhythm is ignored, the music becomes incoherent and incomprehensible, though not of necessity disagreeable. In 'Tristan and Isolde' Wagner has endeavoured, with varying success, to produce a composition of great extent, from which rhythm in its larger signification shall be wholly absent. One consequence of this is that he has written the most tumultuously emotional opera extant; but another is that the work is a mere chaos to the hearer until it is closely studied. Actual popularity and general appreciation for such music is out of all question for some generations to come. [F. C.]

RIBATTUTA (re-striking), an old contrivance in instrumental music, gradually accelerating the pace of a phrase of two notes, until a trill was arrived at. Beethoven has preserved it for ever in the Overture to Leonore 'No. 3' (bar 75 of *Allegro*).

See too another passage further on, before the Flute solo. [See TRILL.] [G.]

RIBS (Fr. *Éclisses*; Germ. *Zarge*). The sides of stringed instruments of the violin type, connecting the back and the belly. They consist of six (sometimes only five) pieces of maple, and should be of the same texture as the back, and if possible cut out of the same piece. After being carefully planed to the right thickness, they are bent to the required shape, and then glued together on the mould by means of the corner and top and bottom blocks, the angles being feather-edged. The back, the linings and the belly are then added, and the body of the violin is then complete. The ribs ought to be slightly increased in depth at the broader end of the instrument, but many makers have neglected this rule. The flatter the model, the deeper the ribs require to be; hence the viol tribe, having perfectly flat backs and bellies of slight elevation, are very deep in the ribs. The oldest violins were often very deep in the ribs, but many of them have been since cut down. Carlo Bergonzi and his contemporaries had a fashion of making shallow ribs, and often cut down the ribs of older instruments, thereby injuring their tone beyond remedy. Instruments made of ill-chosen and unseasoned wood will crack and decay in the ribs sooner than in any other part: but in the best instruments the ribs will generally outlast both belly and back. Some old makers were in the habit of glueing a strip of linen inside the ribs. [E.J.P.]

RICCI, LUIGI, born in Naples June 8, 1805, in 1814 entered the Royal Conservatorio, then under Zingarelli, of which he became in 1819 one of the sub-professors together with Bellini. His first work, 'L'Impresario in angustie,' was performed by the students of the Conservatorio in 1823, and enthusiastically applauded. In the following four years he wrote 'La Cena fra-stornata,' 'L'Abate Taccarella,' still very popular, 'Il Diavolo condannato a prender moglie,' and 'La Lucerna d'Epitteto,' all for the Teatro Nuovo. In 1828 his 'Ulisse,' at the San Carlo, was a failure. In 1829 'Il Colombo' in Parma and 'L'Orfanella di Ginevra' in Naples were both successful, the latter being still performed in many Italian theatres. The winter of 1829–30 was disastrous for Ricci, his four new operas ('Il Sonnambulo,' 'L'Eroina del Messico,' 'Annibale in Torino,' and 'La Neve') being all unsuccessful. In the autumn of 1831 he produced at La Scala of Milan 'Chiara di Rosemberg,' and this opera, performed by Grisi, Sacchi, Winter, Badioli, etc., was greatly applauded, and soon became successful in all the theatres of Italy. 'Il nuovo Figaro'

failed in Parma in 1832. In it sang Rozer, who afterwards married Balfe. The same fate attended 'I due Sergenti' at La Scala in 1833, where the following year he gave 'Un' Avventura di Scaramuccia,' which was a very great success, and was translated into French by Flotow. The same year 'Gli esposti,' better known as 'Eran due ed or son tre,' was applauded in Turin, whilst 'Chi dura vince,' like Rossini's immortal 'Barbiere,' was hissed at Rome. It was afterwards received enthusiastically at Milan and in many other opera-houses of Europe. It was dedicated to Louise Vernet, the wife of the great painter Paul Delaroche, the friend of Ricci. In 1835 'Chiara di Montalbano' failed at the Scala, while 'La serva e l'ussero' was applauded in Pavia. Ricci had thus composed twenty operas when only thirty years old; and although many of his works had met with a genuine and well-deserved success, he was still very poor and had to accept the post of Kapellmeister of the Trieste Cathedral and conductor of the Opera. In 1838 his 'Nozze di Figaro' was a fiasco in Milan, where Rossini told him that its fall was due to the music being *too serious*.

For the next six years Ricci composed nothing. In 1844 he married Lidia Stoltz, by whom he had two children, Adelaide, who in 1867 sang at the Théâtre des Italiens in Paris, but died soon after, and Luigi, who resides in London. 'La Solitaria delle Asturie' was given in Odessa in 1844; 'Il Birraio di Preston' in Florence in 1847; and in 1852 'La Festa di Piedigrotta' was very successful in Naples. His last opera 'Il Diavolo a quattro' was performed in Trieste in 1859.

Luigi Ricci composed in collaboration with his brother FEDERICO 'Il Colonnello,' given in Rome, and 'M. de Chalumeaux,' in Venice, in 1835; in 1836 'Il Disertore per amore' for the San Carlo in Naples, and 'L'Amante di richiamo' given in Turin in 1846. Of these four operas, 'Il Colonnello' alone had a well-deserved reception. But Ricci's masterpiece, the opera which has placed him in a very high rank among Italian composers, is 'Crispino e la Comare,' written in 1850 for Venice, and to which his brother Federico partly contributed. This opera, one of the best comic operas of Italy, is always and everywhere applauded, being a happy mixture of fairy tales, laughter, grace, and comicality.

Shortly after the production of 'Il Diavolo a quattro' in 1859, however, symptoms of insanity showed themselves, and the malady soon became violent. He was taken to an asylum at Prague, his wife's birthplace, and died there Dec. 31, 1859. He was much mourned at Trieste; a funeral ceremony was followed by a performance of selections from his principal works, his bust was placed in the lobby of the Opera-house, and a pension was granted to his widow. He published two volumes of vocal pieces entitled 'Mes Loisirs' and 'Les inspirations du Thé' (Ricordi), and he left in MS. a large number of compositions for the cathedral service. His brother,

FEDERICO, was born in Naples, Oct. 22, 1809, entered the Royal Conservatorio of that town, where his brother was then studying, and had the good-fortune to receive his musical education from Bellini and Zingarelli. In 1829 he went to live with his brother until the marriage of the latter in 1844. In 1837 he gave 'La Prigione d'Edimburgo' in Trieste. The barcarola of this opera, 'Sulla poppa del mio brick,' is one of the most popular melodies of Italy. In 1839 his 'Duello sotto Richelieu' was only moderately successful at La Scala, but in 1841 'Michelangelo e Rolla' was applauded in Florence. In it sang Signora Strepponi, who afterwards married Verdi. 'Corrado d'Altamura,' a lyric drama of some merit, was given at La Scala before delighted audiences. At the personal request of Charles Albert he composed in 1842 a cantata for the marriage of Victor Emmanuel, and another for a court festival. In 1843 his 'Vallombra' failed at La Scala. 'Isabella de' Medici' (1844) in Trieste, 'Estella' (1846) in Milan, 'Griselda' (1847) and 'I due ritratti' (1850) in Venice, were all failures. 'Il Marito e l'Amante' was greatly applauded in Vienna in 1852, but his last opera, 'Il paniere d'amore,' given there the following year, did not succeed. He was then named Musical Director of the Imperial Theatres of St. Petersburg, which post he occupied for many years. Of the operas written in collaboration with his brother we have already spoken.

He however did not give up composing, but brought out at the Fantaisies-Parisiennes, Paris, 'Une Folie à Rome' Jan. 30, 1869, with great success. Encouraged by this he produced an opéra-comique in 3 acts, 'Le Docteur rose' (Bouffes Parisiens, Feb. 10, 1872) and 'Une Fête à Venise,' a reproduction of his earlier work, 'Il Marito e l'Amante' (Athenée, Feb. 15, 1872), but both were entire failures. Shortly after this Federico left Paris and retired to Conegliano in Italy, where he died Dec. 10, 1877. He was concerned partially or entirely in 19 operas. Of his cantatas we have spoken. He also left 2 masses, 6 albums or collections of vocal pieces (Ricordi), and many detached songs. [L.R.]

RICERCARE or RICERCATA (from *ricercare*, 'to search out'), an Italian term of the 17th century, signifying a fugue of the closest and most learned description. Frescobaldi's Ricercari (1615), which are copied out in one of Dr. Burney's note-books (Brit. Mus. Add. MS. 11,588), are full of augmentations, diminutions, inversions, and other contrivances, in fact *recherchés* or full of *research*. J. S. Bach has affixed the name to the 6-part Fugue in his 'Musikalisches Opfer,' and the title of the whole contains the word in its initials—Regis Iussu Cantio Et Reliqua Canonica Arte Resoluta. But the term was also employed for a fantasia on some popular song, street-cry, or such similar theme. Mr. Cummings has a MS. book, dated 1580–1600, containing 22 ricercari by Cl. da Coreggio, Gianetto Palestina, A. Vuillaert, O. Lasso, Clemens non Papa, Cip. Rore, and others—fugues in 4 and 5 parts, on 'Ce moy de May,' 'Vestiva i colli,' 'La Rossignol,' 'Susan un jour,' and other apparently popular songs. This use of the word appears

to have been earlier than the other, as pieces of the kind by Adriano (1520–67) are quoted. [G.]

RICH, JOHN, son of Christopher Rich, patentee of Drury Lane Theatre, was born in 1692. His father, having been compelled to quit Drury Lane, had erected a new theatre in Lincoln's Inn Fields, but died in 1714 when it was upon the eve of being opened. John Rich then assumed the management and opened the house about six weeks after his father's death. Finding himself unable to contend against the superior company engaged at Drury Lane, he had recourse to the introduction of a new species of entertainment—pantomime—in which music, scenery, machinery[1], and appropriate costumes formed the prominent features. In these pieces he himself, under the assumed name of Lun, performed the part of Harlequin with such ability as to extort the admiration of even the most determined opponents of that class of entertainment. [See LINCOLN'S INN FIELDS THEATRE, ii. 140; PANTOMIME, ii. 645 *b*.] Encouraged by success he at length decided upon the erection of a larger theatre, the stage of which should afford greater facilities for scenic and mechanical display, and accordingly built the first Covent Garden Theatre, which he opened Dec. 7, 1732. Hogarth produced a caricature on the occasion of the removal to the new house, entitled 'Rich's Glory, or his Triumphal Entry into Covent Garden,' a copy of which will be found in Wilkinson's 'Londina Illustrata.' He conducted the new theatre with great success until his death, relying much upon the attraction of his pantomimes and musical pieces, but by no means neglecting the regular drama. In his early days he had attempted acting, but failed. He died Nov. 26, 1761, and was buried Dec. 4 in Hillingdon churchyard, Middlesex. [W.H.H.]

RICHARD CŒUR DE LION. An opéra-comique in 3 acts; words by Sedaine, music by Grétry. Produced at the Opéra Comique Oct. 21, 1784. The piece has a certain historical value. One of the airs, 'Une fièvre brûlante,' was for long a favourite subject for variations. Beethoven wrote a set of 8 upon it (in C major), published in Nov. 1798, having probably heard the air at a concert of Weigl's in the preceding March. Another set of 7 (also in C) were for long attributed to Mozart, but are now decided not to be by him. The air 'O Richard, o mon roi, l'univers t'abbandonne' was played on a memorable occasion in the early stage of the French Revolution—at the banquet at Versailles on Oct. 1, 1789. [G.]

RICHARDS, BRINLEY, son of Henry Richards, organist of St. Peter's, Carmarthen, was born in 1819, and intended for the medical profession, but preferred the study of music, and became a pupil of the Royal Academy of Music, where he obtained the King's scholarship in 1835, and again in 1837. He soon gained a high position in London as a pianist. As a composer he has been very successful, his song 'God bless the Prince of Wales' having reached a high pitch of popularity, even out of England, and his sacred songs, part songs, and pianoforte pieces having been most favourably received. He composed additional songs for the English version of Auber's 'Crown Diamonds,' when produced at Drury Lane in 1846. He has especially devoted himself to the study of Welsh music (upon which he has lectured), and many of his compositions have been inspired by his enthusiastic love for his native land. He exerted himself greatly in promoting the interests of the South Wales Choral Union on its visits to London in 1872 and 1873, when they successfully competed at the National Music Meetings at the Crystal Palace. As a teacher Mr. Richards is deservedly esteemed and has a very large *clientèle* in London. [W.H.H.]

RICHARDSON, JOSEPH. An eminent flute-player, born in 1814, and died March 22, 1862. He was engaged in most of the London orchestras, was solo player at Jullien's concerts for many years, and afterwards became principal flute in the Queen's private band. His neatness and rapidity of execution were extraordinary, and were the great features of his playing. He composed numerous fantasias for his instrument, usually of an extremely brilliant and difficult character. Some of his variations are still popular among flute-players, such as 'There's nae luck about the house'—to which no one but Richardson himself has ever done justice, Auber's 'Les Montagnards,' the Russian National Hymn, etc. [G.]

RICHARDSON, VAUGHAN, was in 1685 a chorister of the Chapel Royal, under Dr. Blow. He was possibly a nephew of Thomas Richardson (alto singer, gentleman of the Chapel Royal from 1664 to his death, July 23, 1712, and lay vicar of Westminster Abbey), and a brother of Thomas Richardson, who was his fellow chorister. About 1695 he was appointed organist of Winchester Cathedral. In 1701 he published 'A collection of Songs for one, two and three voices,' accompany'd with instruments.' He was author of some church music: a fine anthem, 'O Lord God of my salvation,' and an Evening Service in C (composed in 1713), are in the Tudway Collection (Harl. MSS. 7341 and 7342), and another anthem, 'O how amiable,' also in Tudway, and printed in Page's 'Harmonia Sacra'; others are in the books of different cathedrals. He was also composer of 'An Entertainment of new Musick, composed on the Peace' [of Ryswick], 1697; 'A Song in praise of St. Cecilia,' written for a celebration at Winchester about 1700, and a 'set of vocal and instrumental music,' written for a like occasion in 1703. He died in 1729, and not, as commonly stated, in 1715. [W.H.H.]

RICHAULT, CHARLES SIMON, head of a family of celebrated French music-publishers, born at Chartres, May 10, 1780, came early to Paris, and served his apprenticeship in the music-trade with J. J. Momigny. From him he acquired a taste for the literature of music and chamber compositions; and when he set up for himself at No. 7, Rue Grange Batelière in 1805,

[1] Most of Rich's machinery was invented by John Hoole, the translator of Tasso's 'Gerusalemme Liberata' and other works, and his father, Samuel Hoole, an eminent watchmaker.

the first works he published were classical. He soon perceived that there was an opening in Paris for editions of the best works of German musicians, and the early efforts of French composers of promise. His calculation proved correct, and his judgment was so sound that his business increased rapidly, and he was soon obliged to move into larger premises in the Boulevard Poissonnière, first at No. 16, and then at No. 26. Here he published Mozart's Concertos in 8vo score, and other works of the classical composers of Germany, and acquired the bulk of the stock of the firms of Frey, Naderman, Sieber, Pleyel, Petit, Erard, and Delahante. He moved in 1862 to No. 4 in the Boulevard des Italiens, at the precise spot where the Boulevard Haussmann would have come in if it had been finished. In this house he died, Feb. 20, 1866, well-known as a publisher of judgment and ability, a man of keen intellect, and a pleasant social companion. His son,

GUILLAUME SIMON, born in Paris Nov. 2, 1806, had long been his father's partner, and continued in the old line of serious music. At the same time he realised that in so important a business it was well that the Italian school should be represented, and accordingly bought the stock of the publisher Pacini. On the death of this good man, Feb. 7, 1877, his son,

LEON, born in Paris Aug. 6, 1839, resolved to give a fresh impetus to the firm, which already possessed 18,000 publications. Bearing in mind that his grandfather had been the first to publish Beethoven's Symphonies and Mozart's Concertos in score; to make known in France the oratorios of Bach and Handel, and the works of Schubert, Mendelssohn, and Schumann; to bring out the first operas of Ambroise Thomas and Victor Massé; to encourage Berlioz when his 'Damnation de Faust' was received with contempt, and to welcome the orchestral compositions of Reber and Gouvy; M. Léon Richault above all determined to maintain the editions of the German classical masters which had made the fortune of the firm. Retaining all the works—didactic, dramatic, sacred, vocal, and instrumental—which still do honour to his establishment, he has carefully eliminated all obsolete and forgotten music. He has moreover already begun to issue new editions of all compositions of value of which the plates are worn out. His intelligent administration of his old and honourable business procured him a silver medal at the International Exhibition of 1878, the highest recompense open to music-publishers, the jury having refused them the gold medal.

A new catalogue of Richault's publications is in preparation, the old ones having long become obsolete. It will form a large volume, and will not in all probability be ready till 1882. [G. C.]

RICHTER, ERNST FRIEDRICH EDUARD, son of a schoolmaster, born Oct. 24, 1808, at Grosschönau in Lusatia; from his eleventh year attended the Gymnasium at Zittau, managed the choir, and arranged independent performances. In 1831 he went to Leipzig to study with Weinlig, the then Cantor, and made such progress that soon after the foundation of the Conservatorium, in 1843, he became one of the professors of harmony and counterpoint. Up to 1847 he conducted the Sing. akademie; he was afterwards organist of the Nicolai and Peters Neukirchen. After Hauptmann's death, Jan. 3, 1868, he succeeded him as Cantor of the St. Thomas school. Of his books, the 'Lehrbuch der Harmonielehre' (12th ed. 1876) has been translated into Dutch, Swedish, Italian, Russian, Polish, and English. The 'Lehre von der Fuge' has passed through three editions, and 'Vom Contrapunct' through two. The English translations of all these are by Franklin Taylor, and were published by Cramer & Co. in 1864, 1878, and 1874 respectively. Richter also published a 'Catechism of Organ-building.' Of his many compositions *de circonstance* the best known is the Cantata for the Schiller Festival in 1859. Other works are—an oratorio, 'Christus der Erlöser' (March 8, 1849), masses, psalms, motets, organ-pieces, string-quartets, and sonatas for PF. He became one of the King's Professors in 1868, died at Leipzig, April 9, 1879, and was succeeded as Cantor by W. RUST. [F.G.]

RICHTER, HANS, celebrated conductor, born April 4, 1843, at Raab in Hungary, where his father was Capellmeister of the cathedral. His mother was also musical, and is still a teacher of singing at Pesth. The father died in 1853, and Hans was then placed at the Löwenburg Convict-School in Vienna. Thence he went into the choir of the Court chapel, and remained there for four years. In 1859 he entered the Conservatorium, and studied the horn under Kleinecke, and theory under Sechter. After a lengthened engagement as horn-player in the orchestra of the Kärnthnerthor opera he was recommended by Esser to Wagner, went to him at Lucerne, remained there from Oct. 1866 to Dec. 1867, and made the first fair copy of the score of the 'Meistersinger.' In 1868 he accepted the post of conductor at the Hof- und National Theatre, Munich, and remained there for some length of time. He next visited Paris, and after a short residence there, proceeded to Brussels for the production of 'Lohengrin' (March 22, 1870). He then returned to Wagner at Lucerne, assisted at the first performance of the 'Siegfried Idyll' (Dec. 1870), and made the fair copy of the score of the 'Niebelungen Ring' for the engraver. Early in 1871 he went to Pesth as chief conductor of the National Theatre, a post to which he owes much of his great practical knowledge of the stage and stage business. In Jan. 1875 he conducted a grand orchestral concert in Vienna, which had the effect of attracting much public attention to him, and accordingly, after the retirement of Herbeck (April 1875) from the direction of the Court Opera Theatre—where he was succeeded by Jauner—and of Dessoff from the same theatre, Richter was invited to take the post vacated by the latter, which he entered upon in the autumn of 1875, concurrently with the conductorship of the Philharmonic Concerts. He had already been conducting the rehearsals of the 'Niebelungen

[F.G.]

Ring' at Bayreuth, and in 1876 he directed the whole of the rehearsals and performances of the Festival there, and, at the close of the third set of performances, received the order of Maximilian from the King of Bavaria, and that of the Falcon from the Grand Duke of Weimar. In 1877 he produced the Walkyrie in Vienna, and followed it in 1878 by the other portions of the tetralogie. In 1878 he was made capellmeister, and received the order of Franz Josef. In 1879 (May 5–12), 80 (May 10–June 14), and 81 (May 9–June 23) he conducted important orchestral concerts in London, which excited much attention, chiefly for his knowledge of the scores of Beethoven's symphonies and other large works, which he conducted without book.

Herr Richter is certainly one of the very first of living conductors. He owes this position in great measure to the fact of his intimate practical acquaintance with the *technik* of the instruments in the orchestra, especially the wind, to a degree in which he stands alone. As a musician he is a self-made man, and enjoys the peculiar advantages which spring from that fact. His devotion to his orchestra is great, and the present high standard and position of the band of the Vienna opera house is due to him. He is a great master of *crescendo* and *decrescendo*. Perhaps he leans too much to the encouragement of 'virtuosity' in his orchestra. But as a whole, what he directs will always be finely played.

In correction of a previous statement we may say that his mother, Mme. Richter von Innffeld, formerly a distinguished soprano singer, now lives in Vienna as a teacher of singing. Her method of producing the voice—affecting especially the soft palate and other parts of the back of the mouth—has been very successful, and attracted the notice of Prof. Helmholtz, who in 1872 investigated it, and wrote her a letter of strong approval. [F.G.]

RICORDI, GIOVANNI, founder of the well-known music-publishing house in Milan, where he was born in 1785, and died March 15, 1853. He made his first hit with the score of Mosca's 'Pretendenti delusi.' Since that time Ricordi has published for all the great Italian *maestri*, down to Verdi and Boïto, and has far outstripped all rivals. His 'Gazetta musicale,' edited with great success by Mazzucati, has had much influence on his prosperity. The firm possesses the whole of the original scores of the operas they have published—a most interesting collection. Giovanni's son and successor TITO further enlarged the business, and at this moment the stock consists of over 40,000,000 pages, or nearly 50,000 items, of music. The catalogue issued in 1875 contains 738 pages large 8vo. For some years past Tito has been disabled by illness, and the present head of the firm is his son GIULIO DI TITO, born in 1835, who is a practised writer, a skilled draughtsman, a composer of drawing-room music, and in all respects a thoroughly cultivated man.

This notice must not end without a mention of Paloschi's 'Annuario musicale,' a useful and accurate calendar of musical dates, published by this excellent firm, the second edition of which was issued in 1878. [F.G.]

RIDOTTO, an Italian term for an assembly with music, and usually with masks.

> They went to the Ridotto—'tis a hall
> Where people dance and sup and dance again;
> The proper name, perhaps, were a mask'd ball,
> But that 's of no importance to my strain,

says Byron in 'Beppo,' writing from Venice in 1817. They were known in Italy much earlier than that, and had spread to both Germany and England. They are frequently mentioned by Horace Walpole under the name 'Ridotto,' and were one of the attractions at Vauxhall and Ranelagh in the middle of the last century. In Germany and France a French version of the name was adopted—REDOUTE. [See p. 89]. [G.]

RIEDEL, CARL, born Oct. 6, 1827, at Kronenberg in the Rhine provinces. Though always musically inclined he was educated for trade, and up to 1848 pursued the business of a silk dyer. Being in Lyons during the Revolution of that year the disturbance to his business and the excitement of the moment drove him to the resolution of forsaking trade and devoting himself to music as a profession. He returned home and at once began serious study under the direction of CARL WILHELM, then an obscure musician at Crefeld, but destined to be widely known as the author of the 'Wacht am Rhein.' Late in 1849 Riedel entered the Leipzig Conservatorium, where he made great progress under Moscheles, Hauptmann, Becker, and Plaidy. After leaving the Conservatorium the direction of his talent was for some time uncertain. He had however for long had a strong predilection for the vocal works of the older masters of Germany and Italy. Early in 1854 he practised and performed in a private society at Leipzig Astorga's 'Stabat,' Palestrina's 'Improperia,' and Leo's 'Miserere,' and this led him to found a singing society of his own, which began on May 17, 1854, with a simple quartet of male voices, and was the foundation of the famous Association which, under the name of the 'Riedelsche Verein,' was so celebrated in Leipzig. Their first public concert was held in November, 1855. The reality of the attempt was soon recognised; members flocked to the society; and its first great achievement was a performance of Bach's B minor Mass, April 10, 1859. At that time Riedel appears to have practised only ancient music, but this rule was by no means maintained; and in the list of the works performed by the Verein we find Beethoven's Mass in D, Kiel's 'Christus,' Berlioz's Requiem, and Liszt's 'Graner Mass' and 'St. Elizabeth.' Riedel's devotion to his choir was extraordinary: he was not only its Conductor, but Librarian, Secretary, Treasurer, all in one. His interest in societies outside his own, and in the welfare of music, was always ready and always effective, and many of the best Vocal Associations of North Germany owe their success to his advice and help. The programmes of the public performances of his society show the names of many

composers who were indebted to him for their first chance of being heard, and of much music which but for him would probably have slumbered on the shelf till now. He was one of the founders of the 'Beethovenstiftung,' and an earnest supporter of the Wagner performances at Bayreuth in 1876. His own compositions are chiefly part-songs for men's voices, but he has edited several important ancient works by Prætorius, Franck, Eccard, and other old German writers, especially a 'Passion' by Heinrich Schütz, for which he selected the best portions of 4 Passions by that master—a proceeding certainly deserving all that can be said against it. [G.]

RIEM, Wilhelm Friedrich, born at Cölleda in Thuringia, Feb. 17, 1779, was one of J. A. Hiller's pupils in the St. Thomas school at Leipzig. In 1807 he was made organist of the Reformed church there, and in 1814 of the St. Thomas school itself. In 1822 he was called to Bremen to take the cathedral organ and be Director of the Singakademie, where he remained till his death, April 20, 1837. He was an industrious writer. His cantata for the anniversary of the Augsburg Confession 1830 (for which Mendelssohn's Reformation Symphony was intended) is dead; so are his quintets, quartets, trios, and other large works, but some of his 8 sonatas and 12 sonatinas are still used for teaching purposes. He left 2 books of studies for the PF., which are out of print, and 16 progressive exercises. [G.]

RIENZI DER LETZTE DER TRIBUNEN (the last of the Tribunes). An opera in 5 acts; words (founded on Bulwer's novel) and music by Wagner. He adopted the idea in Dresden in 1837; two acts were finished early in 1839, and the opera was produced at Dresden Oct. 20, 1842. 'Rienzi' was brought out in French (Meitter and Guillaume) at the Théâtre Lyrique, April 6, 1869, and in English at Her Majesty's Theatre, London (Carl Rosa), Jan. 27, 1879. [G.]

RIES. A distinguished family of musicians.

1. Johann Ries, native of Benzheim on the Rhine, born 1723, was appointed Court trumpeter to the Elector of Cologne at Bonn, May 2, 1747, and violinist in the Capelle, Mar. 5, 1754. On April 27, 1764, his daughter Anna Maria was appointed singer. In 1774 she married Ferdinand Drewer, violinist in the band, and remained first soprano till the break-up in 1794. Her father died 1786 or 7. Her brother, Franz Anton, was born at Bonn, Nov. 10, 1755, and died there Nov. 1, 1846. He was an infant phenomenon on the violin; learned from J. P. Salomon, and was able to take his father's place in the orchestra at the age of 11. His salary began when he was 19, and in 1779 it was 160 thalers per annum. At that date he visited Vienna, and made a great success as a solo and quartet player. But he elected to remain, on poor pay, in Bonn, and was rewarded by having Beethoven as his pupil and friend. During the poverty of the Beethoven family, and through the misery caused by the death of Ludwig's mother in 1787, Franz Ries stood by them like a real friend. In 1794 the French arrived, and the Elector's establishment was broken up. Some of the members of the band dispersed, but Ries remained, and documents are [1] preserved which show that after the passing away of the invasion he was to have been Court-musician. Events however were otherwise ordered; he remained in Bonn, and at Godesberg, where he had a little house, till his death; held various small offices, culminating in the Bonn city government in 1800, taught the violin, and brought up his children well. He assisted Wegeler in his Notices of Beethoven, was present at the unveiling of Beethoven's statue in 1845, had a Doctor's degree and the order of the Red Eagle conferred on him, and died, as we have said, Nov. 1, 1846, aged 91 all but 9 days.

2. Franz's son Ferdinand, who with the Archduke Rudolph enjoys the distinction of being Beethoven's pupil, was born at Bonn Nov. 28, 1784. He was brought up from his cradle to music. His father taught him the pianoforte and violin, and B. Romberg the cello. In his childhood he lost an eye through the small-pox. After the break-up of the Elector's band he remained three years at home, working very hard at theoretical and practical music, scoring the quartets of Haydn and Mozart, and arranging the Creation, the Seasons, and the Requiem with such ability that they were all three published by Simrock.

In 1801 he went to Munich to study under Winter, in a larger field than he could command at home. Here he was so badly off as to be driven to copy music at 3*d.* a sheet. But poor as his income was he lived within it, and when after a few months Winter left Munich for Paris, Ries had saved 7 ducats. With this he went to Vienna in October 1801, taking a letter from his father to Beethoven. Beethoven received him well, and when he had read the letter said, 'I can't answer it now; but write and tell him that I have not forgotten the time when my mother died'; and knowing how miserably poor the lad was, he on several occasions gave him money unasked, for which he would accept no return. The next three years Ries spent in Vienna. Beethoven took a great deal of pains with his pianoforte-playing, but would teach him nothing else. He however prevailed on Albrechtsberger to take him as a pupil in composition. The lessons cost a ducat each; Ries had in some way saved up 28 ducats, and therefore had 28 lessons. Beethoven also got him an appointment as pianist to Count Browne the Russian chargé d'affaires, and at another time to Count Lichnowsky. The pay for these services was probably not over-abundant, but it kept him, and the position gave him access to the best musical society. Into Ries's relations with Beethoven we need not enter here. They are touched upon in the sketch of the great master in vol. i. of this work, and they are fully laid open in Ries's own

[1] See the curious and important lists and memorandums, published for the first time in Thayer's 'Beethoven,' i. 248.

invaluable notices. He had a great deal to bear, and considering the secrecy and imperiousness which Beethoven often threw into his intercourse with every one, there was probably much unpleasantness in the relationship. Meantime of course Ries must have become saturated with the music of his great master; a thing which could hardly tend to foster any little originality he may ever have possessed.

As a citizen of Bonn he was amenable to the French conscription, and in 1805 was summoned to appear there in person. He left in Sept. 1805, made the journey on foot *via* Prague, Dresden, and Leipzig, reached Coblentz within the prescribed limit of time, and was then dismissed on account of the loss of his eye. He then went on to Paris, and existed in misery for apparently at least two years, at the end of which time he was advised to try Russia. On Aug. 27, 1808, he was again in Vienna, and soon afterwards received from Reichardt an offer of the post of Kapellmeister to Jerome Bonaparte, King of Westphalia, at Cassel, which Reichardt alleged had been refused by Beethoven. Ries behaved with perfect loyalty and straightforwardness in the matter. Before replying, he endeavoured to find out from Beethoven himself the real state of the case; but Beethoven having adopted the idea that Ries was trying to get the post over his head, would not see him, and for three weeks behaved to him with an incredible degree of cruelty and insolence. When he could be made to listen to the facts he was sorry enough, but the opportunity was gone.

The occupation of Vienna (May 12, 1809) by the French was not favourable to artistic life. Ries however, as a French subject, was free to wander. He accordingly went to Cassel, possibly with some lingering hopes, played at Court, and remained till the end of February 1810, very much applauded and fêted, and making money—but had no offer of a post. From Cassel he went by Hamburg and Copenhagen to Stockholm, where we find him in Sept. 1810, making both money and reputation. He had still his eye on Russia, but between Stockholm and Petersburg the ship was taken by an English man-of-war, and all the passengers were turned out upon an island in the Baltic. In Petersburg he found Bernhard Romberg, and the two made a successful *tournée*, embracing places as wide apart as Kieff, Reval and Riga. The burning of Moscow (Sept. 1812) put a stop to his progress in that direction, and we next find him again at Stockholm in April 1813, *en route* to England. By the end of the month he was in London.

Here he found his countryman and his father's friend, Salomon, who received him cordially and introduced him to the Philharmonic Concerts. His first appearance there was March 14, 1814, in his own PF. Sestet. His symphonies, overtures, and chamber works frequently occur in the programmes, and he himself appears from time to time as a PF. player, but rarely if ever with works of Beethoven's. 'Mr. Ries,' says a writer in the 'Harmonicon' of March 1824, 'is justly celebrated as one of the finest pianoforte performers of the day; his hand is powerful and his execution certain, often surprising; but his playing is most distinguished from that of all others by its romantic wildness.' Shortly after his arrival he married an English lady of great attractions, and he remained in London till 1824, one of the most conspicuous figures of the musical world.

His sojourn here was a time of herculean labour. His compositions numbered at their close nearly 180, including 6 fine symphonies; 4 overtures; 6 string quintets, and 14 do. quartets; 9 concertos for PF. and orchestra; an octet, a septet, 2 sextuors, and a quintet, for various instruments; 3 PF. quartets, and 5 do. trios; 20 duets for PF. and violin; 10 sonatas for PF. solo; besides a vast number of rondos, variations, fantasias, etc., for the PF. solo and à 4 mains. Of these 38 are attributable to the time of his residence here, and they embrace 2 symphonies, 4 concertos, a sonata, and many smaller pieces. As a pianist and teacher he was very much in request. He was an active member of the Philharmonic Society. His correspondence with Beethoven during the whole period is highly creditable to him, proving his gratitude towards his master, and the energy with which he laboured to promote Beethoven's interests. That Beethoven profited so little therefrom was no fault of Ries's.

Having accumulated a fortune adequate to the demands of a life of comfort, he gave a farewell concert in London, April 8, 1824, and removed with his wife to Godesberg, near his native town, where he had purchased a property. Though a loser by the failure of a London Bank in 1825–6, he was able to live independently. About 1830 he removed to Frankfort. His residence on the Rhine brought him into close contact with the Lower Rhine Festivals, and he directed the performances of the years 1825, 29, 30, 32, 34, and 37, as well as those of 1826 and 28 in conjunction with Spohr and Klein respectively. [See the list, vol. ii. p. 457.] In 1834 he was appointed head of the town orchestra and Singakademie at Aix-la-Chapelle. But he was too independent to keep any post, and in 1836 he gave this up and returned to Frankfort. In 1837 he assumed the direction of the Cecilian Society there on the death of Schelble, but this lasted a few months only, for on Jan. 13, 1838, he died after a short illness.

The principal works which he composed after his return to Germany are 'Die Räuberbraut' (the Robber's bride), which was first performed in Frankfort probably in 1829, then in Leipzig, July 4, and London, July 15, of the same year, and often afterwards in Germany; another opera, known in Germany as 'Liska,' but produced at the Adelphi, London, in English, as 'The Sorcerer,' by Arnold's Company, Aug. 4, 1831; an oratorio, 'Der Sieg des Glaubens' (the Triumph of the Faith), Berlin, 1835; and a second oratorio, 'Die Könige Israels' (the Kings of Israel), Aix-la-Chapelle, 1837. All these works however are dead. Beethoven once said of his compositions, 'he imitates me too much.'

He caught the style and the phrases, but he could not catch the immortality of his master's work. Technically great as much that he composed was, that indescribable something, that touch of nature, which, in music as elsewhere, makes the whole world kin, was wanting. One work of his, however, will live—the admirable 'Biographical Notices of Ludwig van Beethoven,' which he published in conjunction with Dr. Wegeler (Coblentz, 1838). The two writers, though publishing together, have fortunately kept their contributions quite distinct; Ries's occupies from pp. 76 to 163 of a little duodecimo volume, and of these the last 35 pages are occupied by Beethoven's letters. His own portion, short as it is, is excellent, and it is hardly too much to say that within his small limits he is equal to Boswell. The work is translated into French by Le Gentil (Dentu, 1862), and partially into English by Moscheles, as an Appendix to his version of Schindler's Life of Beethoven. [A.W.T.]

3. HUBERT, brother of the preceding, was born at Bonn in 1802. He made his first studies as a violinist under his father, and afterwards under Spohr. Hauptmann was his teacher in composition. Since 1824 he has lived at Berlin. In that year he entered the band of the Königstädter Theatre, and in the following year became a member of the Royal band. In 1835 he was appointed Director of the Philharmonic Society at Berlin. In 1836 he was nominated Concertmeister, and in 1839 elected a member of the Royal Academy of Arts. A thorough musician and a solid violinist, he has ever since been held in great esteem as a leader, and more especially as a methodical and conscientious teacher. His Violin-School for beginners is a very meritorious work, eminently practical, and widely used. He has published two violin-concertos, studies and duets for violins, and some quartets. An English edition of the Violin-School appeared in 1873 (Hofmeister). Three of his sons have gained reputation as musicians :—

LOUIS, violinist, born at Berlin in 1830, pupil of his father and of Vieuxtemps, has, since 1852, been settled in London, where he enjoys great and deserved reputation as violinist and teacher. He was a member of the Quartet of the Musical Union from 1855 to 1870, and has held the second violin at the Monday Popular Concerts from their beginning in 1859, to the present time. He played a solo at the Crystal Palace Oct. 29, 1864.

ADOLPH, pianist, born at Berlin in 1837. He is a pupil of Kullak for the piano, and of Boehmer for composition, and lives in London as a pianoforte teacher. He has published a number of compositions for the piano, and some songs.

FRANZ, violinist and composer, was born at Berlin in 1846. He studied first under his father (violin), and under Boehmer and Kiel (composition). He afterwards entered the Conservatoire at Paris as a pupil of Massart, and gained the first prize for violin-playing in 1868. Some of his compositions, especially two suites for violin, have met with considerable success. He visited London in 1870 and played at the Crystal Palace. He has published an overture, two quartets, a quintet, and a large number of songs. Compelled by ill-health to give up violin-playing entirely, he established a music-publishing business at Dresden in 1874. [P.D.]

RIETER-BIEDERMANN. An eminent German firm of music-publishers. The founder was Jacob Melchior Rieter-Biedermann (born May 14, 1811; died Jan. 25, 1876), who in June 1849 opened a retail business and lending-library at Winterthur. The first work published by the house was Kirchner's 'Albumblätter,' op. 7, on April 29, 1856; since then the business has continually improved and increased. On March 1, 1862, a publishing branch was opened at Leipzig. The stock catalogue of the firm includes music by Berlioz, Brahms (PF. Concerto, PF. Quintet, Requiem, Magelone, Romanzen, May-songs etc.); A. Dietrich; J. O. Grimm; Gernsheim; Herzogenberg; F. Hiller; Holstein; Kirchner; Lachner; F. Marschner; Mendelssohn (*op.* 98, nos. 2, 3; *op.* 103, 105, 106, 108, 115, 116); Raff; Reinecke; Schumann (op. 130, 137, 138, 140, 142); Schultz-Beuthen, etc.—in all more than 1200 works. [G.]

RIETZ (originally RITZ [1]) EDUARD, the elder brother of Julius Rietz, an excellent violinist, was born at Berlin in 1801. He studied first under his father, a member of the royal band, and afterwards for some time under RODE. He died too young to acquire a more than local reputation, but his name will always be remembered in connection with Mendelssohn, who had the highest possible opinion of his powers as an executant,[2] and who counted him amongst his dearest and nearest friends. It was for Ritz that he wrote the Octet, which is dedicated to him, as well as the Sonata for PF. and Violin, op. 4. For some years Rietz was a member of the royal band, but as his health failed him in 1824 he had to quit his appointment and even to give up playing. He founded and conducted an orchestral society at Berlin, with considerable success—but continued to sink, and died of consumption Jan. 23, 1832. Mendelssohn's earlier letters teem with affectionate references to him, and the news of his death, which he received at Paris on his birthday, affected him deeply.[3] The Andante in Mendelssohn's String Quintet, op. 18, was composed at Paris 'in memory of E. Ritz,' and is dated on the autograph 'Jan. 23, 1832,' and entitled 'Nachruf.' [P.D.]

RIETZ, JULIUS, younger brother of the preceding, violoncellist, composer, and eminent conductor, was born at Berlin Dec. 28, 1812. Brought up under the influence of his father and brother, and the intimate friend of Mendelssohn, he received his first instruction on the violoncello from Schmidt, a member of the royal band, and afterwards from Bernhard Romberg and Moritz

[1] Uniformly so spelt by Mendelssohn.

[2] 'I long earnestly,' says he, in a letter from Rome, 'for his violin and his depth of feeling; they come vividly before my mind when I see his beloved neat handwriting.'

[3] Mendelssohn's Letters from Italy and Switzerland, English Translation, p. 327.

Ganz. Zelter was his teacher in composition. Having gained considerable proficiency on his instrument, he obtained, at the age of 16, an appointment in the band of the Königstädter Theatre, where he also achieved his first success as a composer by writing incidental music for Holtei's drama, 'Lorbeerbaum und Bettelstab.' In 1834 he went to Düsseldorf as second conductor of the opera. Mendelssohn, who up to his death showed a warm interest in Rietz, was at that time at the head of the opera, and on his resignation in the summer of 1835, Rietz became his successor. He did not however remain long in that position, for, as early as 1836, he accepted, under the title of 'Städtischer Musikdirector,' the post of conductor of the public subscription-concerts, the principal choral society, and the church-music at Düsseldorf. In this position he remained for twelve years, gaining the reputation of an excellent conductor, and also appearing as a solo violoncellist in most of the principal towns of the Rhine-province. During this period he wrote some of his most successful works—incidental music to dramas of Goethe, Calderon, Immermann and others; music for Goethe's Liederspiel 'Jery and Bätely'—a kind of drawing-room opera, and a very graceful work; his 1st Symphony in G minor; three overtures—'Hero and Leander,'[1] Concert overture in A major, Lustspiel-overture—the latter two perhaps the freshest and most popular of his compositions; the 'Altdeutscher Schlachtgesang' and 'Dithyrambe'—both for men's voices and orchestra, and still stock-pieces in the répertoires of all German male choral societies. He was six times chief conductor of the Lower Rhine Festivals—in 1845, 56, and 69 at Düsseldorf; in 1864, 67 and 73 at Aix. [See vol. ii. p. 547.]

In 1847, after Mendelssohn's death, he took leave of Düsseldorf, leaving Ferdinand Hiller as his successor, and went to Leipzig as conductor of the opera and the Singakademie. From 1848 we find him also at the head of the Gewandhaus orchestra, and teacher of composition at the Conservatorium. In this position he remained for thirteen years. Two operas, 'Der Corsar' and 'Georg Neumark,' were failures, but his Symphony in E♭ had a great and lasting success. At this period he began also to show his eminent critical powers by carefully revised editions of the scores of Mozart's symphonies and operas, of Beethoven's symphonies and overtures for Breitkopf & Härtel's complete edition, and by the work he did for the Bach and German Handel Societies. His editions of Handel's scores contrast very favourably with those of some other editors. An edition of Mendelssohn's complete works closed his labours in this respect.

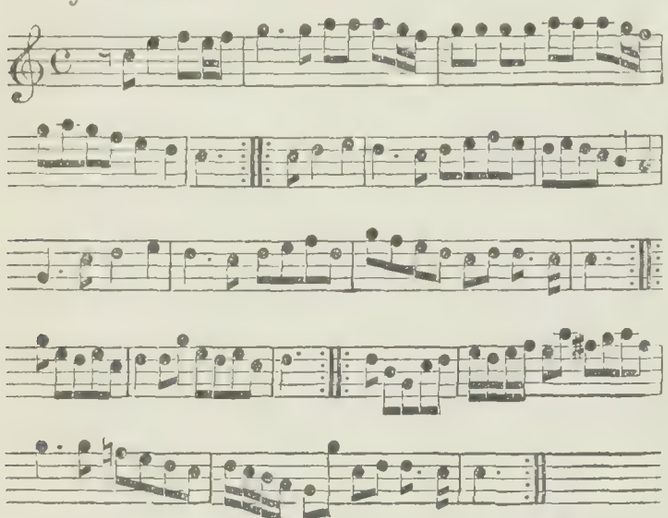
In 1860 the King of Saxony appointed him Conductor of the Royal Opera and of the music at the Roman Catholic Court-church at Dresden. He also accepted the post of Artistic Director of the Dresden Conservatorium. In 1876 the title of General-Musikdirector was given to him. The University of Leipzig had already in 1859 conferred on him the honorary degree of Doctor of Philosophy.

Rietz was for some time one of the most influential musicians of Germany. He was a good violoncellist, but soon after leaving Düsseldorf he gave up playing entirely. As a composer he showed a rare command of all the resources of the orchestra and a complete mastery of all technicalities of composition. Mendelssohn, in his friendly but candid criticism in the published letter already referred to, says, 'There is something so genuinely artistic and so genuinely musical in your orchestral works'; and further on, 'You understand how to give a really musical interest to every second oboe or trumpet.' Indeed some of his music, especially the two overtures already mentioned, the Symphony in E♭, and some of his choral works, has won general and deserved success, mainly by the qualities Mendelssohn praises in them, and by a certain vigour and straightforwardness of style. Yet we gather clearly enough from Mendelssohn's friendly remarks the reason why so few of Rietz's works have shown any vitality. As a composer he can hardly be said to show distinct individuality; his ideas are wanting in spontaneity, his themes are generally somewhat dry, and their treatment often rather diffuse and laboured. In fact Rietz was an excellent musician, and a musical intellect of the first rank—but not much of a poet. His great reputation rested, first, on his talent for conducting, and secondly on his rare acquirements as a musical scholar. An unfailing ear, imperturbable presence of mind, and great personal authority, made him one of the best conductors of modern times. The combination of practical musicianship with a natural inclination for critical research and a pre-eminently intellectual tendency of mind, made him a first-rate judge on questions of musical scholarship. After Mendelssohn and Schumann, Rietz has probably done more than anybody else to purify the scores of the great masters from the numerous errors of text by which they were disfigured. He was an absolute and uncompromising adherent of the classical school, and had but little sympathy with modern music after Mendelssohn; and even in the works of Schubert, Schumann and Brahms was over-apt to see the weak points. As to the music of the newest German School, he held it in abhorrence, and would show his aversion on every occasion. He was, however, too much of an opera-conductor not to feel a certain interest in Wagner, and in preparing his operas would take a special pride and relish in overcoming the great and peculiar difficulties contained in Wagner's scores.

Rietz had many personal friends, but, as will appear natural with a man of so pronounced a character and opinions, also a number of bitter enemies. He died at Dresden Oct. 1, 1877, leaving a large and valuable musical library which was sold by auction in Dec. 1877. Besides the works already mentioned he published a considerable number of compositions for the chamber, songs, concertos for violin and for various wind-instruments. He also wrote a great Mass. [P.D.]

[1] See Mendelssohn's Letters, ii. p. 234 (Eng. ed.).

RIGADOON (French *Rigadon* or *Rigaudon*), a lively dance, which most probably came from Provence or Languedoc, although its popularity in England has caused some writers to suppose that it is of English origin. It was danced in France in the time of Louis XIII, but does not seem to have become popular in England until the end of the 17th century. According to Rousseau it derived its name from its inventor, one Rigaud, but others connect it with the English 'rig,' i.e. wanton, or lively.

The Rigadoon was remarkable for a peculiar jumping step (which is described at length in Compan's 'Dictionnaire de la Danse,' Paris, 1802); this step survived the dance for some time. The music of the Rigadoon is in 2–4 or C time, and consists of three or four parts, of which the third is quite short. The number of bars is unequal, and the music generally begins on the third or fourth beat of the bar. The following example is from the 3rd Part of Henry Playford's 'Apollo's Banquet' (6th edition, 1690). The same tune occurs in 'The Dancing Master,' but in that work the bars are incorrectly divided.

[W.B.S.]

RIGBY, George Vernon, born Jan. 21, 1840, when about 9 years old was a chorister of St. Chad's Cathedral, Birmingham, where he remained for about 7 years. In 1860, his voice having changed to a tenor, he decided upon becoming a singer, and tried his strength at some minor concerts in Birmingham and its neighbourhood, and succeeded so well that in 1861 he removed to London, and on March 4 appeared at the Alhambra, Leicester Square (then a concert room, managed by E. T. Smith), and in August following at Mellon's Promenade Concerts at Covent Garden. In 1865 he sang in the provinces as a member of H. Corri's Opera Company, until November, when he went to Italy and studied under San Giovanni at Milan, where in Nov. 1866 he appeared at the Carcano Theatre as the Fisherman in Rossini's 'Guglielmo Tell.' He next went to Berlin, and in Jan. 1867 appeared at the Victoria Theatre there, in the principal tenor parts in 'Don Pasquale,' 'La Sonnambula,' and 'L'Italiana in Algieri.' He then accepted a three months engagement in Denmark, and performed Il Conte Almaviva in the 'Barbiere,' Il Duca in 'Rigoletto,' and other parts, in Copenhagen and other towns. He returned to England in Sept. 1867, and sang at various places. In 1868 he was engaged at the Gloucester Festival with Sims Reeves, whose temporary indisposition afforded him the opportunity of singing the part of Samson in Handel's oratorio, in which he acquitted himself so ably that he was immediately engaged by the Sacred Harmonic Society, where he appeared, Nov. 27, 1868, with signal success, and immediately established himself as an oratorio singer. In 1869 he appeared on the stage of the Princess's Theatre as Acis in Handel's 'Acis and Galatea.' He has since maintained a prominent position at all the principal concerts and festivals in town and country. His voice is of fine quality, full compass, and considerable power, and he sings with earnestness and care. [W.H.H.]

RIGHINI, Vincenzo, a well-known conductor of the Italian opera in Berlin, born at Bologna Jan. 22, 1756. As a boy he had a fine voice, but owing to injury it developed into a tenor of so rough and muffled a tone, that he turned his attention to theory, which he studied with Padre Martini. In 1776 he sang for a short time in the Opera buffa at Prague, then under Bustelli's direction, but was not well received. He made a success there however with three operas of his composition, 'La Vedova scaltra,' 'La Bottega del Caffe,' and 'Don Giovanni,' also performed in Vienna (Aug. 1777), whither Righini went on leaving Prague. There he became singing-master to Princess Elisabeth of Würtemberg, and conductor of the Italian opera. He next entered the service of the Elector of Mayence, and composed for the Elector of Treves 'Alcide al Bivio' (Coblenz) and a mass. In April 1793 he was invited to succeed Alessandri at the Italian Opera of Berlin, with a salary of 3000 thalers (about £450). Here he produced 'Enea nel Lazio' and 'Il Trionfo d'Arianna (1793), 'Armida' (1799), 'Tigrane' (1800), 'Gerusalemme liberata,' and 'La Selva incantata' (1803). The last two were published after his death with German text (Leipzig, Herklotz).

In 1794 Righini married Henriette Kneisel (born at Stettin in 1767, died of consumption at Berlin Jan. 25, 1801), a charming blonde, and, according to Gerber, a singer of great expression. After the death of Friedrich Wilhelm II. (1797) his post became almost a sinecure, and in 1806 the opera was entirely discontinued. Righini was much beloved. Gerber speaks in high terms of his modesty and courtesy, and adds, 'It is a real enjoyment to hear him sing his own pieces in his soft veiled voice to his own accompaniment.' As a composer he was not of the first rank, and of course was eclipsed by Mozart. His best point was his feeling for *ensemble*, of which the quartet in 'Gerusalemme' is a good example. He was a successful teacher of singing, and counted distinguished artists among his pupils. After the loss of a promising son in 1810, his health gave way, and in 1812 he

was ordered to try the effects of his native air at Bologna. When bidding goodbye to his colleague, Anselm Weber, he said, 'It is my belief that I shall never return; if it should be so, sing a Requiem and a Miserere for me'—touching words too soon fulfilled by his death at Bologna, Aug. 19, 1812. His own Requiem (score in the Berlin Library), was performed by the Singakademie in his honour.

Besides 20 operas, of which a list is given by Fétis, Righini composed church music—a Te Deum and a Missa Solennis are published and still known in Germany—several cantatas, and innumerable Scenas, Lieder, and songs; also a short ballet, 'Minerva belebt die Statuen des Dädalus,' and some instrumental pieces, including a serenade for 2 clarinets, 2 horns, and 2 bassoons (1799, Breitkopf & Härtel). One of his operas, 'Il Convitato di pietra, osia il dissoluto,' will always be interesting as a forerunner of Mozart's 'Don Giovanni.' It was produced at Vienna, Aug. 21, 1777 (ten years before Mozart's), and is described by Jahn (Mozart, ii. 333). His best orchestral work is his overture to 'Tigranes,' which is still occasionally played in Germany and England. Breitkopf & Härtel's Catalogue shows a tolerably long list of his songs, and his exercises for the voice (1804) are amongst the best that exist. English amateurs will find a duet of his, 'Come opprima,' from 'Enea nel Lazio,' in the 'Musical Library,' vol. i. p. 8, and two airs in Lonsdale's 'Gemme d'Antichità.' He was one of the 63 composers who set the words 'In questa tomba oscura,' and his setting was published in 1878 by Ritter of Magdeburg. [F.G.]

RIGOLETTO. An opera in 3 acts; libretto by Piave (founded on V. Hugo's 'Le Roi s'amuse'), music by Verdi. Produced at the Teatro Fenice, Venice, March 11, 1851, and given in Italian at Covent Garden, May 14, 1853, and at the Italiens, Paris, Jan. 19, 1857. [G.]

RIMBAULT, Edward Francis, LL.D, son of Stephen Francis Rimbault, organist of St. Giles in the Fields, was born in Soho, June 13, 1816. He received his first instruction in music from his father, but afterwards became a pupil of Samuel Wesley. At 16 years old he was appointed organist of the Swiss Church, Soho. He early directed his attention to the study of musical history and literature, and in 1838 delivered a series of lectures on the history of music in England. In 1840 he took an active part in the formation of the Musical Antiquarian and Percy Societies, of both which he became secretary, and for both which he edited several works. In 1841 he was editor of the musical publications of the Motett Society. In the course of the next few years he edited a collection of Cathedral Chants; The Order of Daily Service according to the use of Westminster Abbey; a reprint of Low's Brief Direction for the performance of Cathedral Service; Tallis's Responses; Merbeck's Book of Common Prayer, noted; a volume of unpublished Cathedral Services; Arnold's Cathedral Music; and the oratorios of 'Messiah,' 'Samson,' and 'Saul,' for the Handel Society. In 1842 he was elected an F.S.A. and member of the Academy of Music in Stockholm, and obtained the degree of Doctor in Philosophy. He was offered, but declined, the appointment of Professor of Music in Harvard University, U. S. A. In 1848 he received the honorary degree of LL. D. He lectured on music at the Collegiate Institution, Liverpool; the Philosophic Institute, Edinburgh; the Royal Institution of Great Britain, and elsewhere. He published 'The History and Construction of the Organ' (in collaboration with Mr. E. J. Hopkins), 'Notices of the Early English Organ Builders'; 'History of the Pianoforte,' 'Bibliotheca Madrigaliana,' 'Musical Illustrations of Percy's Reliques,' 'The Ancient Vocal Music of England,' 'The Rounds, Catches and Canons of England' (in conjunction with Rev. J. P. Metcalfe), two collections of Christmas Carols, 'A Little Book of Songs and Ballads,' etc., etc. He edited North's 'Memoirs of Musick,' Sir Thomas Overbury's Works, the Old Cheque Book of the Chapel Royal, and two Sermons by Boy Bishops. He arranged many operas and other works, was author of many elementary books, and an extensive contributor to periodical literature. His compositions were but few, the principal being an operetta, 'The Fair Maid of Islington,' 1838, and a posthumous cantata, 'Country Life.' His pretty little song, 'Happy land,' had an extensive popularity. After his resignation of the organistship of the Swiss Church, he was successively organist of several churches and chapels. He died, after a lingering illness, Sept. 26, 1876, leaving a fine musical library, which was sold by auction. [W.H.H.]

RINALDO. Handel's first opera in England; composed in a fortnight, and produced at the King's Theatre in the Haymarket Feb. 24, 1711. The libretto was founded on the episode of Rinaldo and Armida in Tasso's 'Jerusalem Delivered' (the same on which Gluck based his 'Armida'). Rossi wrote it in Italian, and it was translated into English by Aaron Hill. The opera was mounted with extraordinary magnificence, and had an uninterrupted run of 15 nights—at that time unusually long. The march, and the air 'Il tricerbero,' were long popular as 'Let us take the road' (Beggar's Opera), and 'Let the waiter bring clean glasses.' 'Lascia ch'io pianga'—made out of a saraband in Handel's earlier opera 'Almira' (1704)—is still a favourite with singers and hearers. [G.]

RINFORZANDO, 'reinforcing' or increasing in power. This word, or its abbreviations, *rinf.* or *rfz.* is used to denote a sudden and short-lasting *crescendo.* It is applied generally to a whole phrase however short, and has the same meaning as *sforzando,* which is only applied to single notes. It is sometimes used in concerted music to give a momentary prominence to a subordinate part, as for instance in the Beethoven Quartet, op. 95, in the Allegretto, where the violoncello part is marked *rinforzando,* when it has the second

section of the principal subject of the movement. [J.A.F.M.]

RINK or RINCK, JOHANN CHRISTIAN HEINRICH, the celebrated organist and composer for his instrument, born at Elgersburg in Saxe-Gotha, Feb. 18, 1770, and died at Darmstadt, Aug. 7, 1846. His talent developed itself at an early period, and, like JOHANN SCHNEIDER [see that name], he had the advantage of a direct traditional reading of the works of Sebastian Bach, having studied at Erfurt under Kittel, one of the great composer's best pupils. Rink having sat at the feet of Forkel at the University of Göttingen, obtained in 1789 the organistship of Giessen, where he held several other musical appointments. In 1806 he became organist at Darmstadt, and 'professor' at its college; in 1813 was appointed Court organist, and in 1817 chamber musician to the Grand Duke (Ludwig I). Rink made several artistic tours in Germany, his playing always eliciting much admiration. At Trèves, in 1827, he was greeted with special honour. He received various decorations,—in 1831 membership of the Dutch Society for Encouragement of Music; in 1838 the cross of the first class from his Grand Duke; in 1840 'Doctor of Philosophy and Arts' from the University of Giessen. Out of his 125 works a few are for chamber, including sonatas for PF., violin, and violoncello, and PF. duets. But his reputation is based on his organ music, or rather on his 'Practical Organ School,' a standard work. Rink's compositions for his instrument show no trace of such sublime influence as might have been looked for from a pupil, in the second generation, of Bach; indeed throughout them fugue-writing is conspicuous by its absence. But without attaining the high standard which has been reached by living composers for the instrument in Germany, his organ-pieces contain much that is interesting to an organ student, and never degenerate into the debased and flippant style of the French or English organ-music so prevalent at present.

Rink's name will always live as that of an executant, and of a safe guide towards the formation of a sound and practical organ-player; and his works comprise many artistic studies. Amongst these the more important are the 'Practical Organ School,' in six divisions (op. 55), and 'Preludes for Chorales,' issued at various periods. He also composed for the church a 'Pater Noster' for four voices with organ (op. 59); motets, 'Praise the Lord' (op. 88) and 'God be merciful' (op. 109); 12 chorales for men's voices, etc. [H.S.O.]

RIOTTE, PHILIPP JACOB, born at St. Mendel, Trèves, Aug. 16, 1776. Andre of Offenbach was his teacher in music, and he made his first appearance at Frankfort in Feb. 1804. In 1806 he was music-director at Gotha. In 1808 he conducted the French operas before the assembled royalties at the Congress of Erfurt. In April 1809 his operetta 'Das Grenzstädtchen' was produced at the Kärnthnerthor Theatre, Vienna, and thenceforward Vienna was his residence. In 1818 he became conductor at the Theatre an-der-Wien, beyond which he does not seem to have advanced up to his death, Aug. 20. 1856. The list of his theatrical works is immense. His biography in Wurzbach's Lexicon enumerates, between 1809 and 1848, no less than 48 pieces, operas, operettas, ballets, pantomimes, music to plays, etc., written mostly by himself, and sometimes in conjunction with others. In 1852 he wound up his long labours by a cantata 'The Crusade,' which was performed in the great Redoutensaal, Vienna, with much applause. In other notices he is said to have produced an opera called 'Mozart's Zauberflöte' at Prague about 1820. He left also a symphony (op. 25), 9 solo-sonatas, 6 do. for PF. and violin, 3 concertos for clarinet and orchestra, but these are defunct. He became very popular by a piece called 'The Battle of Leipzig,' for PF. solo, which was republished over half Germany, and had a prodigious sale.

In a letter to the Archduke Rudolph (Thayer, iii. 195), Beethoven mentions that the fineness of the day and his going in the evening to 'Wanda' at the theatre had prevented his attending to some wish of the Archduke's. 'Wanda, Queen of the Samartians' was a tragedy of Z. Werner's, with music by Riotte, played from March 16 to April 20, 1812. [G.]

RIPIENO, 'supplementary.' The name given to the accompanying instruments in the orchestras, and especially in the orchestral concertos of the 17th and 18th centuries, which were only employed to fill in the harmonies and to support the solo or 'concertante' parts. [See CONCERTANTE, vol. i. p. 385*b*.] [J.A.F.M.]

RISELEY, GEORGE, born at Bristol, Aug. 28, 1845; elected chorister of Bristol Cathedral in 1852, and in Jan. 1862 articled to Mr. John Davis Corfe, the Cathedral organist, for instruction in the organ, pianoforte, harmony, and counterpoint. During the next ten years he was organist at various churches in Bristol and Clifton, at the same time acting as deputy at the Cathedral. In 1870 he was appointed organist to the Colston Hall, Bristol, where he started weekly recitals of classical and popular music, and in 1876 succeeded Mr. Corfe as organist to the Cathedral. During the last five years, Mr. Riseley has devoted his energies to the improvement of orchestral music in Bristol, where he has now collected an excellent orchestra of fifty players. In 1877 he started his orchestral concerts, which have won for him a well-deserved reputation. Notwithstanding considerable opposition, and no small pecuniary risk, he has continued, during each season, to give fortnightly concerts, at which the principal works of the classical masters have been well performed, and a large number of interesting novelties by modern writers, both English and foreign, produced. [W.B.S.]

RISPOSTA (Lat. *Comes*; Eng. Answer). The Answer to the Subject of a Fugue, or Point of Imitation. [See PROPOSTA.]

In Real Fugue, the Answer imitates the

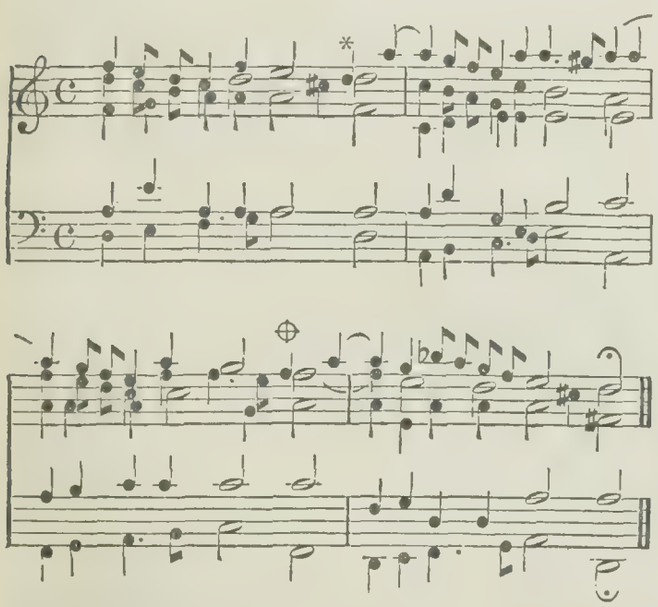
Subject, Interval for Interval. In Tonal Fugue, the Tonic is always answered by the Dominant, and *vice versa*. In both, the Imitation is usually conducted, either in the Fifth above the Proposta, or the Fourth below it, when the Subject begins upon the Tonic; and, in the Fourth above, or the Fifth below, when it begins upon the Dominant. [See FUGUE, REAL FUGUE, TONAL FUGUE, SUBJECT.] [W.S.R.]

RITARDANDO; RITENENTE; RITENUTO. [See RALLENTANDO.]

RITORNELLO (Abbrev. *Ritornel*, *Ritor.*; Fr. *Ritournelle*). I. An Italian word, literally signifying, a little return, or repetition; but more frequently applied, in a conventional sense, (1) to a short Instrumental Melody, played between the Scenes of an Opera, or even during their action, either for the purpose of enforcing some particular dramatic effect, or of amusing the audience during the time occupied in the preparation of some elaborate 'Set-Scene'; or, (2) to the symphonies introduced between the vocal phrases of a Song, or Anthem.

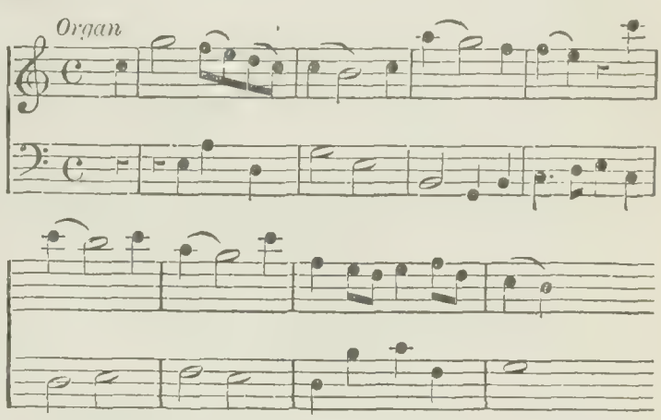
1. The earliest known use of the term, in its first sense, is to be found in Peri's 'Euridice,' in connexion with a melody for 3 flutes, which, though called a 'Zinfonia' on its first appearance, is afterwards repeated under the title of 'Ritornello.' 'Euridice' was first printed at Florence in 1600, and at Venice in 1608. [For the Zinfonia, see vol. ii. of this Dictionary, p. 499.]

A similar use of the term occurs soon afterwards in Monteverde's 'Orfeo,' printed at Venice in 1609, and republished in 1615. In this work, the Overture—there called Toccata—is followed by a 'Ritornello' in 5 parts, the rhythmic form of which is immeasurably in advance of the age in which it was produced.



* At this mark, the two upper Parts cross, and remain inverted, until the sign ⊕.

2. When Vocal Music with Instrumental Accompaniment became more extensively cultivated, the word was brought into common use, in its second sense, as applied to the Instrumental Symphonies of a Song, or other Composition for a Solo Voice. Ritornelli of this kind were freely used by Cavalli, Cesti, Carissimi, and many other Composers of the early Venetian Dramatic School, who imitated their manner. An example from Cavalli's 'Il Giasone,' will be found at page 503 of our second volume. Towards the close of the 17th century such instrumental interpolations became very common, in all styles and countries. For instance, in early editions of the Verse Anthems of Croft, Greene, and other English Composers, of the 17th and 18th centuries, we constantly find the words 'Ritornel.', 'Ritor.', or 'Rit.', printed over little Interludes, which, unknown in the more severe kind of Ecclesiastical Music, formed a marked feature in works of this particular School, frequently embodying some of its choicest scraps of Melody, as in Dr. Boyce's Anthem, 'The Heavens declare the glory of God':—



In later editions the term disappears, its place being supplied, in the same passages, by the words 'Organ,' or 'Sym.'; which last abbreviation is almost invariably found in old copies of Handel's Songs, and other similar Music, in which the Symphonies are interpolated, as often as opportunity permits, upon the line allotted to the Voice.

II. An antient form of Italian Verse, in which each Strophe consists of three lines, the first and third of which rhyme with each other, after the manner of the *Terza rima* of Dante. Little Folk-Songs of this character are still popular, under the name of 'Ritornelli' or 'Stornelli,' among the peasants of the Abruzzi and other mountain regions of Italy. [W.S.R.]

RITTER, FREDERIC LOUIS, born at Strasburg, 1834. His paternal ancestors were Spanish, and the family name was originally Caballero. His musical studies were begun at an early age under Hauser and Schletterer, and continued at Paris (whither he was sent when 16 years of age) under the supervision of his cousin, Georges Kastner. Possessed with the idea that beyond the Rhine he would find better opportunities for the study of composition, he ran away to Germany, where he remained for two years, assiduously pursuing his studies with eminent musicians, and attending concerts whenever good music could be heard. Returning to Lorraine, aged 18, he was nominated professor of music in the Protestant seminary of Fénéstrange, and invited to conduct a Société de

Concerts at Bordeaux. The representations made by some of his family who had settled in America induced him to visit the New World. He spent a few years in Cincinnati, where his enthusiasm worked wonders in the development of taste. The Cecilia (choral) and Philharmonic (orchestral) Societies were established by him, and a large number of important works presented at their concerts for the first time in the United States. In 1862 Ritter went to New York, becoming conductor of the Sacred Harmonic Society for seven years, and of the Arion Choral Society (male voices), and instituting (1867) the first musical festival held in that city. In 1867 he was appointed director of the musical department of Vassar College, Poughkeepsie, whither he removed in 1874 on resigning his conductorships. The University of the City of New York conferred on him the degree of Doctor of Music in 1878. He still retains (1881) the directorship of the musical studies at Vassar College. Ritter's literary labours have included articles on musical topics printed in French, German and American periodicals. His most important work is 'A History of Music, in the Form of Lectures'—vol. i. 1870; vol. ii. 1874, Boston; both republished by W. Reeves, London, 1876; vol. iii. is in preparation. As a composer, Ritter may be classed with the modern Franco-German school.

The following works have appeared in the catalogues of Hamburg, Leipzig, Mayence and New York publishers:—

Op. 1. 'Hafis,' cyclus of Persian songs.
2. Preambule Scherzo, PF.
3. 10 children's songs.
4. Fairy Love.
5. 8 PF. pieces.
6. 6 songs.
7. 5 choruses, male voices.
8. Psalm xxiii, female voices.
Op. 10. 5 songs. 10 Irish Melodies, with new PF. acct.
11. Organ fantasia and fugue.
12. Voices of the Night, PF.
'O Salutaris,' baritone, organ.
'Ave Maria,' mezzo-sopr., organ.
'Parting,' song, mezzo-soprano.
A Practical Method for the Instruction of Chorus-classes.

The following are his most important unpublished compositions:—

3 Symphonies—A, E minor, Eb.
'Stella,' Poème-symphonique, d'après V. Hugo.
Overture, 'Othello.'
Concerto, PF. and orch.
Fantasia, bass clarinet and orch.
1 string quartet; 3 do.
Psalm xlvi, solo, chor. and orch.

All of the above were produced at the concerts of the New York and Brooklyn Philharmonic Societies, 1867–1876.

Dr. Ritter's wife, *née* Raymond, is known under the name of FANNY RAYMOND RITTER as an author and translator of works on musical subjects. She has brought out translations of Ehlert's 'Letters on Music, to a Lady'; and of Schumann's Essays and Criticisms—'Music and Musicians'; and a pamphlet entitled 'Women as a Musician'—all published by Reeves, London. [F.H.J.]

ROBERT BRUCE. A pasticcio adapted by Niedermeyer from four of Rossini's operas—'Zelmira,' the 'Donna del Lago,' 'Torvaldo e Dorliska,' and 'Bianca e Faliero.' Produced without success at the Académie Royale, Dec. 30, 1846. It is published in Italian as 'Roberto Bruce' by Ricordi. [G.]

ROBERT LE DIABLE. Opera in 5 acts; words by Scribe, music by Meyerbeer. Produced at the Académie, Paris, Nov. 21, 1831. In London, and in English, imperfectly, as 'The Demon, or the Mystic Branch' at Drury Lane, Feb. 20, 1832, and as 'The Fiend Father, or Robert of Normandy' at Covent Garden the day following; as 'Robert the Devil' at Drury Lane (Bunn), March 1, 1845. In French, at Her Majesty's, June 11, 1832, with Nourrit, Levasseur, Damoreau. In Italian, at Her Majesty's, May 4, 1847 (first appearance of Jenny Lind and Staudigl—Mendelssohn was in the house). [G.]

ROBERTO DEVEREUX, CONTE D'ESSEX. An opera in 3 acts; libretto by Camerano from Thomas Corneille's 'Comte d'Essex,' music by Donizetti. Produced in Naples in 1836; at the Italiens, Paris, Dec. 27, 1838; at Her Majesty's Theatre, London, June 24, 1841. The overture contains the air of 'God save the King.' [G.]

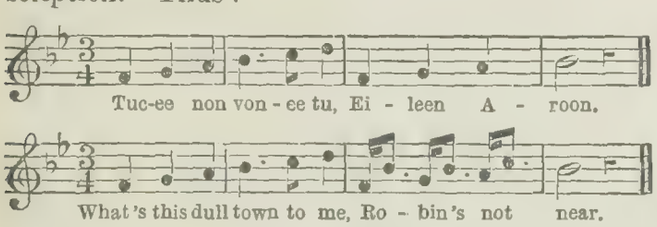
ROBERTS, J. VARLEY, Mus. Doc., native of Stanningley, near Leeds, born Sept. 25, 1841. He exhibited much early ability for music, and at twelve was appointed organist of S. John's, Farsley, near Leeds. In 1862 he became organist of S. Bartholomew's, Armley, and in 1868 received his present appointment of organist and choirmaster of the parish church, Halifax, after a competitive trial, Dr. E. G. Monk acting as umpire. In 1871 he graduated Mus. Bac., and in 1876 Mus. Doc., at Christ Church, Oxford. During his organistship at Halifax, upwards of £3000 have been raised to enlarge the organ, originally built by Snetzler—the instrument upon which Sir Wm. Herschel, the renowned astronomer, formerly played—and it is now one of the finest and largest in the North of England.

In 1876 Dr. Roberts became a Fellow in the College of Organists, London. He has published a sacred cantata, 'Jonah,' for voices and orchestra (Novello); an Appendix and a Supplement to Cheetham's Psalmody; a Morning Communion and Evening Service in D; an Evening Service in F; anthems, organ voluntaries, and songs. [G.]

ROBIN ADAIR or EILEEN AROON. This air first became popular in England in the second half of the last century, through the eminent Italian singer Tenducci. He was one of the original singers in Arne's opera of 'Artaxerxes,' produced in 1762, and was afterwards engaged by Dr. Arne to accompany him to Ireland, where he probably learnt this song. It is certain that he sang 'Eileen Aroon' in the Irish language, the words being written out phonetically for him. He sang also at Ranelagh Gardens, and an edition with the Irish words 'sung by Signor Tenducci,' was published in London with music on a half sheet. In Ireland he had drawn especial attention to the air, and among the English-speaking part of the population several songs of local interest were written to it, making Robin Adair the burthen. For these, which do not in any way concern the tune, the curious are referred to the indexes to the 3rd, 4th, and 5th

series of 'Notes and Queries.' It is here sufficient to show by the correspondence between the poet Burns and George Thomson, that the air was known as 'Robin Adair' before Braham reintroduced it here. In the published correspondence between Thomson the music publisher, for whom Haydn and Beethoven both harmonized Scotch airs, and Burns, Thomson, writing in August, 1793, says, 'I shall be glad to see you give Robin Adair a Scottish dress. Peter [Pindar] is furnishing him with an English suit for a change, and you are well matched together. Robin's air is excellent, though he certainly has an out-of-the-way measure as ever poor Parnassian wight was plagued with.' To this Burns answered in the same month: 'I have tried my hand on "Robin Adair," and, you will probably think with little success; but it is such a cursed, cramp, out-of-the-way measure, that I despair of doing anything better to it.' He then sends 'Phillis the fair,' and, a few days later, writes again, 'That crinkum-crankum tune, "Robin Adair," has been running in my head, and I succeeded so ill on my last attempt, that I have ventured, in this morning's walk, one essay more.' He then encloses 'Had I a cave.'

It is difficult to tell who wrote the words of the present song of Robin Adair. The name of the author is not upon the original title-page. Peter Pindar's songs (Dr. John Wolcott's) are not included in his collected works, being then the copyright of Messrs Goulding & D'Almaine, who bought all for an annuity of £250, and, as Peter was christened in 1738 and died in 1819, it was a dear bargain. The popularity of Robin Adair dates from Braham's benefit at the Lyceum Theatre on December 17, 1811. He then sang the air with great applause, but as the vowels are long in 'Eileen,' and short in 'Robin,' he introduced the acciaccatura, which Dr. Burney calls the 'Scotch snap.' The change will be more intelligible in notes than in description. Thus :—



We give the line in its accurate transliteration, as kindly supplied by Dr. P. W. Joyce, the eminent Irish collector :—

Tioch-faidh nó'n bhfan faidh tu, Eibhlín a rúin?

[W.C.]

ROBIN DES BOIS. The title of the French version of 'Der Freischütz' at its first appearance in Paris (Odéon, Dec. 7, 1824; Opéra Comique, Jan. 15, 1835; Lyrique, Jan. 24, 1855). The libretto was made by Sauvage; the names of the characters were changed, the action and the story were altered, portions of 'Preciosa' and 'Oberon' were introduced, and the piece was made to end happily. The alterations were due to Castil Blaze, who to save expense scored the music himself from a PF. copy. Nevertheless, with all these drawbacks, so great was the popularity of the music that Castil Blaze made a large sum of money by it. For the translation by Pacini and Berlioz see FREISCHÜTZ, vol. i. p. 562. [G.]

ROBIN HOOD. An opera in 3 acts; words by John Oxenford, music by G. A. Macfarren. Produced at Her Majesty's Theatre, London, Oct. 11, 1860, and had a very great run. [G.]

ROBINSON, ANASTASIA, was daughter of a portrait painter, who, becoming blind, was compelled to qualify his children to gain their own livelihood. Anastasia received instruction from Dr. Croft, Pier Giuseppe Sandoni, and the singer called The Baroness, successively. She appeared as Ariana in Handel's 'Amadigi,' May 25, 1715; and in 1720 at the King's Theatre as Echo in Domenico Scarlatti's opera, 'Narcisso.' She afterwards sang in the pasticcio of 'Muzio Scævola,' in Handel's 'Ottone,' 'Floridante,' 'Flavio,' and 'Giulio Cesare'; in Buononcini's 'Crispo' and 'Griselda,' and other operas. Her salary was £1000 for the season, besides a benefit-night. She possessed a fine voice of extensive compass, but her intonation was uncertain. She quitted the stage in 1723, on being privately married to the Earl of Peterborough, who did not avow the marriage until shortly before his death in 1735, although, according to one account, she resided with him as mistress of the house, and was received as such by the Earl's friends. According to another account, she resided with her mother in a house near Fulham, which the Earl took for them, and never lived under the same roof with him, until she attended him in a journey in search of health, a short time before his death. The Countess survived until 1750. There is a fine portrait of her by Faber after Vanderbank, 1727.

Her younger sister, MARGARET, intended for a miniature painter, preferred being a singer. She studied under Buononcini, and afterwards at Paris under Rameau; but though an excellent singer, was said to have been prevented by timidity from ever appearing in public.[1] A fortunate marriage, however, relieved her from the necessity of obtaining her own subsistence. [W. H. H.]

ROBINSON, JOHN, born 1682, was a chorister of the Chapel Royal under Dr. Blow. He subsequently became organist of St. Lawrence, Jewry, and St. Magnus, London Bridge. Hawkins, in his History, describes him as 'a very florid and elegant performer on the organ, inasmuch that crowds resorted to hear him'; and elsewhere says: 'In parish churches the voluntary between the Psalms and the First Lesson was anciently a slow, solemn movement, tending to compose the minds and excite sentiments of piety and devotion. Mr. Robinson introduced a different practice, calculated to display the agility of his fingers in *allegro* movements on the cornet, trumpet,

[1] A 'Miss Robinson, jun.,' appeared at Drury Lane, Jan. 2, 1729, as Ariel in 'The Tempest.' It is possible that this was Margaret Robinson.

sesquialtera, and other noisy stops, degrading the instrument, and instead of the full and noble harmony with which it was designed to gratify the ear, tickling it with mere airs in two parts, in fact solos for a flute and a bass.' On Sept. 30, 1727, Robinson was appointed to succeed Dr. Croft as organist of Westminster Abbey. He had an extensive practice as a teacher of the harpsichord, and will be long remembered in the English Church by his double chant in Eb. He died April 30, 1762, and was buried, May 13, in the north aisle of Westminster Abbey. He married, Sept. 6, 1716, Ann, youngest daughter of William Turner, Mus. Doc. She was a singer, and appeared at the King's Theatre in 1720 in Domenico Scarlatti's opera 'Narcissus,' being described as 'Mrs. Turner-Robinson' to distinguish her from Anastasia Robinson, who sang in the same opera. She died Jan. 5, and was buried Jan. 8, 1741, in the west cloister of Westminster Abbey. Robinson had a daughter, who was a contralto singer and the original representative of Daniel in Handel's oratorio 'Belshazzar,' 1745, and also sang in others of his oratorios. [W.H.H.]

ROBINSON, Joseph, was the youngest of four brothers, born and resident in Dublin. Their father Francis was an eminent professor of music, and in 1810 was mainly instrumental in founding 'the Sons of Handel,' probably the earliest society established there for the execution of large works. His son Francis, Mus. Doc., had a tenor voice of great beauty and sympathetic quality; was a vicar-choral of the two Dublin Cathedrals; and, at the Musical Festival in Westminster Abbey, in June 1834, sang a principal part. Another son, William, had a deep bass of exceptional volume; while John, the organist of both Cathedrals and of Trinity College, had a tenor ranging to the high D. The four brothers formed an admirable vocal quartet, and were the first to make known the German Part-songs then rarely heard either in England or Ireland.

Joseph Robinson—born in Aug. 1816—was a chorister of St. Patrick's at the early age of eight, and afterwards a member of all the choirs, where his fine delivery of recitative was always a striking feature. He also played in the orchestra of the Dublin Philharmonic. But it is as a conductor that his reputation is best established. In 1834 he founded the 'Antient Society,' of which he was conductor for 29 years, and which ceased to exist soon after his resignation. It commenced its meetings in a private house, then took a large room, now the Royal Irish Academy of Antiquities, and in 1843 had made such progress that it purchased and remodelled the building since known as the 'Antient Concert Rooms.' Many of the standard works of the old masters were produced, but those of modern genius were not excluded. Thus Mendelssohn's 'Elijah' was performed in 1847, the year after its first production at Birmingham. The 'Hymn of Praise,' 'The Sons of Art,' and 'St. Paul' were all given at early dates. The society was not large; rather a choir than a chorus; but it was the first to teach the Dublin public what beauty could be developed in the execution of a work, by attention to the conductor's bâton, with every gradation of effect. Amongst the last things written by Mendelssohn was the instrumentation of his 'Hear my Prayer' (originally composed for voices and organ only), expressly for Mr. Robinson to produce at the 'Antients.' It did not reach him till after the composer's death. [See Mendelssohn, vol. ii. 283b.] In 1837 he became conductor of the 'University Choral Society,' founded by the students. At one of its concerts the music of 'Antigone' was given for the first time out of Germany. He continued to conduct the Society for 10 years, and it still flourishes under Sir Robert Stewart.

In 1849 a young pianiste, Miss Fanny Arthur (born Sept. 1831), arrived in Dublin from Southampton, and made her first successful appearance there—Feb. 19, 1849. Mr. Robinson and she were married July 17 following, and she continued for 30 years to be an extraordinary favourite. Her first appearance in London was at the Musical Union, June 26, 1855, when she played Beethoven's Sonata in F (op. 24), with Ernst, and received the praises of Meyerbeer; also at the New Philharmonic, where she played Mendelssohn's Concerto in D. In 1852, at the opening of the Cork Exhibition, Mr. Robinson conducted the music, which was on a large scale, and included a new cantata by Sir Robert Stewart. In 1853, an International Exhibition was opened in Dublin; there he assembled 1000 performers, the largest band and chorus yet brought together in Ireland, and produced a fine effect.

In 1856 efforts were made to revive the 'Irish Academy of Music,' founded in 1848, but languishing for want of funds and pupils. Mr. and Mrs. Robinson joined as Professors, and created Vocal and Pianoforte Schools of great excellence. Nearly all the Irish artists, in both lines, who appeared during their time, owed both training and success to their teaching; and when, after 20 years, Mr. Robinson resigned, the Institution was one of importance and stability.

In 1859, for the Handel Centenary, he gave the 'Messiah,' with Jenny Lind and Belletti among the principals. The net receipts amounted to £900, an unprecedented sum in Dublin. In 1865 the large Exhibition Palace was opened by the Prince of Wales, and Mr. Robinson conducted the performance with a band and chorus of 700.

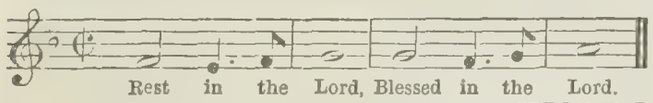
After the cessation of the 'Antients,' there was no society to attempt systematically the worthy production of great works. To remedy this a chorus was trained by Mr. Robinson, and established in 1876 as the 'Dublin Musical Society.' It gives three concerts each year, with 300 performers. It produces great choral works, new and old, is attracting a regular audience, and is steadily educating the public to a higher tone. Some time since, the members presented Mr. Robinson with an address and a purse of 100 sovereigns. The purse was returned by him with

warm expressions of gratitude, but with the characteristic words 'While I think a professional man should expect his fair remuneration, yet his chief object may be something higher and nobler —the advancement of art in his native city.'

He has written a variety of songs, concerted pieces and anthems, beside arranging a number of standard songs and Irish melodies.

Mrs. Robinson also passed a very active musical life, though often interrupted by nervous illness. In teaching she had a peculiar power of infusing her own ideas into others. She played from time to time at concerts of a high class, and herself gave a very successful concert in Paris, at the Salle Erard (Feb. 4, 1864). Her pianoforte compositions are numerous and graceful. Her sacred cantata, 'God is Love,' has been repeatedly performed throughout the kingdom, and has realised for charities about £1000.

On Oct. 31, 1879, she met a sudden and tragic end, which caused profound regret. On her tomb is inscribed the *motivo* of the Chorus of Angels from her own Cantata :—



[H.M.D.]

ROBINSON, Thomas, was author of a curious work published at London in folio in 1603, bearing the following title—'The Schoole of Musicke: wherein is taught the perfect method of the true fingering of the Lute, Pandora, Orpharion, and Viol de Gamba; with most infallible general rules both easie and delightfull. Also, a method, how you may be your own instructer for Pricksong by the help of your Lute without any other teacher; with lessons of all sorts for your further and better instruction.' Nothing is known of his biography. [W.H.H.]

ROCHE, Edward, born at Calais Feb. 20, 1828, died at Paris Dec. 16, 1861, began life as a violin player, first as Habeneck's pupil at the Conservatoire, but quickly relinquished music for literature. Roche translated the libretto of Tannhäuser under the eyes of Wagner himself, for its representation at the Opéra, March 13, 1861, and in a preface to his 'Poésies posthumes' (Paris, Lévy, 1863) M. Sardou has described the terrible persistence with which Wagner kept his translator to his task. (See the article in Pougin's supplement to Fétis.) The opera failed, and Roche's labour was in vain; he had not even the satisfaction of seeing his name in print, in connexion with the work, for even Lajarte (Bibl. Mus. de l'Opera, ii. 230) gives Nuitter as the author of the French words. Besides the poems contained in the volume cited, Roche contributed critical articles to several small periodicals. [G.]

ROCHLITZ, Friedrich Johann, critic, and founder of the 'Allgemeine musikalische Zeitung,' born of poor parents at Leipzig, Feb. 12, 1769. His fine voice procured his admission at 13 to the St. Thomas-school, under the Cantorship of Doles, where he spent six years and a half. He began to study theology in the University, but want of means compelled him to leave and take a tutorship, which he supplemented by writing. He also attempted composition, and produced a mass, a Te Deum, and a cantata, 'Die Vollendung des Erlösers.' In 1798 he founded the 'Allgemeine musikalische Zeitung' (Breitkopf & Härtel), and edited it till 1818, during which period his articles largely contributed to the improved general appreciation of the works of the three great Austrian composers, Haydn, Mozart, and Beethoven, in North Germany. The best of these were afterwards re-published by himself under the title of 'Für Freunde der Tonkunst'—for friends of music—in 4 vols. (1824 to 1832, reprinted later by Dörffel). It contains, amongst other matter, an interesting account of a visit to Beethoven at Vienna in 1822. Another important work was a collection in 3 vols. (Schott, 1838 to 1840) of vocal music, from Dufay to Haydn, in chronological order, of which the contents are given below. The first two volumes of the A. M. Z. contain a series of anecdotes on Mozart, whose acquaintance he made during Mozart's visit to Leipzig; but Jahn, in the preface to his 'Mozart,' has completely destroyed the value of these as truthful records.—Rochlitz was a good connoisseur of paintings and engravings. In 1830 he was one of the committee appointed by the Council of Leipzig to draw up a new hymn-book, and some of the hymns are from his own pen. He also wrote the librettos for Schicht's 'Ende des Gerechten,' Spohr's 'Last Judgment' and 'Calvary,' and for Bierey's opera 'Das Blumenmädchen.' He was a Hofrath of Saxony, and died Dec. 16, 1842. [F. G.]

The following are the contents of the collection mentioned above—'Sammlung vorzüglicher Gesangstücke vom Ursprung gesetzmässiger Harmonie bis auf die neue Zeit' (Important Pieces from the origin of regular Harmony to modern times).

FIRST PERIOD (1380-1550).

1. Dufay. Kyrie, à 4. Se la face ay pale.
2. Do. Kyrie, à 4. 'L'omme armé.'
3. Ockeghem. Kyrie and Christe, à 4.
4. Josquin de Près. Hymnus, à 4. Tu pauperum refugium.
5. Do. Zwischengesang einer der grössten Messen des Meisters, et Incarnatus, à 4.
6. Do. Motet. Misericordias Domini, à 4.
7. O. Lasso. Regina Cœli, à 4.
8. Do. Salve Regina, à 4.
9. O. Lasso. Angelus pastores, à 5.
10. Do. Miserere, Amplius, Cor mundum, Ne proficeas, Redde mihi, etc., à 5.
11. C. Goudimel. Domine quid multiplicati, à 4.
12. Ch. de Morales. Kyrie et Christe, à 4.
13. Do. Gloria.
14. T. Tallis. Verba mea, à 4.
15. L. Senfl. Motet on a Choral, 'Mag ich unglück,' à 4.
16. Do. Deus propitius esto, à 5.
17. Do. Nunc dimittis, à 4.

SECOND PERIOD (1550-1630).

1. Palestrina. Adoramus, à 4.
2. Do. Gloria, 2 choirs, à 4.
3. Do. Pleni sunt, à 3.
4. Do. O bone Jesu, à 4.
5. Do. Populo meus, 2 choirs, à 4.
6. Do. Madrigal, 'Cedro gentil,' à 5.
7. Do. Lauda anima mea, à 4.
8. G. M. Nanini. Stabat mater, à 4.
9. Do. Exaudi nos, à 4.
10. Do. Hæc dies, à 5.
11. Vittoria. Jesu dulcis, à 4.
12. Do. O quam gloriosum, à 4.
13. F. Anerio. Adoramus, à 4.
14. Do. Christus factus est, à 4.
15. Allegri. Miserere, 2 choirs, à 5.
16. Gabrieli. In excelsis. Soprano solo. Tenor solo and chorus, à 4, with 3 horns, 2 trombones and violins.
17. Do. Benedictus, 3 choirs, à 4.
18. Böhm. Brüder. 2 Lieder, à 4: Der Tag vertreibt; Die Nacht ist kommen.
19. Do. 2 Lieder, à 4: Verleih' uns Frieden; Nimm' von uns.
20. Walther. Æterno gratias, à 4.
21. Gesänge Martin Luthers, à 4: Mit Fried und Freud; Es woll' uns Gott; Nun komm der Heiden Heiland; Christ lag; Jesus Christus.

22. Gallus. Ecce quomodo moritur justus, à 4.
23. Do. Adoramus, à 6.
24. Do. Media vitæ, 2 choirs, à 4.
25. Vulpius. Exultate justi, à 4.
26. Do. Surrexit Christus, 2 choirs, à 4.
27. Walliser. Gaudent in cœlis, 2 choirs, à 4.
28. Prætorius. Ecce Dominus, à 8.

Appendix.

Palestrina. Et incarnatus, etc. (from mass 'Assumpta est'), à 6.
Prætorius. O vos omnes.

THIRD PERIOD (1600-1700).

1. Caccini. Solo and chorus, Funeste piaggie.
2. Do. Chorus, Biondo arcier.
3. Carissimi. Recitative and chorus, Turbabuntur (from Cantata 'Plaintes des reprouvés').
4. Do. Ardens est cor, 4 solos and chorus.
5. Do. O sacrum convivium, 3 solo voices.
6. Do. Cantemus omnes, chorus and scena (Jefta). Plorate, à 6.
7. Benevoli. Sanctus, 4 choirs, à 4.
8. Do. Christe, à 4.
9. Bernabei. Alleluja, à 4.
10. Do. Salve regina, à 4.
11. A. Scarlatti. Kyrie. à 4.
12. Do. Gloria, a 5.
13. Do. Vacuum est, Canto solo and chorus, with violins.
14. Do. Sanctus, à 4, and Agnus, à 7.
15. Caldara. Salve regina, à 3.
16. Do. Agnus, alto and tenor.
17. Do. Qui tollis, à 4.
18. Astorga. Stabat.
19. Do. Fac me.
20. Do. O quam.
21. Durante. Kyrie.
22. Do. Regina angelorum.
23. Do. Requiem æternam.
24. Do. Domine Jesu.
25. Lotti. Crucifixus, à 6.
26. Do. Qui tollis, à 4.
27. Do. Crucifixus, à 8.
28. Marcello. Udir' le orecchie, Ps. xliv, à 4.
29. Do. Et incarnatus, à 4.
30. Hasler. Pater noster, à 7.
31. H. Schütz. Selig sind die Todten, à 4.
32. Do. Chorus, Christus ist hier, à 4.
33. Do. Psalm, Was betrübst du?
34. Do. Vater unser.
35. V. Leisring. Trotz sey dem Teufel, 2 choirs, à 4.
36. Grimm. Gloria, à 5.
37. J. J. Fux. Domine Jesu, à 4.
38. Do. Tremò la terra, Coro from oratorio 'La Deposizione.'

FOURTH PERIOD (1700-1760).

1. Handel. Te Deum, in D, Gloriæ tuæ.
2. Do. He sent a thick darkness.
3. Do. He rebuked the Red Sea.
4. Do. And Israel saw.
5. Do. Behold the Lamb of God.
6. Do. He was despised.
7. Do. Thy rebuke.
8. Do. Lift up your heads.
9. Do. Hear Jacob's God.
10. Do. Zadok the Priest.
11. Christoph Bach. Ich lasse dich nicht.
12. J. S. Bach. Nimm' von uns Herr.
13. Do. Mache dich mein Geist.
14. Do. Wir setzen uns Thränen nieder.
15. Do. Wie sich ein Vater. Lobet den Herrn.
16. Zelenka. Credo.
17. Telemann. Amen. Lob und Ehre, à 8.
18. Stölzel. Gloria.
19. Homilius. Vater unser, à 4.
20. Pasterwitz. Requiem.
21. Hasse. Duet and Chorus, Le portea noi.
22. Do. Alto solo, Ad te clamamus.
23. Hasse. Miserere, and Benigni.
24. Do. Te Deum, à 4.
25. Graun. Machet die Thüre weit.
26. Do. Tu rex gloriæ, à 4.
27. Do. Freuet euch (Tod Jesu).
28. Do. Wir hier liegen. Do.
29. Rolle. Der Herr ist König.
30. Do. Welt-Richter (Tod Abel).
31. Wolf. Laus et perennis gloria, à 4.
32. Do. Des Lebens Fürsten.
33. C. P. E. Bach. Et misericordia, à 6, from Magnificat.
34. Do. Heilig, 2 choirs, à 4.
35. M. Haydn. Salvos fac nos.
36. Do. Tenebræ factæ.
37. Do. Miserere.
38. Leo. Coro, Di quanta pena. (S. Elena).
39. Do. Et incarnatus.
40. Do. Miserere; Ecce enim, à 8.
41. Jomelli. Confirma hoc Deus, 5 solos and chorus.
42. Do. Miserere.
43. Pergolesi. Eja ergo (Salve Regina).
44. Do. Qui tollis, à 6.
45. Do. Stabat Mater.

[G.]

ROCK, Michael, was appointed organist of St. Margaret's, Westminster, June 4, 1802, in succession to William Rock, junr., who had filled the office from May 24, 1774. He composed some popular glees—'Let the sparkling wine go round' (which gained a prize at the Catch Club in 1794), 'Beneath a churchyard yew,' etc. He died in March, 1809. [W.H.H.]

RODE, Pierre, a great violinist, was born at Bourdeaux, Feb. 26, 1774. When 8 years of age he came under the tuition of Fauvel aîné, a well-known violinist of his native town, and studied under him for six years. In 1788 he was sent to Paris. Here Punto (or Stich), the famous horn-player, heard him, and being struck with the boy's exceptional talent, gave him an introduction to Viotti, who at once accepted him as his pupil. With this great master he studied for two years, and in 1790 made his first public appearance, when he played Viotti's 13th Concerto at the Théâtre de Monsieur with complete success. Although then but 16 years of age, he was appointed leader of the second violins in the excellent band of the Théâtre Feydeau. In this position, appearing at the same time frequently as soloist, he remained till 1794, and then started for his first tour to Holland and the north of Germany. His success, especially at Berlin and Hamburg, was great. From the latter place he took passage to his native town. But the vessel was compelled by adverse winds to make for the English coast. So Rode came to London; but he only once appeared in public, at a concert for a charitable purpose, and left England again for Holland and Germany. Finally he returned to France and obtained a professorship of the violin at the newly established Conservatoire at Paris. In 1799 he went to Spain, and at Madrid met Boccherini, who is said to have written the orchestration for Rode's earlier concertos, especially for that in B minor. On his return to Paris in 1800 he was appointed solo-violinist to the First Consul, and it was at that period that he achieved his greatest success in the French capital. A special sensation was created by his joint performance with Kreutzer of a Duo concertante of the latter's composition. In 1803 he went with Boieldieu to Petersburg. Spohr heard him on his passage through Brunswick, and was so impressed that for a considerable time he made it his one aim to imitate his style and manner as closely as possible. Arrived at the Russian capital Rode met with a most enthusiastic reception, and was at once attached to the private music of the Emperor with a salary of 5000 roubles (about 750*l.*). But the fatigues of life in Russia were so excessive that from this period a decline of his powers appears to have set in. On his return to Paris in 1808 his reception was less enthusiastic than in former times, and even his warmest friends and admirers could not but feel that he had lost considerably in certainty of execution and vigour of style. From 1811 we find him again travelling in Germany. Spohr, who heard him in 1813 at Vienna, says in his autobiography (i. 178): 'I awaited with feverish excitement the performance of Rode, to whom ten years before I had looked up to as my highest ideal. But he had hardly finished his first solo before I thought that he had much fallen off. His playing appeared to me cold and manneristic. I missed his former boldness in the execution of technical difficulties, nor could I feel satisfied with his cantilène. The concerto also which he played appeared to me in no way equal to his 7th in A minor, and when he played his variations in E major—the same I had heard him play ten years ago—I felt sure that he had lost much of his execution; for he not only had simplified many of the difficult passages, but even in this modified form played them in a timid and uncertain manner. The audience also seemed hardly satisfied. By the incessant repetition of the same few pieces his

style had become to such a degree manneristic, as to present almost a caricature of what it used to be.'

In Vienna Rode came into contact with Beethoven, who finished the great Sonata in G, op. 96, expressly for him. It was played by Rode and the Archduke Rudolph, Beethoven's pupil, at a private concert, but as far as the violin part was concerned, not much to the composer's satisfaction. Soon afterwards, at any rate, Beethoven requested the Archduke to send the violin part to Rode that he might play it over before a second performance, and he adds: 'he will not take it amiss; certainly not! would to God there were reason to beg his pardon for doing so.'[1] Fétis's statement that Beethoven wrote a Romance for Rode, probably rests on a confusion of the G major Sonata with the Romanza in the same key.

In 1814 Rode went to Berlin, married, and remained for some time. He then retired to his native place. At a later date he made an ill-advised attempt to resume a public career. But his appearance at Paris proved a complete failure, and Mendelssohn, writing from thence in April 1825, says that he was fixed in his resolution never again to take a fiddle in hand.[2] This failure he took so much to heart, that his health began to give way, and he died at Bourdeaux, Nov. 25, 1830.

Rode was one of the greatest of all violinists. During the earlier part of his career, he displayed all the best qualities of a grand, noble, pure, and thoroughly musical style. His intonation was perfect; his tone large and pure; boldness and vigour, deep and tender feeling, characterised his performances. In fact he was no mere virtuoso, but a true artist. His truly musical nature shows itself equally in his compositions. Although his general musical education appears to have been, like that of most French violinists, deficient (we have already mentioned that Boccherini added the simple orchestration to his earlier concertos), yet his works, especially his concertos, have a noble dignified character and considerable charm of melody, while it need hardly be added, they are thoroughly suited to the nature of the violin. On the other hand, they hardly show high creative power; of thematic treatment there is very little, the form, though not unsymmetrical, is somewhat loose, and the instrumentation poor.

He published 10 concertos; 5 sets of quartets; 7 sets of variations; 3 books of duos for 2 violins, and the well-known 24 caprices.

Of his concertos, the 7th, in A minor, is still in the repertoire of some eminent violinists. The variations in G major—the same which the famous singer Catalani and other celebrated vocalists after her have made their *cheval de bataille*—still enjoy popularity. But above all, his '24 caprices or études' will always, along with Kreutzer's famous 40 caprices, hold their place as indispensable for a sound study of the violin.

[1] Thayer, Life of Beethoven, iii. p. 223.
[2] 'Die Familie Mendelssohn,' i. p. 149,

Although, owing to his life of travel, he had but few direct pupils, his influence through his example and compositions on the violinists of France, and more especially of Germany, was very great indeed. Böhm, the master of Joachim, and Eduard Rietz, the friend of Mendelssohn, both studied under him for some time. [P.D.]

RODWELL, George Herbert Bonaparte, born Nov. 15, 1800, son of Thos. Rodwell, part proprietor and manager of the Adelphi Theatre, London, and author of several dramatic pieces, was for many years music director of the Adelphi. On the death of his father, in March 1825, he succeeded to his share in the theatre. He was the composer of very many operettas and other dramatic pieces, of which the following are the principal; viz. 'The Bottle Imp' and 'The Mason of Buda' (partly adapted from Auber's 'Le Maçon'), 1828; 'The Spring Lock,' 'The Earthquake,' and 'The Devil's Elixir,' 1829; 'The Black Vulture,' 1830; 'My Own Lover,' and 'The Evil Eye,' 1832; 'The Lord of the Isles,' 1834; 'Paul Clifford' (with Blewitt), 1835; 'The Sexton of Cologne,' 1836; 'Jack Sheppard,' 1839; and 'The Seven Sisters of Munich,' 1847. In 1836 he was director of the music at Covent Garden. He was author of several farces and other dramatic pieces, amongst which were 'Teddy the Tiler' (written for Tyrone Power, and eminently successful), 'The Chimney-piece,' 'My Own Lover,' 'The Pride of Birth,' 'The Student of Lyons,' 'My Wife's out,' and 'The Seven Maids of Munich'; of three novels, 'Old London Bridge,' 'Memoirs of an Umbrella,' and 'Woman's Love'; and of 'The First Rudiments of Harmony,' 1830. He composed also two collections of songs: 'Songs of the Sabbath Eve,' and 'Songs of the Birds.' His compositions abound in pleasing melodies. He for many years persistently advocated the establishment of a National Opera. He married the daughter of Liston, the comedian; died in Upper Ebury Street, Pimlico, Jan. 22, 1852, and was buried at Brompton Cemetery. [W.H.H.]

ROECKEL, Professor Joseph Augustus, was born Aug. 28, 1783, at Neumburg vorm Wald, in the Upper Palatinate. He was originally intended for the church, but in 1803 entered the diplomatic service of the Elector of Bavaria as Private Secretary to the Bavarian Chargé d'Affaires at Salzburg. On the recall of the Salzburg Legation in 1804, he accepted an engagement to sing at the An-der-Wien Theatre at Vienna, where, March 29, 1806, he appeared as Florestan in the revival of Beethoven's 'Fidelio.'[3] In 1823 Roeckel was appointed Professor of Singing at the Imperial Opera; in 1828 he undertook the direction of the opera at Aix-la-Chapelle, and in the following year made the bold experiment of producing German operas in Paris with a complete German company. Encouraged by the success of this venture, Professor Roeckel remained in Paris until 1832, when he brought his company to

[3] For Roeckel's own account of his intercourse with Beethoven, see Thayer, vol. ii. p. 294, and vol. iii. 269.

London, and produced 'Fidelio,' 'Der Freischütz,' and other masterpieces of the German school, at the King's Theatre; the principal artists being Schröder-Devrient and Haitzinger, with Hummel (Roeckel's brother-in-law) as conductor. In 1835 he retired from operatic life, and in 1853 finally returned to Germany, where he died, at Anhalt-Cöthen, in September, 1870.

Augustus, the eldest son of the above, was born Dec. 1, 1814, at Gratz. He was joint Kapellmeister at the Dresden Opera with Richard Wagner, but being, like the latter, involved in the Revolution of 1848, he abandoned music and devoted himself entirely to politics. He died at Buda Pesth on June 18, 1876.

Edward, the second son of Professor Roeckel, was born at Trèves on Nov. 20, 1816, and received his musical education from his uncle J. N. Hummel. He came to London in 1835, and gave his first concert in 1836 at the King's Theatre. He subsequently went on a concert-tour in Germany, and performed with great success at the courts of Prussia, Saxony, Saxe-Weimar, Anhalt-Dessau, etc. In 1848 Mr. Roeckel settled in England, and resides at Bath, where he succeeded the late Henry Field. He is known as the composer of a considerable quantity of pianoforte music, and is otherwise much esteemed.

Joseph Leopold, the youngest son of Professor Roeckel, was born in London in the year 1838. He studied composition at Würzburg under Eisenhofer, and orchestration under Götze, at Weimar. Like his brother, Mr. J. L. Roeckel has settled in England, and lives at Clifton; he is well known as a teacher, and a voluminous composer of songs. His orchestral and instrumental compositions are less well known, but his cantatas 'Fair Rosamond,' 'Ruth,' 'The Sea Maidens,' 'Westward Ho,' and 'Mary Stuart,' have been received with much favour. The first of these was performed at the Crystal Palace in 1871. [W.B.S.]

RÖNTGEN, Engelbert, born Sept. 30, 1829, at Deventer in Holland, entered the Conservatorium at Leipzig in 1848; as a pupil of David's became a first-rate violinist, and in 1869 took David's place as Concertmeister in the Gewandhaus orchestra. He is now a teacher in the Conservatorium. He married a daughter of Moritz Klengel, himself Concertmeister at the Gewandhaus for many years. Their son,

Julius, was born at Leipzig May 9, 1855, and soon displayed a great gift for music. His parents were his first teachers, and he afterwards learned from Hauptmann, Richter, Plaidy and Reinecke. In 1872 he went to Munich, and remained there for some time studying counterpoint and composition under Franz Lachner. A tour with Stockhausen in 1873-4, during which he played chiefly his own compositions, launched him favourably before the world. He now lives in Amsterdam. His published works amount to 18, almost all of a serious character. They are, for the PF.—a duet for 4 hands, in 4 movements, (op. 16); two sonatas (op. 2, 10), a phantasie (op. 8); a suite (op. 7); a ballade (op. 5), a cyclus of pieces (op. 6), and a theme with variations (op. 17), etc. etc.; a sonata for PF. and violin (op. 1) and for PF. and cello (op. 3); a concerto for PF. and orchestra (op. 18); a serenade for 7 wind instruments (op. 14); 'Toskanische Rispetti,' a Liederspiel (op. 9); 9 songs (op. 15) etc. etc. The cello sonata was played at the Monday Popular Concert of Feb. 14, 1881, and was well received. [G.]

ROGEL, Jose, Spanish conductor and composer, born at Orihuela, Alicante, Dec. 24, 1829; began music under Cascales and Gil, organist and conductor of the cathedral, and made great progress, till sent to Valencia by his father to study law. The six years which he spent there were however devoted much more to music than to law, under the guidance of Pascual Perez, a musician of ability, from whom he learned composition and other branches of practical music. After completing his legal course and taking his degree at Madrid, Rogel was able to indulge his taste, plunged into music without restraint and became, or at any rate acted as, conductor and composer to several theatres. The notice of him in M. Pougin's supplement to Fétis, from which this notice is taken, enumerates no less than 61 *zarzuelas* or dramatic pieces of his composition, 14 of them in three acts, 8 in two acts, and the remainder in one act, besides a dozen not yet brought out. The titles of the pieces are of all characters, ranging from 'Revista de un muerto' and 'Un Viage de mil demonios' to 'El General Bumbum.' No criticism is given on the merits of the music, but it must at least be popular. [G.]

ROGER, Gustave Hippolite, eminent French singer, born Dec. 17, 1815, at La Chapelle-Saint-Denis, Paris. He was brought up by an uncle, and educated at the Lycée Charlemagne for the legal profession, but his studies were so neglected for an amateur theatre of which he was the leading tenor and self-constituted manager, that he was at length allowed to follow his real vocation. He entered the Conservatoire in 1836, and after studying for a year under Martin carried off the first prizes both for singing and opéra-comique. He obtained an immediate engagement, and made his début at the Opéra Comique, Feb. 16, 1838, as Georges in 'L'Eclair.' To a charming voice and distinguished appearance he added great intelligence and stage tact, qualities which soon made him the favourite tenor of the Parisian world, and one of the best comedians of the day. Ambroise Thomas composed for him 'Le Perruquier de la Régence' and 'Mina,' Halévy gave him capital parts in 'Les Mousquetaires de la Reine' and 'Le Guitarrero,' and Auber, always partial to gentlemanlike actors, secured him for 'Le Domino Noir,' 'La Part du Diable,' 'La Sirène,' and 'Haydée.' Clapisson too owed to him the success of his 'Gibby la cornemuse.' In 'Haydée' the tenor of the Théâtre Favart so distinguished himself as Lorédan that Meyerbeer declared him to be the only French artist capable of creating the part of John of Leyden. In consequence, after ten years of uninterrupted

success, Roger left the Opéra Comique for the Académie, where on April 16, 1849, he created an immense sensation with Mme. Viardot, in 'Le Prophète.' His acting was quite as good in tragedy as it had been in comedy, but his voice could not stand the wear and tear of the fatiguing *répertoire* he had now to undertake. During the next ten years however he was invaluable at the Opéra, creating new parts in the 'Enfant prodigue,' the 'Juif errant,' and many more. His best creation after John of Leyden, and his last part at the Opéra, was Hélios in David's 'Herculanum' (March 4, 1859). In the following autumn he lost his right arm while shooting, by the bursting of a gun; he reappeared with a false one, but with all his skill and bravery he could not conceal his misfortune, and found himself compelled to bid farewell to the Académie and to Paris.

He went once more to Germany, which he had been in the habit of visiting since 1850, and where he was invariably successful, partly owing to his unusual command of the language. After this he sang in the principal provincial theatres of France, and in 1861 reappeared at the Opéra Comique in his best parts, especially that of Georges Brown in 'La Dame Blanche,' but it was evident that the time for his retirement had arrived. He then took pupils for singing, and in 1868 accepted a professorship at the Conservatoire, which he held till his death, Sept. 12, 1879.

Roger was of an amiable and benevolent disposition. He talked well, wrote with ease, and was the author of the French translation to Haydn's 'Seasons,' and of the words of several romances and German Lieder. His book, 'Le Carnet d'un ténor' (Paris, Ollendorff, 1880), is a portion of his autobiography. It contains an account of his visits to England in 1847 (June), and 1848 (June—Nov.), when he sang at the Royal Italian Opera, and made an artistic tour in the provinces with Mlle. Jenny Lind, and other artists. [G.C.]

ROGERS, Benjamin, Mus. Doc., son of Peter Rogers, lay-clerk of St. George's Chapel, Windsor, was born at Windsor in 1614. He was a chorister of St. George's under Dr. Giles, and afterwards a lay-clerk there. He next became organist of Christ Church, Dublin, where he continued until the rebellion in 1641, when he returned to Windsor and obtained a lay-clerk's place there; but on the breaking up of the choir in 1644 he taught music in Windsor and its neighbourhood, and obtained some compensation for the loss of his appointment. In 1653 he composed some airs in 4 parts for violins and organ, which were presented to the Archduke Leopold, afterwards Emperor of Germany, and favourably received by him. In 1658 he was admitted Mus. Bac. at Cambridge. In 1660 he composed a 'Hymnus Eucharisticus' in 4 parts, to words by Dr. Nathaniel Ingelo, which was performed at Guildhall when Charles II. dined there on July 5.[1] About the same time he became organist of Eton College. On Oct. 21, 1662, he was reappointed a lay-clerk at St. George's, Windsor, his stipend being augmented by half the customary amount; and he also received out of the organist's salary £1 per month as deputy organist. On July 22, 1664, he was appointed Informator Choristarum and organist of Magdalen College, Oxford. On July 8, 1669, he proceeded Mus. Doc. at Oxford. In Jan. 1685 he was removed from his place at Magdalen College on account of irregularities, the College however assuring to him an annuity of £30 for life. He survived until June, 1698, on the 21st of which month he was buried at St. Peter-le-Bailey. His widow, whom the College had pensioned with two-thirds of his annuity, survived him only seven months, and was laid by his side Jan. 5, 1699.—Rogers composed much church music; four services are printed in the collections of Boyce, Rimbault, and Sir F. Ouseley; another, an Evening Verse Service in G, appears to be at Ely in MS. Some anthems were printed in 'Cantica Sacra,' 1674, and by Boyce and Page; and many others are in MS. in the books of various cathedrals and college chapels. Four glees are contained in Playford's 'Musical Companion,' 1673, and many instrumental compositions in 'Courtly Masquing Ayres,' 1662. His 'Hymnus Eucharisticus' (the first stanza of which, commencing 'Te Deum Patrem colimus,' is daily sung in Magdalen College Hall by way of grace after dinner, and is printed in the Appendix to Hawkins's History) is sung annually on the top of Magdalen tower at five in the morning of May 1. His service in D and some of his anthems, which are pleasing and melodious in character, are still sung in cathedrals. [W.H.H.]

ROGERS, John, a famous lutenist, born in London, was attached to the household of Charles II. He resided near Aldersgate, and died there about 1663. [W.H.H.]

ROGERS, Sir John Leman, Bart., born April 18, 1780, succeeded his father in the baronetcy in 1797. He became a member of the Madrigal Society in 1819, and in 1820 was elected its permanent President (being the first so appointed), and held the office until 1841, when he resigned on account of ill health. He composed a cathedral service, chants, anthems, madrigals, glees, and other vocal music. [See Hullah's Part Music, Class A, and Vocal Scores.] He was an ardent admirer of the compositions of Tallis, and by his exertions an annual service was held for several years in Westminster Abbey, the music being wholly that of Tallis. He died Dec. 10, 1847. [W.H.H.]

ROI DES VIOLONS—'King of the violins'—a title of great interest as illustrating the struggle between Art and Authority. On Sept. 14, 1321, the *ménestriers* or fiddlers of France formed themselves into a regular corporation, with a code of laws in 11 sections, which was presented to the Prevôt of Paris, and by him registered at the Châtelet. The Confraternity, founded by 37 *jongleurs* and *jongleresses*, whose names have been

[1] This hymn was different from that, bearing the same title, which Rogers afterwards set for Magdalen College, Oxford.

preserved, prospered so far as in 1330 to purchase a site and erect on it a hospital for poor musicians. The building was begun in 1331, finished in 1335, and dedicated to St. Julien and St. Genest. The superior of this 'Confrérie of St. Julien des ménétriers' was styled 'king,' and the following were 'Rois des ménétriers' in the 14th century:—Robert Caveron, 1338; Copin du Brequin, 1349; Jean Caumez, 1387; and Jehan Portevin, 1392.

In 1407 the musicians, vocal and instrumental, separated themselves from the mountebanks and tumblers who had been associated with them by the statutes of 1321. The new constitution received the sanction of Charles VI., April 24, 1407, and it was enacted that no musician might teach, or exercise his profession, without having passed an examination, and been declared *suffisant* by the 'Roi des ménestrels' or his deputies. These statutes continued in force down to the middle of the 17th century. History however tells but little about the new corporation. The only 'rois' whose names have been preserved in the charters are—Jehan Boissard, called Verdelet, 1420; Jehan Facien, the elder, and Claude de Bouchardon, oboes in the band of Henri III, 1575; Claude Nyon, 1590; Claude Nyon, called Lafont, 1600; François Rishomme, 1615; and Louis Constantin, 'roi' from 1624 to 1655. Constantin, who died in Paris 1657, was a distinguished artist, violinist to Louis XIII., and composer of pieces for strings in 5 and 6 parts, several of which are preserved in the valuable collection already named under PHILIDOR.

In 1514 the title was changed to 'roi des ménestrels du royaume.' All provincial musicians were compelled to acknowledge the authority of the corporation in Paris, and in the 16th century branches were established in the principal towns of France under the title of 'Confrérie de St. Julien des ménétriers.' In Oct. 1658, Louis XIV. confirmed Constantin's successor, Guillaume Dumanoir I., in the post of 'Roi des violons, maîtres à danser, et joueurs d'instruments tant haut que bas,' ordaining at the same time that the 'Roi des violons' should have the sole privilege of conferring the mastership of the art throughout the kingdom; that no one should be admitted thereto without serving an apprenticeship of 4 years, and paying 60 livres to the 'roi,' and 10 livres to the masters of the Confrérie; the masters themselves paying an annual sum of 30 sous to the corporation, with a further commission to the 'roi' for each pupil. The masters alone were privileged to play in taverns and other public places, and in case this rule were infringed, the 'roi' could send the offender to prison and destroy his instruments. This formidable monopoly extended even to the King's band, the famous '24 violons,' who were admitted to office by the 'roi' alone on payment of his fee. [See VINGT QUATRE VIOLONS.]

So jealously did Guillaume Dumanoir I. guard his rights, that in 1662 he commenced an action against 13 dancing-masters, who, with the view of throwing off the yoke of the corporation, had obtained from Louis XIV. permission to found an 'Académie de danse.' The struggle gave rise to various pamphlets,[1] and Dumanoir was beaten at all points. He bequeathed a difficult task to his son Michel Guillaume Dumanoir II., who succeeded him as 'roi' in 1668, and endeavoured to enforce his supremacy on the instrumentalists of the Académie de Musique, but, as might have been expected, was overmatched by Lully. After his difficulties with the director of the Opéra, Dumanoir II., like his father, came into collision with the dancing-masters. In 1691 a royal proclamation was issued by which the elective committee was abolished, and its place filled by hereditary officials, aided by four others appointed by purchase. Against this decree the corporation and the 13 members of the Académie de danse protested, but the Treasury was in want of funds, and declined to refund the purchase money. Finding himself unequal to such assaults Dumanoir resigned in 1693, and died in Paris in 1697. He delegated his powers to the privileged committee of 1691, and thus threw on them the onus of supporting the claims of the Confrérie over the clavecinists and organists of the kingdom; a parliamentary decree of 1695, however, set free the composers and professors of music from all dependence on the corporation of the *ménétriers*. This struggle was several times renewed. When Pierre Guignon (born 1702, died 1775), a good violinist, and a member of the King's chamber-music, and of the Chapel Royal, attempted to reconstitute the Confrérie on a better footing, it became evident that the musicians as a body were determined to throw off the yoke of the association. Guignon was appointed 'Roi des violons' by letters patent, June 15, 1741, was installed in 1742, and in 1747 endeavoured to enforce certain new enactments, but a parliamentary decree of May 30, 1750, put an end to his pretended authority over clavecinists, organists, and other serious musicians. The corporation was maintained, but its head was obliged to be content with the title of 'Roi et maître des ménétriers, joueurs d'instruments tant haut que bas, et hautbois, et communauté des maîtres à danser.' Roi Guignon still preserved the right of conferring on provincial musicians the title of 'lieutenants généraux et particuliers' to the 'roi des violons,' but even this was abrogated by a decree of the Conseil d'Etat, Feb. 13, 1773. The last 'roi des violons' at once resigned, and in the following month his office was abolished by an edict of the King dated from Versailles.

This hasty sketch of a difficult subject may be supplemented by consulting the following works: 'Abrégé historique de la Ménestrandie' (Versailles, 1774, 12mo); 'Statuts et réglements des maîtres de danse et joueurs d'instruments . . . registrés au Parlement le 22 Août 1659' (Paris,

[1] Of these the principal are 'Etablissement de l'Académie royale de dance [*sic*] en la ville de Paris, avec un discours Académique pour prouver que la dance, dans sa plus noble partie, n'a pas besoin des instruments de musique, et qu'elle est en tout absolument indépendante du violon' (Paris, 1663, 4to), and 'Le mariage de la musique et de la dance, contenant la réponce [*sic*] au livre des treize prétendus academiciens touchants ces deux arts' (Paris, 1664, 12mo).

1753); 'Recueil d'édits, arrêts du Conseil du roi, lettres patentes, . . . en faveur des musiciens du Royaume' (Ballard, 1774, 8vo); and 'Les Instruments à archet' by A. Vidal (i. and ii. Paris, 1876, 77; 4to), which last contains nearly all the necessary information. [G. C.]

ROKITANSKY, Victor, Freiherr von, of Hungarian origin, the son of a celebrated physician at Vienna, where he was born, July 9, 1836. He studied singing chiefly at Bologna and Milan. He first appeared in England at concerts in 1856. In 62 he made his début at Prague in 'La Juive,' and fulfilled a very successful engagement there of two years. In 63 he made a few appearances at Vienna, and in 64 obtained an engagement there, and has been a member of the opera company ever since. His voice is a basso-profondo of great compass and volume, very equal in all its range; he has a commanding presence, and is an excellent actor. His operas include La Juive, Robert le Diable, Les Huguenots, Don Juan, Zauberflöte, Guillaume Tell, Le Prophète, Aïda, Faust, Medea, and Wagner's operas.

On June 17, 65, he reappeared in London at Her Majesty's as Marcel with very great success, and then sang there for four consecutive seasons, and was greatly esteemed. He played with success as Rocco, Sarastro, Leporello, Il Commendatore, Oroveso, Falstaff, Osmin (June 30, 66, on production in Italian of Mozart's 'Entführung'), and Padre Guardiano in 'La Forza del Destino.' He returned for the seasons of '76 and '77 in some of his old parts, and played for the first time the King in 'Lohengrin,' and Giorgio in 'I Puritani.'

From 1871 to 1880 he filled the post of Professor of Singing at the Conservatorium of Vienna, but has now relinquished that position for private tuition, where he employs the Italian method which has formed the basis of his own great success. [A.C.]

ROLLA, Alessandro, violinist and composer, born at Pavia, April 6, 1757. He first studied the pianoforte, but soon exchanged it for the violin, which he learned under Renzi and Conti. He had also a great predilection for the viola, and wrote and performed in public concertos for that instrument. For some years he was leader of the band at Parma, and it was there that Paganini was for some months his pupil. [See Paganini.] In 1802 he went to Milan as leader and conductor of the opera at La Scala, in which position he gained a great reputation. He was also for many years a professor at the Conservatorio of Milan, and died in that town, September 15, 1841, aged 84. His compositions, now entirely forgotten, had considerable success in their time; they consist of a large number of violin duets, some trios, quartets and quintets for stringed instruments, and concertos for the violin and for the viola. His son and pupil, Antonio, violinist, was born at Parma, April 18, 1798; from 1823 till 1835 was leader of the Italian Opera band at Dresden, and died there, May 19, 1837. He published concertos and other solo pieces for the violin. [P.D.]

ROLL-CALL. [See Signals.]

ROLLE. A German musical family. The father was town musician of Quedlinburg and of Magdeburg in 1721, and died there in 1752. Of his three sons, Christian Carl, born at Quedlinburg in 1714, was Cantor of the Jerusalem Church, Berlin, but was apparently of no account. He had sons, of whom Friedrich Heinrich left a biography of his father; while Christian Carl (the younger) succeeded him as Cantor. 2. A second son is mentioned, but not named. 3. The third, Johann Heinrich, was born at Quedlinburg, December 23, 1718, and at an early age began to play and to write. He got a good general education at the High School in Leipzig, and migrated to Berlin in hopes of some legal post; but this failing he adopted music as his career, and entered the Court chapel of Frederick the Great as a chamber musician. There he remained till 1746, and then took the organist's place at St. John's, Magdeburg. On the death of his father he stepped into his post as town-musician, worked there with uncommon zeal and efficiency, and died at the age of 67, December 29, 1785.—His industry seems almost to have rivalled that of Bach himself. He left several complete annual series of church music for all the Sundays and Festivals; cantatas for Easter, Whitsuntide, and Christmas, of which many are in the Royal Library at Berlin; 5 Passions, and at least 60 other large church compositions. Besides these there exist 21 large works of his, of a nature between oratorio and drama, such as 'Saul, or the power of Music,' 'Samson,' 'David and Jonathan,' 'The Labours of Hercules,' 'Orestes and Pylades,' 'Abraham on Moriah,' 'The Death of Abel,' etc. The last two were for many years performed annually at Berlin, and were so popular that the editions had to be renewed repeatedly. In addition to these he left many songs and compositions for organ, orchestra, and separate instruments. All have now as good as perished; but those who wish to know what kind of music they were will find a specimen in Hullah's 'Vocal scores,' 'The Lord is King.' It has a good deal of vigour, but no originality or character. Others are given in the Collections of Sander and Rochlitz, and a set of twenty motets for 4 voices was published at Magdeburg by Rebling (1851–66.) [G.]

ROMANCE (Germ. *Romanze*). A term of very vague signification, answering in music to the same term in poetry, where the characteristics are rather those of personal sentiment and expression than of precise form. The Romanze in Mozart's D minor PF. Concerto differs (if it differs) from the slow movements of his other Concertos in the extremely tender and delicate character of its expression; in its form there is nothing at all unusual: and the same may be said of Beethoven's two Romances for the violin and orchestra in G and F (op. 40 and 50), and of Schumann's 'Drei Romanzen' (op. 28). Schumann has also affixed

the title to 3 movements for oboe and PF. (op. 94), and to a well-known piece in D minor (op. 32, no. 3), just as he, or some one of his followers, has used the similar title, 'in Legendenton.' The Romance which forms the second movement of his symphony in D minor, is a little poem full of sentimental expression.

In vocal music the term is obviously derived from the character or title of the words. In English poetry we have few 'romances,' though such of Moore's melodies as 'She is far from the land where her young hero sleeps' might well bear the title. But in France they abound, and some composers (such as Puget and Panseron) have derived nine-tenths of their reputation from them. 'Partant pour la Syrie' may be named as a good example, well known on this side the water. Mendelssohn's 'Songs without Words' are called in France 'Romances sans Paroles.' [G.]

ROMANI, Felice, a famous Italian littérateur, born at Genoa, January 31, 1788. He was educated for the law, but soon forsook it for more congenial pursuits, and was in early life appointed to the post of poet to the royal theatres, with a salary of 6000 lire. The fall of the French government in Italy drove him to his own resources. He began with a comedy, 'L'Amante e l'Impostore,' which was very successful, and the forerunner of many dramatic pieces. But his claim to notice in a dictionary of music rests on his opera-librettos, in which he was for long the favourite of the Italian composers. For Simone Mayer he wrote 'Medea' (1812), 'La Rosa bianca e la Rosa rossa,' and others; for Rossini, 'Aureliano in Palmira,' and 'Il Turco in Italia'; for Bellini, 'Bianca e Faliero,' 'La Straniera,' 'La Sonnambula,' 'Il Pirata,' 'Norma,' 'I Capuletti,' and 'Beatrice di Tenda'; for Donizetti, 'Lucrezia,' 'Anna Bolena,' 'L'Elisir d'amore,' and 'Parisina'; for Mercadante, 'Il Conte d'Essex'; for Ricci, 'Un Avventura di Scaramuccia'; and many others, in all fully a hundred. As editor for many years of the 'Gazzetta Piemontese,' he was a voluminous writer.

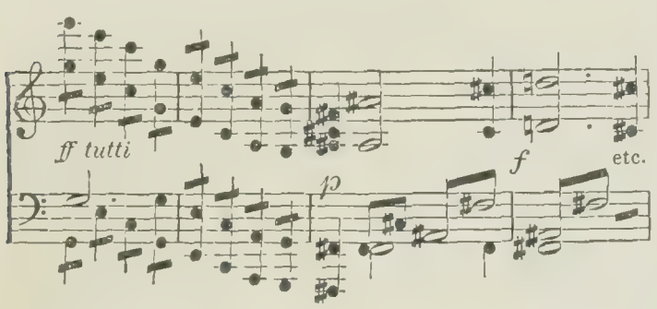
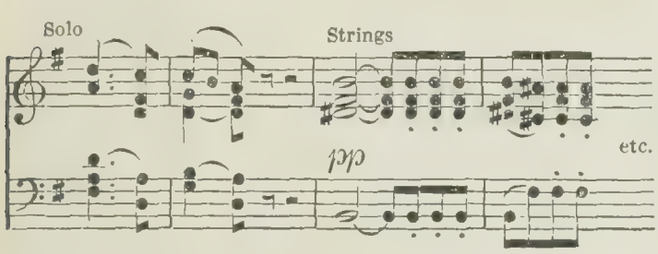
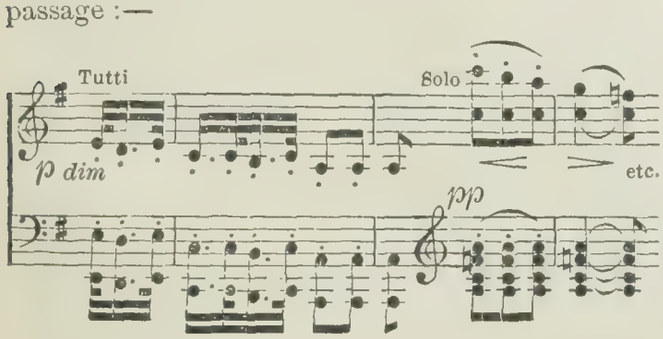
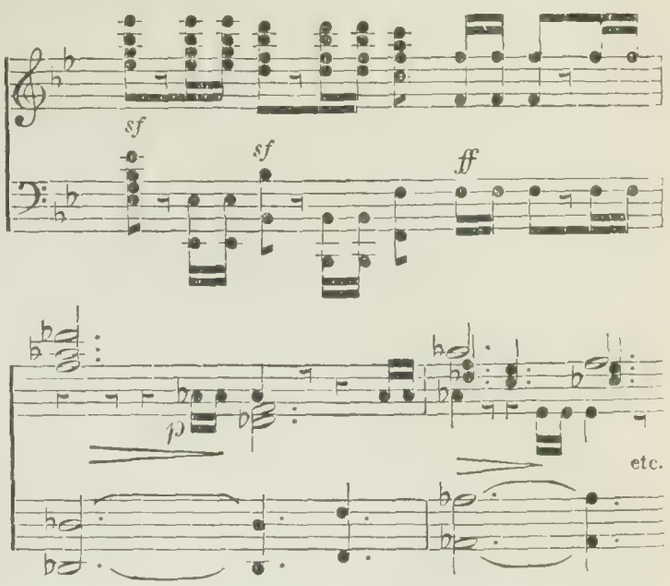
In the latter part of his life he became blind, and was pensioned by government, and spent his last years in his family circle at Moneglia, on the Riviera, where he died full of years and honours, January 28, 1865. [G.]

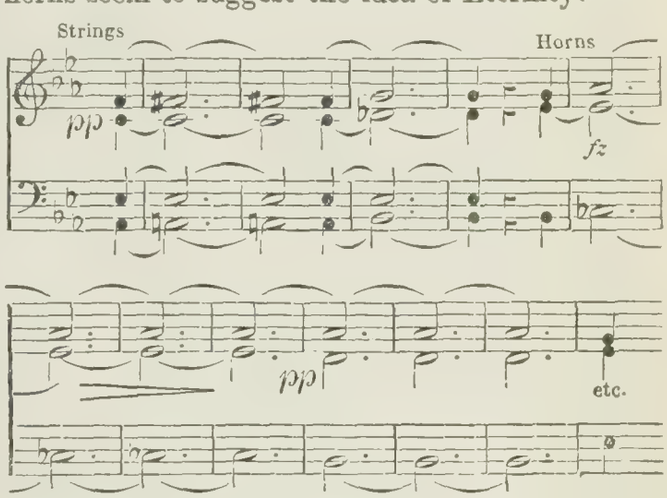
ROMANO, Alessandro—known under the name of Alessandro della Viola—a composer and performer on the viola, was born at Rome about the year 1530. He was an ecclesiastic, and a member of the order of Monte Oliveto. His published works (according to Fétis) are—two books of Canzoni Napolitane for 5 voices (Venice, 1572 and 1575); a set of motets in 5 parts (Venice, 1579). A 5-part madrigal by him, 'Non pur d'almi splendori,' is published in the 'Libro terzo delle Muse' (Venice, Gardano, 1561). [P.D.]

ROMANTIC is a term which, with its antithesis Classical, has been borrowed by music from literature. But so delicate and incorporeal are the qualities of composition which both words describe in their application to music, and so arbitrary has been their use by different writers, that neither word is susceptible of very precise definition. The best guide, however, to the meaning of 'romantic' is supplied by its etymology. The poetic tales of the middle ages, written in the old Romance dialects, were called Romances. In them mythological fables and Christian legends, stories of fairyland, and adventures of Crusaders and other heroes of chivalry, were indiscriminately blended, and the fantastic figures thus brought together moved in a dim atmosphere of mystic gloom and religious ecstasy. These mediæval productions had long been neglected and forgotten even by scholars, when, about the close of the last century, they were again brought into notice by a group of poets, of whom the most notable were the brothers August Wilhelm and Friedrich von Schlegel, Ludwig Tieck, and Friedrich Novalis. They set themselves to rescue the old romances from oblivion, and to revive the spirit of mediæval poetry in modern literature by the example of their own works. Hence they came to be called the Romantic School, and were thus distinguished from writers whose fidelity to rules and models of classic antiquity gave them a claim to the title of Classical.

It was not long before the term Romantic was introduced into musical literature; and it was understood to characterise both the subjects of certain musical works and the spirit in which they were treated. Its antithetical significance to the term Classical still clung to it; and regard to perfection of form being often subordinated by so-called romantic composers to the object of giving free play to the imaginative and emotional parts of our nature, there grew up around the epithet Romantic the notion of a tendency to depart more or less from the severity of purely classical compositions. But, in truth, no clear line divides the romantic from the classical. As we shall endeavour to show, the greatest names of the Classical school display the quality of romanticism in the spirit or expression of some of their works, while, on the other hand, the compositions of the Romantic school are frequently marked by scrupulous adherence to the forms of traditional excellence. Again, as the associations of the word Classical convey the highest meed of praise, works at first pronounced to be romantic establish, by general recognition of their merit, a claim to be considered classical. What is 'romantic' to-day may thus grow, although itself unchanged, to be 'classical' to-morrow. The reader will thus understand why, in Reichardt's opinion, Bach, Handel and Gluck were classical, but Haydn and Mozart romantic; why later critics, in presence of the fuller romanticism of Beethoven, placed Haydn and Mozart among the classical composers; and why Beethoven himself, in his turn, was declared to be classical.

The propriety of applying the term Romantic to operas whose subjects are taken from romantic

literature, or to songs where music is set to romantic words, will not be questioned. And from such works it is easy to select passages which present romantic pictures to the mind, as, for instance, the Trumpet passage on the long B♭ in the bass in the great Leonore overture, or the three Horn notes in the overture to 'Oberon,' or the three Drum notes in the overture to 'Der Freischütz.' But in pure instrumental music the marks of romanticism are so fine, and the recognition of them depends so much on sympathy and mental predisposition, that the question whether this or that work is romantic may be a subject of interminable dispute among critics. Sometimes the only mark of romanticism would seem to be a subtle effect of instrumentation, or a sudden change of key, as in the following passage from the Leonore Overture:—

Another example from Beethoven is supplied by the opening bars of the PF. Concerto in G major, where after the solo has ended on the dominant the orchestra enters *pp* with the chord of B major, thus—

The whole of the Slow Movement of this Concerto is thoroughly romantic, but perhaps that quality is most powerfully felt in the following passage:—

Yet so subtle is the spell of its presence here that it would be difficult to define where its intense romanticism lies, unless it be in the abrupt change both in key (A minor to F major), and in the character of the phrase, almost forcing a scene, or recollection, or image, upon the hearer. Indeed, to romantic music belongs in the highest degree the power of evoking in the mind some vivid thought or conception—as for instance, in this passage from the Adagio of the 9th Symphony:—

where the transition into D♭ seems to say, 'Vanitas vanitatum, omnia vanitas'; and again in the Eroica, where at the end of the Trio, the long holding notes and peculiar harmony in the horns seem to suggest the idea of Eternity:—



Many more illustrations might be taken from Beethoven's works, and never has the romantic spirit produced more splendid results than in his five last Sonatas and in his Symphony No. 7. But with regard to our choice of examples we must remind the reader that, where the standpoint of criticism is almost wholly subjective, great diversities of judgment are inevitable.

It was not until after the appearance of the works of Carl Maria von Weber, who lived in close relation with the romantic school of literature, and who drew his inspirations from their writings, that critics began to speak of a 'romantic school of music.' Beethoven had by this time been accepted as classical, but in addition to Weber himself, Schubert, and afterwards Mendelssohn, Schumann, and Chopin were all held to be representatives of the romantic school. Widely as the composers of this new school differed in other respects, they were alike in their susceptibility to the tone of thought and feeling which so deeply coloured the romantic literature of their time. None of them were strangers to that weariness, approaching to disgust, of the actual world around them, and those

yearnings to escape from it, which pursued so many of the finest minds of the generations to which they belonged. To men thus predisposed, it was a relief and delight to live in an ideal world as remote as possible from the real one. Some took refuge in mediæval legends, where no border divided the natural from the supernatural, where the transition from the one to the other was as delicate and yet as real as that in the passage quoted from Beethoven's Overture, and where nothing could be incongruous or improbable; some in the charms and solitudes of nature; and others in the contemplation of peace and beatitude beyond the grave. But in all there was the same impatience of the material and mundane conditions of their existence, the same longing to dwell in the midst of scenes and images which mortals could but dimly see through the glass of religious or poetic imagination. As might have been expected of works produced under such influences, indistinctness of outline was a common attribute of compositions of the romantic school. The hard, clear lines of reality were seldom met with in them, and the cold analysis of pure reason was perpetually eluded. It was equally natural that the creations of minds withdrawn from contact with the actual world and wrapt in the folds of their own fancies, should vividly reflect the moods and phases of feeling out of which they sprang—that they should be, in short, intensely subjective. Nor was it surprising that when impatience of reality, indistinctness of outline, and excessive subjectivity co-existed, the pleasures of imagination sometimes took a morbid hue. Such conditions of origin as we have been describing could not fail to affect the forms of composition. It was not that the romanticists deliberately rejected or even undervalued classic models, but that, borne onward by the impulse to give free expression to their own individuality, they did not suffer themselves to be bound by forms, however excellent, which they felt to be inadequate for their purpose. Had the leaders of the romantic school been men of less genius, this tendency might have degenerated into disregard of form; but happily in them liberty did not beget license, and the art of music was enriched by the addition of new forms. 'The extremes,' says Goethe, speaking of the romantic school of literature, 'will disappear, and at length the great advantage will remain that a wider and more varied subject-matter, together with a freer form, will be attained.' Goethe's anticipations were equally applicable to music.

Among masters of the romantic school, Weber stands second to none. In youth he surrendered himself to the fascination of literary romanticism, and this early bias of his mind was confirmed in later years by constant intercourse at Dresden with Holtei, Tieck, E. T. A. Hoffmann, and other men of the same cast of thought. How exclusively the subjects of Weber's operas were selected from romantic literature, and how the 'Romantic Opera,' of which Germany has so much reason to be proud, owed to him its origin and highest development, although the names of Spohr,[1] Marschner, Lindpaintner, and others are justly associated with it, are points on which we need not linger, as they are fully discussed in the article on OPERA. Neither is it necessary to repeat what has been said in the article on ORCHESTRATION of the romantic effects which Weber could produce in his instrumentation. Never, even in the least of his pianoforte works, did he cease to be romantic.

Though Weber holds the first place in the opera of the romantic school, he was excelled in other branches of composition by his contemporary, Franz Schubert. Pure and classic as was the form of Schubert's symphonies and sonatas, the very essence of romanticism is disclosed in them by sudden transitions from one key to another (as in the first movement of the A minor Sonata, op. 143), and by the unexpected modulations in his exquisite harmony. That wealth of melody, in which he is perhaps without a rival, was the gift of romanticism. It gave him also a certain indefiniteness and, as it were, indivisibility of ideas, which some critics have judged to be a failing, but which were in fact the secret of his strength, because they enabled him to repeat and develope, to change and then again resume his beautiful *motifs* in long and rich progression, without pause and without satiety. None have known, as he knew, how to elicit almost human sounds from a single instrument—as for instance, in the well-known passage for the horn in the second movement of the C major Symphony, of which Schumann said that 'it seems to have come to us from another world.' Many glorious passages might be pointed out in this Symphony, the romanticism of which it would be difficult to surpass; for instance, the second subject in the first movement, the beginning of the working out in the Finale, etc. etc. And the complete success with which he produced entirely novel effects from the whole orchestra is the more astonishing when we remember that few of his orchestral works were ever performed in his lifetime. In 'Song' Schubert stands alone, while Schumann and Robert Franz come nearest to him. Even from boyhood he had steeped his soul in romantic poetry; and so expressive was the music of his songs that they required no words to reveal their deeply romantic character. Few were the thoughts or feelings which Schubert's genius was unable to express in music. 'He was' (to quote Schumann again) 'the deadly enemy of all Philistinism, and after Beethoven the greatest master who made music his vocation in the noblest sense of the word.'

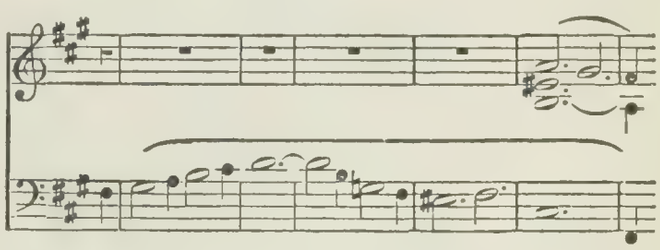
Schumann's own enmity to Philistinism was not less deadly than that of Schubert, and romanticism was its root in both men. So strongly did Schumann resent the popularity of Herz, Hünten, and other Philistines, whose works were in vogue about the year 1830, that he founded

[1] Spohr's claim to priority of invention of the Romantic opera is discussed in OPERA, vol. ii. p. 520 *b*.

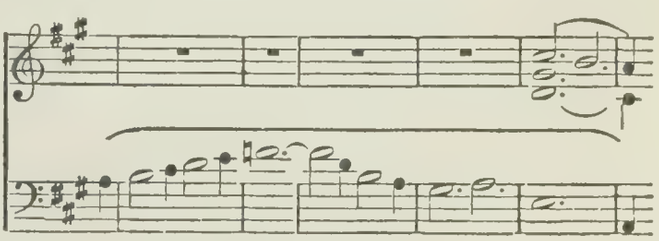
the 'Davidsbund' to expose the hollowness of their pretensions. And equally dissatisfied with the shallow and contracted views of the musical critics of that day, he started his 'Neue Zeitschrift für Musik' to vindicate the claims of music to freedom from every limitation, except the laws of reason and of beauty. Even in childhood Schumann was an eager reader of romantic literature, and the writings of Hoffmann and Jean Paul never lost their charm for him. He told a correspondent that if she would rightly understand his 'Papillons,' op. 2, she must read the last chapter of Jean Paul's 'Flegeljahre'; and from Hoffmann he borrowed the title of 'Kreisleriana.' It was not however the imaginary sufferings of Dr. Kreissler, but the real deep sorrows of Schumann's own soul which expressed themselves in these noble fantasias. Though perfect in form, they are thoroughly romantic in thought and spirit. Not less romantic were the names he gave to his pianoforte pieces. These names, he said, were scarcely necessary—'for is not music self-sufficing? does it not speak for itself?'—but he admitted that they were faithful indexes to the character of the pieces. The clearest tokens of the same source of inspiration may be found in his Fantasie, op. 17, which bears as its motto a verse from Schlegel. In the last part a deeply moving effect is produced by the abrupt change of key in the arpeggios from the chords of C to A and then to F. But changes of key were not his only resource for the production of romantic effects. Excepting Beethoven, none have illustrated the power of rhythm so well as Schumann. He often imparts a strange and entirely novel significance to commonplace or familiar phrases by syncopated notes, by putting the emphasis on the weak part of the bar, or by accents so marked as to give the impression of a simultaneous combination of triple and common time. These strong and eccentric rhythms appear in all his works; and the frequent directions *Marcato assai* or *Molto marcato* show what stress he laid upon emphasis. The influence of Jean Paul may be traced also in Schumann's sometimes grave and sometimes playful humour. Many of his pianoforte pieces are marked *mit Humor* or *mit vielem Humor*. And in this respect he is inferior only to Beethoven, of whose 'romantic humour' he so often speaks in his 'Gesammelte Schriften.' The romantic bias of Schumann's mind was not less evident in his treatment of Oriental subjects. The colouring of his 'Paradise and the Peri,' and of his 'Oriental Pictures' (Bilder aus Osten), is vividly local. And of his songs we may cite the 'Waldesgespräch' (Op. 39, No. 3) as an example of the purest essence of romance. Full as the poem is in itself of romantic feeling and expression, the music interprets the words, rather than the words interpret the music.

The romantic spirit found a less congenial abode in the happy, equable disposition, and carefully disciplined imagination of Mendelssohn; but his genius was too sensitive and delicate to remain unaffected by the main currents of his age.[1] Take, for example, the first four chords in the overture to 'A Midsummer Night's Dream.' And could it indeed be possible to illustrate Shakespeare's romantic play in music with fuller success than Mendelssohn has done? The overtures 'The Hebrides,' 'The Lovely Melusine,' and 'Calm Sea and Prosperous Voyage,' are likewise full of the brightest qualities of romanticism.

Not unlike Mendelssohn was William Sterndale Bennett; and the points of resemblance between them were strict regard to form, clearness of poetic thought, and cultivated refinement of taste. Romantic too Bennett certainly was; as may at once be seen in his overtures, 'The Naiads' and 'The Wood Nymphs.' So tranquil, clear and perfect in detail are most of Bennett's compositions, so delicate was the touch which fashioned them, that they have been likened to the landscapes of Claude Lorraine: and in illustration of what is meant, we may mention his 'Three Musical Sketches,' op. 10 ('The Lake, the Millstream and the Fountain'). Yet there were rare moments when Bennett's habitual reserve relaxed, and the veil was lifted from his inner nature. To the inspiration of such moments we may ascribe parts of his G minor Symphony, and above all his beautiful 'Paradise and the Peri' overture. His 'Parisina' overture betrays the latent fire which burned beneath a wontedly calm surface, and many romantic passages might be pointed out in it. One such is to be found at the beginning of the working out, where the theme, which before was in F♯ minor and the very soul of melancholy—



is now given in A major, the C♯ of the cadence seeming for the moment to brighten it as with the inspiration of hope—



Notice of the modern German composers on whom the stamp of Schumann is so unmistakeable, would lead us too far. Wagner we pass by, because he can hardly be counted among the followers of the romantic school, and we could not, within the limits of this article, show the points wherein he differs from former romanticists;

[1] In describing to Reichardt's daughter the success of her father's 'Morgengesang' at the Rhine Festival, Mendelssohn adds: 'at the words *Und schlich in dieser Nacht* the music becomes so romantic and poetical that every time I hear it, I am more touched and charmed.'

but mention is made under ORCHESTRATION of some of the beautiful and truly romantic effects which he knows how to produce in his instrumentation. [See also OPERA and WAGNER.] We may however designate one of the greatest living composers as one of the greatest living romanticists; and it is no disparagement to the individuality of Johannes Brahms to say that he is in many respects the disciple of Schubert and Schumann. The romanticism of such productions as the beautiful romances from Tieck's 'Magelone' (op. 33) or the cantata 'Rinaldo' (op. 50) is of course visible at a glance, but Brahms's romanticism generally lies too deep to be discovered without attentive and sympathetic study. As a rule, he is more concerned to satisfy the judgment than kindle the imagination, more anxious to move the heart than please the ear. Close observation will often find an adequate reason and justification for seeming harshnesses in Brahms's works, and reflective familiarity with them will, in the same way, surely discover the genuine romantic spirit in passages where its presence would wholly escape the unpractised eye and ear.

Chopin holds a solitary position in romantic art. No school can claim him wholly for its own, and the best poetic gifts of the French, German, and Sclavonic nationalities were united in him. Chopin, says Liszt, refused to be bound by deference to rules which fettered the play of his imagination, simply because they had been accepted as classical. But the classic training and solid studies of his youth, combined with his exquisite taste and innate refinement, preserved him from abuse of the liberty which he was determined to enjoy. The mental atmosphere of his life in Paris may be felt in his works. In hatred of whatever was commonplace and ordinary, he was one with the French romantic school; but unlike them he would allow nothing, whose only merit was originality, to stand in his compositions. Beauty there must always be to satisfy him; and he would have recoiled from the crudities and barbarisms which disfigure some works of the French romantic period. So uniformly romantic was Chopin in every stage of his career, that it would be impossible to illustrate this quality of his music by extracts.

The French romantic school of literature was of later date than the German, and was considerably affected by it. The general features of the two schools were very similar, but the French authors wrote even more than the German in the mediæval and mystic vein, and were more prone to unhealthy exaggeration. In France, moreover, the antagonism between the romantic and classical schools was carried to a pitch which had no parallel in Germany. The completeness and universality of the empire which classic example and tradition had gained over the educated public of France, intensified the revolt against them, when at last it arrived. The revolt was as widespread as it was uncompromising: there was not a field of art or literature in which the rebel flag of the new school was not unfurled, and a revolutionary temper, inflamed perhaps by the political storms of that time, was manifest in all that they did. In the false simplicity and sickly sentimentality, in the stilted diction and threadbare forms of expression affected by the reigning school, the insurgent authors had indeed much to provoke them. But in the vehemence of their reaction against such faults they were apt to fall into an opposite extreme; and thus, finish of form, clearness of outline, and coherent sequence of thought are too often absent from their works.

With respect to music, Berlioz is the typical name of the renaissance of 1830; but Liszt, on whom the French school exercised so strong an influence, may be associated with him. So far were these composers and their countless followers borne by the revolutionary impulse, that they did not shrink at times from a total rejection of the old traditional forms in their instrumental music; but it cannot be said that very valuable results were obtained by their hardihood. They chose indeed romantic subjects for musical representation, as Weber and Schumann had done, but there the resemblance ceased. They aimed not, as the earlier masters did, to reproduce the feelings stirred in them by external objects, but rather to present the objects themselves to the minds of an audience; and an undoubted loss of romantic effect was the consequence of their innovation. But while we cannot acquit the younger romanticists of the charge of an excessive realism, which too readily sacrificed artistic beauty to originality and vivid representation, nor deny the frequent obscurity and incoherence of their compositions, we are unable to acquiesce in the imputation so often fastened upon them that their romanticism was merely the veil of ignorance, and that they violated rules because they knew no better. As a matter of fact, even those among them who pushed extravagance to the farthest point were thorough masters of the strictest rules and severest forms of musical composition.

To sum up, in conclusion, our obligations to the romantic school, we must acknowledge that they saved music from the danger with which it was at one time threatened of being treated as an exact but dry and cold science; that they gave it a freer and more elastic form; that they developed the capabilities and technique of various instruments; that being themselves always filled with a deep reverence for their own art they rescued from unmerited neglect some of the finest works of earlier composers; and that by their own genius and labour they have added many a noble masterpiece to the treasures of music.[1] [A.H.W.]

[1] For the foregoing article the following works have been consulted:—Schumann, 'Gesammelte Schriften'; Liszt, 'Chopin'; Hostinsky, 'Die Lehre der formalen Aesthetik'; Küster, 'Populäre Vorträge'; La Mara, 'Musikalische Studien-köpfe'; Wasielewski, 'Schumann'; Weber, Max v., 'C. M. v. Weber'; Hoffmann, 'Kreisleriana'; Gautier, 'Histoire du Romantisme'; N. Zeitschrift f. Musik, 1834-1839; Riehl, 'Charakterköpfe'; Brockhaus, 'Conversationslexicon'; Eckermann, 'Gespräche mit Goethe'; Mendel, 'Lexicon'; Brendel, 'Geschichte der Musik'; Marx, 'Musik des Neunzehnten Jahrhunderts'; Köstlin, 'Geschichte der Musik'; Weitzmann, 'Geschichte des Clavierspiels'; Reissmann, 'Von Bach bis Wagner'; Letters from Dr. Zopff and Dr. Ludwig.

ROMBERG. One of those musical families of whom, from the Bachs downwards, so many are encountered in Germany. The founders were ANTON and HEINRICH, a pair of inseparable brothers, who dressed alike, and lived together in Bonn. They were still alive in 1792. Another ANTON, a bassoon-player, born in Westphalia in 1745, lived at Dinklage (Duchy of Oldenburg), gave concerts at Hamburg, and died in 1812, living long enough to play a concerto for two bassoons with his youngest son ANTON, born 1777. His eldest son, BERNHARD, born Nov. 11, 1767, at Dinklage, is justly regarded as head of the school of German violoncellists. When only fourteen he attracted considerable attention in Paris during a visit there with his father; from 1790 to 1793 he was in the band of the Elector of Cologne at Bonn, at the same time with Ferdinand Ries, Reicha and the two Beethovens. During the French invasion he occupied himself in a professional tour in Italy, Spain, and Portugal, and was well received, especially in Madrid, where Ferdinand VII. accompanied him on the violin. His cousin Andreas went with him, and on their return through Vienna late in 1796, they gave a concert at which Beethoven played (Thayer, ii. 16). After his return Bernhard married Catherine Ramcke at Hamburg. From 1801 to 1803 he was a professor in the Paris Conservatoire, and we next find him in the King's band at Berlin. Spohr (Autob. i. 78) met him there at the end of 1804, and played quartets with him. Perhaps the most remarkable fact he mentions is that after one of Beethoven's early quartets (op. 18) Romberg asked how Spohr could play 'such absurd stuff' (*barockes Zeug*). It is of a piece with the well-known anecdote of his tearing the copy of the first Rasoumowsky quartet from the stand and trampling on it.

The approach of the French forces in 1806 again drove Romberg on the world, and in 1807 he was travelling in South Russia, but returned to Berlin, and was Court-Capellmeister till 1817, when he retired into private life at Hamburg. In 1822 he went to Vienna, in 1825 to St. Petersburg and Moscow, and in 1839 to [1] London, and Paris, where his Method for the cello (Berlin, Trautwein, 1840) was adopted by the Conservatoire. He died at Hamburg, August 13, 1841.

The great importance of B. Romberg both as composer and executant arises from the fact that he materially extended the capabilities of the violoncello. His celebrated concertos may be said to contain implicitly a complete theory of cello playing, and there are few passages known to modern players the type of which may not be found there. Probably no better knowledge of the fingerboard could be gained than by studying these concertos. Although they are now seldom played in public, being somewhat too old-fashioned to hit the taste of modern artists and audiences, they are yet of considerable merit as compositions, and contain passages of distinct grace and charm. There is probably no means now of learning at first hand what Romberg's own playing was like. But it may be gathered from the character of his compositions, that his tone was not so full and powerful as that of artists who confined themselves more to the lower register of the instrument, and to passages of less complication. As an indication that this view agrees with that which prevailed during his lifetime, we find him for instance spoken of as follows by a correspondent of the Allgemeine Musikalische Zeitung for 1817, who had heard him play at Amsterdam:—'The visit of B. Romberg had long been eagerly looked for. The immense reputation which preceded him, caused his first concert to be crowded to excess. He played a concerto (die Reise auf den Bernhardsberg) and a capriccio on Swedish national airs. In regard to the perfection and taste of his performance, to the complete ease and lightness of his playing, our great expectations were far exceeded—but not so in respect of tone—this, especially in difficult passages, we found much weaker than the powerful tone of our own Rauppe, and indeed scarcely to compare with it.' At a second concert Romberg played his well-known Military Concerto, and the same view was reiterated.

Bernhard Romberg composed cello solos of various kinds; string quartets; PF. quartets; a funeral symphony for Queen Louise of Prussia; a concerto for 2 cellos (Breitkopf & Härtel), his last work; and operas—'Die wiedergefundene Statue,' words by Gozzi von Schwick (1790), and 'Der Schiffbruch' (1791, Bonn), 'Don Mendoce,' with his cousin Andreas (Paris), 'Alma,' 'Ulysses und Circe' (July 27, 1807), and 'Rittertreue,' 3 acts (Jan. 31, 1817, Berlin). His son KARL, also a cellist, born at St. Petersburg Jan. 17, 1811, played in the court-band there from 1832 to 1842, and afterwards lived at Vienna.

Anton Romberg the younger had a brother GERHARD HEINRICH, born 1748, a clarinet-player, and Musikdirector at Münster, who lived with him for some time at Bonn, and had several children, of whom the most celebrated was ANDREAS, a violinist, born April 27, 1767, at Vechte, near Münster. When only seven he played in public with his cousin Bernhard, with whom he remained throughout life on terms of the closest friendship. At seventeen he excited great enthusiasm in Paris, and was engaged for the Concerts Spirituels (1784). In 1790 he joined his cousin at Bonn, played the violin in the Elector's band, and accompanied him to Italy in 1793. In Rome they gave a concert at the Capitol (Feb. 17, 1796) under the patronage of Cardinal Rezzonico. Andreas then made some stay in Vienna, where Haydn showed great interest in his first quartet. In 1797 he went to Hamburg, and in 1798 made a tour alone. In 1800 he followed Bernhard to Paris, and composed with him 'Don Mendoce, ou le Tuteur portugais.' The opera failed, and the success of their concerts was but partial, so Andreas left for Hamburg, where he married, and remained for fifteen years. He next became Court-Capell-

[1] He does not seem to have played in London; but a slight trace of his presence is perhaps discoverable in an overture of his nephew's, which closes the Philharmonic programme of June 17, 1839.

meister at Gotha, where he died, in very great destitution, Nov. 10, 1821. Concerts were given in various towns for the benefit of his widow and children. The university of Kiel gave him a degree of Doctor of Music. He composed six symphonies, quartets, quintets, church music; a Te Deum, Psalms, a Dixit, Magnificat, and Hallelujah, in 4, 5, 8 and 16 parts; several operas—'Das graue Ungeheuer' (1790, Bonn), 'Die Macht der Musik' (1791), 'Der Rabe,' operetta (1792), 'Die Grossmuth des Scipio,' and 'Die Ruinen zu Paluzzi,'—the two last not performed. His best-known work is the music for Schiller's 'Song of the Bell,' which still keeps its place in concert programmes. His music is solid, but not original, being too closely modelled on Mozart. His larger works are well-known in England. The Lay of the Bell was, in the early days of the Choral Harmonists' Society, to be often found in its programmes, and is still occasionally heard. That, with 'The Transient and the Eternal,' 'The Harmony of the Spheres,' 'The Power of Song,' and a Te Deum (in D), are all published with English words by Novellos. His Toy-symphony is now and then played as an alternative to Haydn's, and was chosen for performance by an extraordinary company, embracing most of the great artists of London, May 14, 1880. Two sons, CIPRIANO and HEINRICH are mentioned in the Allg. musikalische Zeitung. Andreas's brother BALTHASAR, born 1775, and educated for a cellist, died aged seventeen. His sister THERESE, born 1781, had a considerable reputation as a pianist. [F.G.]

ROMEO AND JULIET. A subject often set by opera composers; *e.g.*—

1. Roméo et Juliette; 3 acts; words by de Ségur, music by Steibelt. Feydeau, Paris, Sept. 10, 1793.

2. 'Giulietta e Romeo.' Opera seria in 3 acts, by Zingarelli. Produced at the Scala, Milan, Carnival, 1796. It was one of Napoleon's favourite operas, when Crescentini sang in it.

3. 'Giulietta e Romeo,' by Vaccaj. Produced at the Scala, Milan, spring of 1826; King's Theatre, London, April 10, 1832.

4. 'I Capuletti ed i Montecchi,' in 3 acts; libretto by Romani, music by Bellini. Produced at Venice, March 12, 1830. It was written for the two Grisis and Rubini. King's Theatre, London, July 20, 1833.

5. 'Romeo et Juliette,' in 5 acts; words by Barbier and Carré, music by Gounod. Produced at the Théâtre Lyrique, April 27, 1867. In London, at Covent Garden, in Italian, July 11, 1867.

6. In addition to these it has been made the subject of a work by Berlioz, his 5th Symphony—'Roméo et Juliette. Symphonie dramatique, avec chœurs, solos de chant, et prologue en récitatif choral, op. 17.' Dedicated to Paganini. The words are Berlioz's own, versified by Emil Deschamps. It was composed in 1839, and performed three times consecutively at the Conservatoire. In England the First Part (4 numbers) was executed under M. Berlioz's direction at the New Philharmonic Concerts of March 24, and April 28, 1852, and the entire work by the Philharmonic Society (Cusins) March 10, 1881. [G.]

ROMER, EMMA, soprano singer, pupil of Sir George Smart, born in 1814, made her first appearance at Covent Garden Oct. 16, 1830, as Clara in 'The Duenna.' She met with a favourable reception, and for several years filled the position of prima donna at Covent Garden, the English Opera House, and Drury Lane, with great credit. In 1852 she took the management of the Surrey Theatre, with a company containing Miss Poole and other good singers, and brought out a series of operas in English. Miss Romer was rarely heard in the concert-room, but appeared at the Westminster Abbey Festival in 1834. She was the original singer of the title-parts in Barnett's 'Mountain Sylph' and 'Fair Rosamond.' Her performance of Amina in the English version of Bellini's 'Sonnambula' was much admired. She married a Mr. Almond, and died at Margate, April 11, 1868. [W.H.H.]

RONCONI, a family of distinguished singers.

DOMENICO, a tenor, was born July 11, 1772, at Lendinara-di-Polesine in Venetia. He first appeared on the stage in 1797 at La Fenice, Venice, and obtained great renown both as a singer and actor, there and in other Italian cities. He sang in Italian opera at St. Petersburg and Munich, and afterwards became a professor of singing at the Conservatoires in those cities, and at Milan, where he died, April 13, 1839. Of his three sons,

FELICE, born in 1811, at Venice, under the direction of his father devoted himself to instruction in singing, and became a professor in 1837 at Würzburg, at Frankfort, and, in 1844-8, at Milan. He was similarly engaged for some years in London, and finally at St. Petersburg, where he died Sept. 10, 1875. He was the author of a Method of teaching singing, and of several songs. His second brother,

GIORGIO, the celebrated baritone, was born at Milan, Aug. 6, 1810. He received instruction in singing from his father, and began his dramatic career in 1831, at Pavia, as Arturo in 'La Straniera.' He played in some of the small Italian cities, then at Rome, where Donizetti wrote for him 'Il Furioso,' 'Torquato Tasso,' and 'Maria di Rohan,' in which last, as Duc de Chevreuse, he obtained one of his greatest triumphs—also at Turin, Florence, Naples, etc. In the last city Ronconi was married, Oct. 18, 1837, to Signorina Giovannina Giannoni, a singer who had played in London the previous year, in opera-buffa at the St. James's Theatre. He began his career in England at Her Majesty's, April 9, 1842, as 'Enrico' in Lucia, and was well received during the season in that character and in those of Filippo (Beatrice di Tenda), Belcore (L'Elisir), Basilio, Riccardo (Puritani), Tasso, etc. In the last opera his wife played with him, but neither then, nor five years later as Maria di Rohan, did she make the least impression on the English public. He then made a provincial tour with her, Thalberg, and John Parry. In the winter he played at the 'Italiens,'

Paris, with such success that he was engaged there for several subsequent seasons, and at one time was manager of the theatre, and was also engaged at Vienna, Pesth, Madrid (where he was manager), Barcelona and Naples. He reappeared in England April 13, 1847, at Covent Garden, as Enrico, and also played Figaro (Barbiere), May 8, De Chevreuse on the production in England of 'Maria di Rohan,' and the Doge on the production of Verdi's 'I due Foscari,' June 19, in which 'by his dignity and force he saved the opera . . . from utter condemnation' (Chorley). 'There are few instances of a voice so limited in compass (hardly exceeding an octave), so inferior in quality, so weak, so habitually out of tune . . . . . The low stature, the features, unmarked and commonplace when silent, promising nothing to an audience, yet which could express a dignity of bearing, a tragic passion not to be exceeded, or an exuberance of the wildest, quaintest, most whimsical, most spontaneous comedy . . . . . These things we have seen, and have forgotten personal insignificance, vocal power beyond mediocrity, every disqualification, in the spell of strong, real sensibility' (Ib.). There have been few such examples of terrible courtly tragedy as 'Signor Ronconi's Chevreuse—the polished demeanour of his earlier scenes giving a fearful force of contrast to the latter ones . . . .' (Ib.) He sang at the Italian Opera every season until 1866 inclusive excepting 1855 and 62, in all the great comic operas, as Don Juan, Leporello, Masetto, Nabucco, Faust (Spohr), Rigoletto, Lord Allcash (Fra Diavolo), Dandolo (Zampa), Barberino (Stradella), and Crispino (Crispino e la Comare), etc. In the last six parts he was the original interpreter at the Italian Opera, and in many of these, such as Rigoletto, the Lord, Figaro, and the Podestà (La Gazza) of Rossini, and those of Donizetti he remained a favourite. Of his classical parts, his Don Juan alone was a disappointment. He afterwards went to America, and remained there some time, well received. He returned to Europe in 1874, and was appointed a teacher of singing at the Conservatorio at Madrid, which post he still holds. Some years previously he founded a school of singing at Granada.[1]

SEBASTIANO, the other son, also a baritone, born May 1814, at Venice, received instruction from his father and the elder Romani, and made his first appearance in 1836, at Teatro Pantera, Lucca, as Torquato Tasso, in which part throughout his career he made one of his greatest successes. He enjoyed considerable popularity in his own country, at Vienna, and in Spain, Portugal, and America, as an able artist in the same line of parts as his brother—unlike him in personal appearance, being a tall thin man, but like him in the capability of his face for great variety of expression. He appeared in England in 1860 at Her Majesty's, and was fairly well received as Rigoletto (in which he made his début, May 12th), Masetto, and Griletto (Prova d'un Opera Seria). He retired from public life after a career of 35 years, and is at the present time a teacher of singing at Milan.[2] [A.C.]

[1] Not Cordova, as according to Fétis.

RONDEAU. The French name for a short poem of six or eight lines, containing but two rhymes, and so contrived that the opening and closing lines were identical, thus forming as it were a circle or *round*. The name has come to be used in music for a movement constructed on a somewhat corresponding plan. [See RONDO.] [G.]

RONDO (Fr. *Rondeau*). A piece of music having one principal subject, to which a return is always made after the introduction of other matter, so as to give a symmetrical or *rounded* form to the whole.

From the simplicity and obviousness of this idea it will be readily understood that the Rondo-form was the earliest and most frequent definite mould for musical construction. For a full tracing of this point see FORM [i. 541, 552]. In fact the First Movement and the Rondo are the two principal types of Form, modifications of the Rondo serving as the skeleton for nearly every piece or song now written. Dr. Marx ('Allgemeine Musiklehre') distinguishes five forms of Rondo, but his description is involved, and, in the absence of any acknowledged authority for these distinctions, scarcely justifiable.

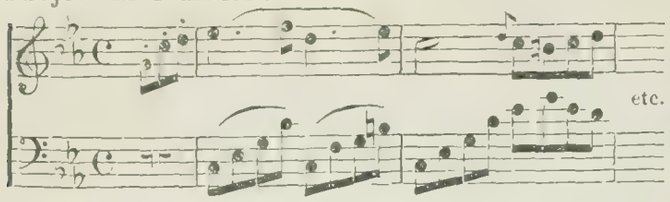
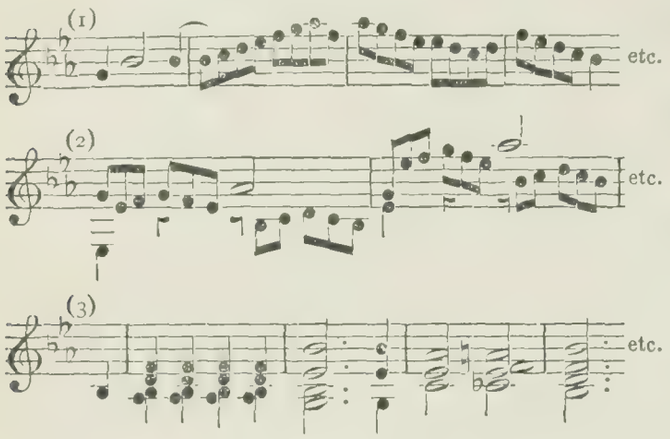
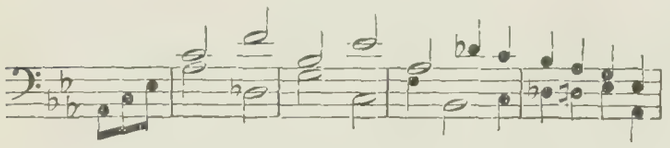
Starting with a principal subject of definite form and length, the first idea naturally was to preserve this unchanged in key or form through the piece. Hence a decided melody of eight or sixteen bars was chosen, ending with a full close in the tonic. After a rambling excursion through several keys and with no particular object, the principal subject was regained and an agreeable sense of contrast attained. Later on there grew out of the free section a second subject in a related key, and still later a third, which allowed the second to be repeated in the tonic. This variety closely resembles the first-movement form, the third subject taking the place of the development of subjects, which is rare in a Rondo. The chief difference lies in the return to the first subject immediately after the second, which is the invariable characteristic of the Rondo. The first of these classes is the Rondo from Couperin to Haydn, the second and third that of Mozart and Beethoven. The fully developed Rondo-form of Beethoven and the modern composers may be thus tabulated:—

1st sub. | 2nd sub. (dominant). | 1st sub. | 3rd sub. | 1st sub. | 2nd sub. (tonic). | Coda.

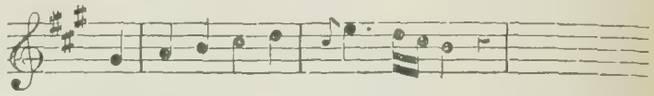
In the case of a Rondo in a minor key, the second subject would naturally be in the relative major instead of in the dominant.

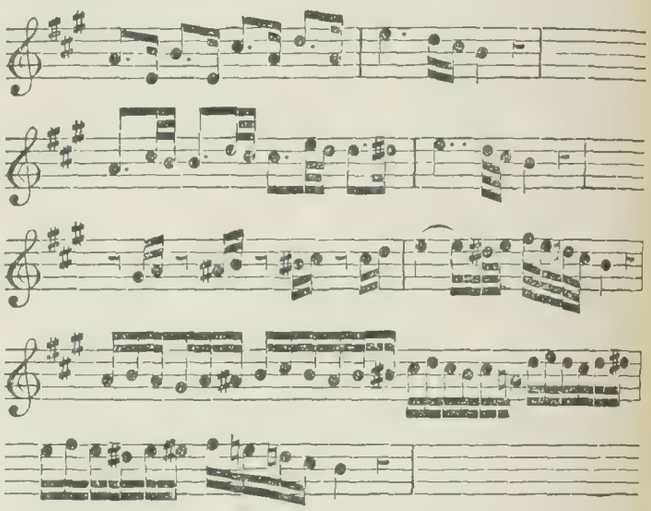
One example—perhaps the clearest as well as the best known in all music—will suffice to make this plan understood by the untechnical reader. Taking the Rondo of Beethoven's

[2] We are indebted to him and Mr. J. C. Griffith for much of the above information with regard to his family.

'Sonata Pathetique' (op. 13) we find the first subject in C minor :—

this is of $17\frac{1}{2}$ bars in length and ends with a full close in the key. Six bars follow, modulating into E♭, where we find the second subject, which is of unusual proportions compared with the first, consisting as it does of three separate themes :—

After this we return to the 1st subject, which ends just as before. A new start is then made with a third subject (or pair of subjects?) in A♭ :—

this material is worked out for 24 bars and leads to a prolonged passage on a chord of the dominant seventh on G, which heightens the expectation of the return of the 1st subject by delaying it. On its third appearance it is not played quite to the end, but we are skilfully led away, the bass taking the theme, till, in the short space of four bars, we find the whole of the 2nd subject reappearing in C major. Then, as this is somewhat long, the 1st subject comes in again for the *fourth* time and a *Coda* formed from the 2nd section of the 2nd subject concludes the Rondo with still another 'positively last appearance' of No. 1.

Beethoven's Rondos will all be found to present but slight modifications of the above form. Sometimes a 'working-out' or development of the 2nd subject will take the place of the 3rd subject, as in the Sonata in E (op. 90), but in every case the principal subject will be presented in its entirety at least three times. But as this was apt to lead to monotony—especially in the case of a long subject like that in the Sonata just quoted—Beethoven introduced the plan of varying the theme slightly on each repetition, or of breaking off in the middle. It is in such delicate and artistic modifications and improvements as these that the true genius shows itself, and not in the complete abandonment of old rules. In the earliest example we can take—the Rondo of the Sonata in A (op. 2, No. 2), the form of the opening *arpeggio* is altered on every recurrence, while the simple phrase of the third and fourth bars



is thus varied :—

In the Rondo of the Sonata in E♭ (op. 7) again, we find the main subject cut short on its second appearance, while on its final repetition all sorts of liberties are taken with it; it is played an octave higher than its normal place, a free variation is made on it, and at last we are startled by its being thrust into a distant key—E♮. This last effect has been boldly pilfered by many a composer since—Chopin in the Rondo of his E minor Pianoforte Concerto, for instance. It is needless to multiply examples : Beethoven shows in each successive work how this apparently stiff and rigid form can be invested with infinite variety and interest; he always contradicted the idea (in which too few have followed him) that a Rondo was bound in duty to be an 8-bar subject in 2–4 time, of one unvarying, jaunty, and exasperatingly jocose character. The Rondo of the E♭ Sonata is most touchingly melancholy, so is that to the Sonata in E (op. 90), not to mention many others. There will always remain a certain stiffness in this form, owing to the usual separation of the subject from its surroundings by a full close. When this is dispensed with, the piece is said to be in Rondo-form, but is not called a Rondo (*e.g.* the last movement of Beethoven's Sonata op. 2, No. 3).

Modern composers, like Chopin, with whom construction was not a strong point, often omit the central section, or third subject, together with the repetition of the first subject which accompanies it, and thus what they call a Rondo is merely a piece on the plan of a French overture; that is to say, having produced all his material in the first half of the piece, the composer repeats the whole unchanged, save that such portions as were in the Dominant are, in the repetition, given in the Tonic. Chopin's 'Rondeau brillante' in E♭, the 'Adieu à Varsovie'—indeed all his Rondos—show this construction, or rather, want of construction. [F.C.]

RONZI. [See Begnis, de.]

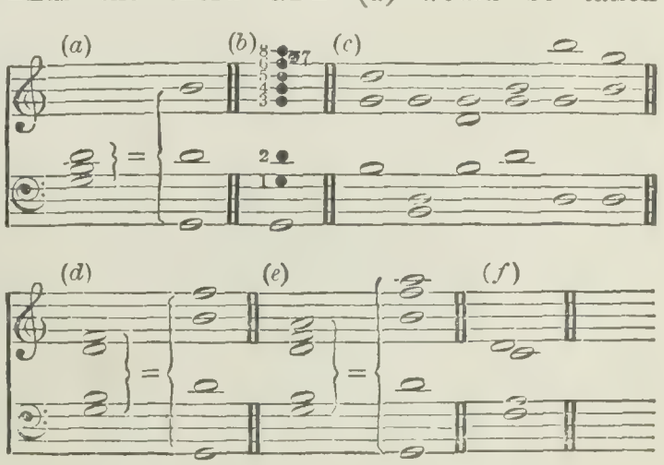
ROOKE, William Michael, son of John Rourke, a Dublin tradesman, was born in South Great George's Street, Dublin, Sept. 29, 1794. His bent for music, which displayed itself at an early age, was sternly discouraged by his father, who wished him to follow his own avocation, but before he was sixteen, he was, by his father's death, left free to follow his own inclination. He studied, almost unaided, so assiduously, that in 1813 he took to music as a profession, learned counterpoint under Dr. Cogan, a Dublin professor, and became a teacher of the violin and pianoforte. Among his pupils on the former instrument was Balfe, then a boy. In 1817 he was appointed chorus-master and deputy leader at the theatre in Crow Street, Dublin, and soon afterwards composed a polacca, 'Oh Glory, in thy brightest hour,' which was sung by Braham, and met with great approbation. A few years later he removed to England. In 1826 he was leading oratorios at Birmingham, and in the same year came to London, and sought the appointment of chorus-master at Drury Lane, and established himself as a teacher of singing. About this period he composed his opera, 'Amilie, or The Love Test,' which, after he had waited many years for an opportunity of producing it, was brought out at Covent Garden, Dec. 2, 1837, with decided success, and at once established his reputation as a composer of marked ability. He immediately commenced the composition of a second opera, and on May 2, 1839 produced at Covent Garden 'Henrique, or, The Love Pilgrim,' which although most favourably received, was withdrawn after five performances on account of a misunderstanding with the manager. He composed a third opera entitled 'Cagliostro,' which has never been performed. He died Oct. 14, 1847, and was buried in Brompton Cemetery. [W.H.H.]

ROOT. The classification of the chords which form the structural material of modern harmonic music is attained by referring them to what are called their roots; and it is mainly by their use that these harmonic elements are brought within the domain of intelligible order.

As long as the purely polyphonic system was in full force, the chordal combinations were merely classified according to recognized degrees of consonance and dissonance, without any clear idea of relationship: but as that system merged by degrees into the harmonic system, it was found that fresh principles of classification were indispensable; and that many combinations which at first might appear to have quite a distinct character must somehow be recognised as having a common centre. This centre was found in an ultimate bass note, namely, the bass note of the complete chord in what would be considered its natural or first position; and this was called the Root, and served as the common indicator of all the various portions of the complete chord which could be detached, and their test of closest possible relationship. Further, these roots were themselves classified according to their status in any given key; and by this means a group of chords which were related to one another most closely by having the same root, might be shown to be related severally and collectively to the group which belonged to another root; and the degree of relationship could be easily and clearly ascertained according to the known nearness or remoteness of the roots in question. By this means the whole harmonic basis of a piece of music can be tested; and it must be further noted that it is only by such means that the structural principles of that kind of music which has been called 'absolute' because of its dissociation from words, is rendered abstractedly intelligible.

The principle upon which modern Instrumental Music has been developed is that a succession of distinct tunes or recognizable sections of melody or figures can be associated by the orderly distribution of harmonies and keys in such a manner that the mind can realise the concatenation as a complete and distinct work of art. It is obvious that fine melodic material is a vital point; but it is not so obvious that where the dimensions of the work are such that a continuous flow of melody of a uniform character is impossible, the orderly arrangement of the materials in successions of keys and harmonies is no less vital. The harmonic structure requires to be clearly ascertainable in works of art which are felt to be masterpieces of form, and to be perfectly understood and felt by those who attempt to follow such models: hence, in discussing the structure of works of this kind, the frequent use of such terms as Tonic, or Dominant or Subdominant harmony, which is only a short way of describing harmony of which these respective notes are the roots.

The simplest and most stable of complete combinations in music are the chords consisting of a bass note with its third and perfect fifth; and of these the bass note is considered the root. In most cases such a root is held to be the fundamental sound of the series of harmonics which an essential chord may be taken to represent. For instance, the chord of the major third and perfect fifth on any note is supposed to represent the ground tone or generator with two of its most distinct and characteristic lower harmonics; and whatever be the positions of the individual notes in respect of one another, they are still referred to this ground-tone as a root. Thus the chord GBD (*a*) would be taken



to be the representative of the ground-tone G with its second and fourth harmonics (*b*); and every transposition or 'inversion' of the same notes, such as BDG, or DGB in close or open order (as in *c*), or even lesser portions to which the implication of a context would afford a clue, would be referred alike to this same root. If F be added (*d*) to the above chord it may be taken to represent the sixth harmonic (*b*), and similar 'inversions' of the component portions of the chord will similarly be referred to the note G. If A be added further above the F of the preceding chord, producing G B D F A (as in *e*), that is commonly taken as a yet more complete representation of the group of harmonics generated by the sounding of G, of which it is the eighth; and, as before, all the different portions which could be intelligibly isolated, and all the transpositions of its component notes, would be still referable to the one root G. If A♭ had been taken instead of A♮, the same general explanation would hold good, though the special question might remain open whether it was a representative of the 16th harmonic, which is four octaves from the fundamental sound, or an artificial softening of the clear and strong major ninth, A♮. Some theorists carry the same principles yet further, and include the C above A, and even the E and E♭ above that in the group which represents the harmonic series of G, calling them respectively the eleventh and major and minor thirteenths of that note.

The discords contained in the above series are frequently styled fundamental, from this supposed representation of the group of harmonics generated by their fundamental or root note; they are characterised among discords by the peculiar freedom of the notes of which they are composed, on both sides. It will be observed that they are all members of the Diatonic series of the key of C, major or minor; and as G, their root note, is the Dominant of that key, they represent the scope of what is called the Dominant harmony of C, which of course has its counterpart in every other key. No other note than the Dominant serves to this extent as the root of chords of this class which are Diatonic. The Tonic, for instance, can only supply the third and fifth, and even the minor seventh is a chromatic note. Nevertheless this chromatic chord and the ninths which are built upon it are commonly used as if they belonged to the key of C; and the same remark applies to the similar discords founded on the Supertonic root (as D in the key of C); and these are most readily intelligible through their close connection as Dominant harmony to the Dominant of C.

The roots of the various combinations which are arrived at by modifying the intervals of such distinct and essential harmonies as the above, are of course the same as those of the unmodified harmonies. Thus the roots of suspensions are the same as those of the harmonies upon which they are said to resolve, because they are modifications of that which follows in its complete state, and not of that which precedes; and the same applies to the combinations produced by adventitious notes, such as appoggiaturas and the like.

The combinations which arise from the simultaneous occurrence of ordinary passing notes must find their root in the chord which precedes, as that has possession of the field till new harmony presents itself.

From these considerations it will be obvious that a very considerable variety of apparently different combinations are referable to a single root. In fact a great portion of music is built upon very few roots; many examples of good popular music especially do not exceed the limits of Tonic and Dominant harmony with an occasional move as far as the Sub-dominant, and next to no modulation. Even in works which belong to the domain sometimes distinguished as high art a great deal is often done within very narrow limits. For instance, the whole of the first section of a violin and pianoforte sonata of Mozart's in A is based on six successive alternations of Tonic and Dominant harmony, and modulation to the new key for the second section is effected merely by the Dominant and Tonic harmony of that key.

Notwithstanding the importance which attaches to a clear understanding of the classification of chords according to their roots, there are some combinations upon whose derivation doctors disagree; and it must be confessed that the theory of music is yet far from that complete and settled stage which would admit any hope of a decisive verdict in the matter at present. In such circumstances variety of opinion is not only inevitable but desirable; and though the multitude of counsellors is a little bewildering there are consolations; for it happens fortunately that these differences of opinion are not vital. Such chords, for instance, as augmented sixths have so marked and immediate a connection with the most prominent harmonies in the key, that the ascertainment of their roots becomes of secondary importance; and even with the chord which stands as $\left.\begin{matrix}\mathrm{D}\\\mathrm{C}\\\mathrm{A}\\\mathrm{F}\end{matrix}\right\}$ in the key of C for instance (*f*), it is not so indispensable to decide whether G or F or D is the root, or whether indeed it is even a double-rooted chord, because, among other reasons, the very attention which has been called to it and the very characteristics which have made it difficult to classify have given it a prominence and a unique individuality which relieves it of the need of being assigned to any category; and even when it is an important factor in the harmonic structure, the process of analysis need not be rendered doubtful because its actual position in the key is so thoroughly realised. Other disputed points there are having reference to roots, which are even of less importance. For instance, whether what is called an augmented fifth is really an augmented fifth or a minor thirteenth; or whether the augmented octave which Mozart

uses with such marked emphasis in the 3rd bar of the Allegro in the overture to Don Giovanni is properly a minor ninth, as some maintain—since happily the roots would be the same in both cases. [C.H.H.P.]

RORE, CIPRIANO DI, composer of the Venetian school, born at Mechlin in 1516. He studied under Willaert,[1] chapel-master of St. Mark's, Venice, and was probably in early life a singer in that cathedral. In 1542 he brought out his first book of madrigals (à 4), a work long held in favour,[2] and for the next 7 or 8 years published continually.[3] About 1550[4] he appears to have left Venice for the court of Hercules II. Duke of Ferrara, and for some years we hear nothing of him.[5] In 1559 he returned to Venice to assist Willaert in his duties at St. Mark's, and on the death of that master, was appointed his successor, Oct. 18, 1563. He resigned this position almost immediately, and went to the court of Parma, where in a few months he died, at the age of 49. He was buried in the cathedral of that city, and the following epitaph gives an authentic sketch of his life.

Cypriano Roro, Flandro
Artis Musicæ
Viro omnium peritissimo,
Cujus nomen famaque
Nec vetustate obrui
Nec oblivione deleri poterit,
Hercules Ferrariens. Ducis II.
Deinde Venetorum,
Postremo
Octavi Farnesi Parmæ et Placentiæ
Ducis II Chori Præfecto.
Ludovicus frater, fil. et hæredes
Moestissimi posuerunt.
Obiit anno MDLXV. ætatis XLIX.

The position to which Rore attained at St. Mark's, and the rank as a musician which contemporary writers assigned him, point to his having been something besides a madrigal composer. Yet of his church compositions either in print or in MS. few have survived.[6] We only know that they were held in high esteem in the court chapel at Munich, and were constantly performed there under Lassus' direction.[7] Duke Albert of Bavaria caused a superb copy of Rore's motets to be made for his library, where it remains to this day, with a portrait of the composer on the last page, by the court painter Mielich. [J.R.S.-B.]

ROSA (ROSE), CARL AUGUST NICOLAS, was born at Hamburg, March 22, 1843, was educated as a violin player and made such progress as to be sent to the Leipzig Conservatorium, which he entered in 1859. In 1866 he came to England and appeared as a solo player at the Crystal Palace on March 10. After a short stay in London he joined Mr. Bateman in a concert-tour in the United States, and there met Madame Parepa, whom he married at New York, in Feb. 1867. His wife's success on the stage led to the formation of a company under the management and conductorship of Mr. Rose, which during its early campaigns could boast such names as Parepa, Wachtel, Santley, Ronconi and Formes among its artists.

Early in 1871 Mr. Rose—who by this time had changed his name to Rosa to avoid mistakes in pronunciation—returned to England with his wife, and then made a lengthened visit to Egypt for health. After this they again returned to London, but only for the lamented death of Madame Parepa-Rosa, which took place Jan. 21, 1874. Mr. Rosa however was resolved, notwithstanding this serious blow, to test the fortunes of English opera in London, and on Sept. 11, 1875, he opened the Princess's Theatre with a company including Miss Rose Hersee as prima donna, Mr. Santley, and other good singers. He closed on Oct. 30, having produced Figaro, Faust, *The Porter of Havre (Cagnoni), Fra Diavolo, Bohemian Girl, Trovatore, *The Water Carrier (Cherubini), and Siege of Rochelle.

The season of 1876 was undertaken at the Lyceum (Sept. 11–Dec. 2). It included The Water Carrier; The Lily of Killarney (with additions); Sonnambula; Faust; *Giralda (Adam); Bohemian Girl; *Flying Dutchman; Zampa; Trovatore; Montana; *Joconde (Nicolò); Fidelio; Fra Diavolo; *Pauline (Cowen); Porter of Havre. The next season was at the Adelphi Theatre (Feb. 11–April 6, 1878). It included *The Golden Cross, by Brüll; The Merry Wives; The Flying Dutchman; The Lily of Killarney, and others of those already named. For the fourth season Mr. Rosa took Her Majesty's Theatre (Jan. 27–March 22, 1879), brought out *Rienzi, *Piccolino (by Guiraud) and *Carmen, and played The Golden Cross, Huguenots, Lily of Killarney, etc., etc. His fifth season was at the same theatre (Jan. 10–March 6, 1880); *Mignon (Thomas), *Lohengrin and *Aida were all produced for the first time in English; and The Taming of the Shrew

[1] See title-page 'Fantesie e Recerchari etc. composti da lo Eccell. A. Vuigliart *e Cipriano suo Discepolo* etc. Venetiis 1549' (Brit. Mus. A. 287).

[2] The Fétis library at Brussels contains imperfect copies of three editions 1552, 69 and 82. The edition in the British Museum is 1575.

[3] The following list of books of motets and madrigals is taken from Fétis' Biographie, Eitner's Bibliographie, and the catalogues of the British Museum and Fétis libraries. Some contain work by other composers, but in all cases they bear Cipriano's name, and he is the chief contributor. The date given is that of the supposed 1st edition.

Motets. Bk. I, à 5, Venice 1544 (Brit. Mus.); Bk. II, à 4 and 5, Venice 1547 (Fétis Biogr.); Bk. III, à 5, Venice 1559 (Eitner).

Madrigals. Bk. I, à 4, Venice 1542 (Fétis Biogr.); Bk. II, à 5, Venice 1544 (Brit. Mus. The words on title-page, 'novamente posti in luce,' point to this being the 1st edition, though Fétis gives the date 1543. Eitner knows of no edition earlier than 1551); Bk. III, à 5. Venice 1544 (Fétis Bibl. The 1562 edition in Brit. Mus.); Bks. IV and V (Venice 1568, according to Eitner and Fétis, but title-pages prove these not to be 1st editions. The fifth book contains an ode to the Duke of Parma, and from the events of the composer's life, we may assume this volume to be one of his latest publications).

Chromatic madrigals. Bk. I, à 5, 1544 (Brit. Mus. The word 'ristampato' on title-page shows that even this is not 1st edition, though Fétis knows of none earlier than 1560. He quotes 5 books of these madrigals, Venice 1560—68). The first book was reprinted as late as 1592 (Fétis library). Burney has inserted one number in his History.

[4] In this year a reprint of his 1st book of madrigals was brought out at Ferrara.

[5] Except the publication of 2 Passions (Paris 1557) with the following curious titles: 'Passio D. N. J. Christi in qua solus Johannes canens introducitur cum quatuor vocibus' and 'Passio . . . . . in qua introducuntur Jesus et Judæi canentes, cum duabus et sex vocibus.'

[6] Fétis mentions a book of Cipriano's masses, à 4, 5, 6 (Venice 1566) on the authority of Draudius' 'Bibliotheca Classica.' This is probably 'Liber Missarum' à 4, 5, 6 (Venice 1566) to which Cipriano only contributes the 1st mass 'Doulce memoyre.'

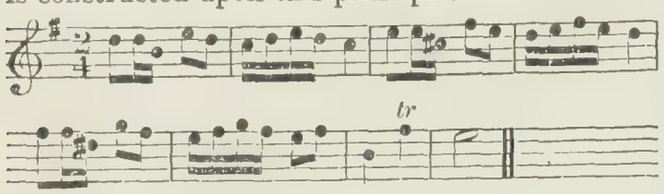
[7] Discorsi delli triomphi etc. nelle nozze dell' illustr. duca Gugl. etc. da Massimo Trojano (Monaco, Berg, 1568).

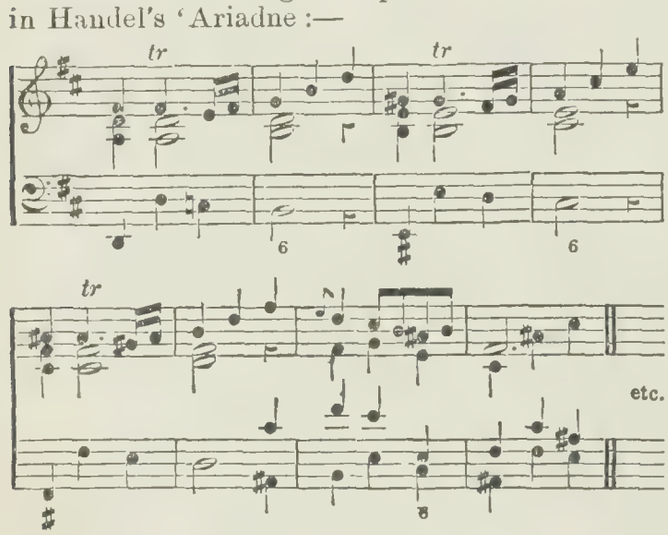
* Denotes that the works had not been before produced in England, at least in English.

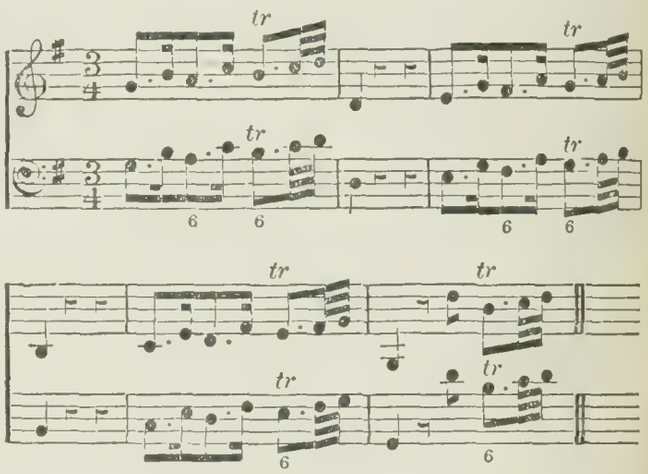
(Goetz), Carmen, Rienzi, etc. were performed. The artists engaged at the season of 1880 included Miss Minnie Hauk, Miss Julia Gaylord, Mad. Dolaro, Herr A. Schott, Mr. Maas, etc., etc. The careful way in which the pieces are put on the stage, the number of rehearsals, the eminence of the performers and the excellence of the performances have begun to bear their legitimate fruit, and the 'Carl Rosa Opera Company' bids fair to become a permanent English institution. [G.]

ROSALIA (Germ. *Vetter Michel, Schusterfleck*). A form of Melody, Vocal or Instrumental, in which a Figure is repeated several times in succession, transposed a note higher at each reiteration.

The name is derived from an old Italian Canto popolare, 'Rosalia, mia cara,' the Melody of which is constructed upon this principle.



The well-known German Volkslied, 'Gestern Abend war Vetter Michel da,' begins with a similar repetition, and hence the figure is frequently called in Germany, 'Vetter Michel.' These titles, as well as that of 'Schusterfleck'—a cobble—are of course given to it in derision—for writers on Composition regard its frequent introduction as indicative of poverty of inventive power. Nevertheless, it is frequently employed, by the Great Masters, with charming effect, as may be seen in the following example from the Minuet in Handel's 'Ariadne':—

It will be observed that the Figure is here suffered to appear three[1] times only in succession. Almost all great writers have imposed this limit upon its employment, experience having proved that a four-fold repetition generally tends to render the passage wearisome. Strikingly effective instances of three-fold repetition will be found, in Mozart's Requiem, at the words 'Ingemisco tamquam reus'; in Spohr's 'Last Judgment,' at 'The grave gives up its dead'; and in a remarkably forcible passage in the 'Rigaudon' from Rameau's 'Dardanus.' Still, this restriction is frequently disregarded. Vallerano has left a Canon,[2] which ascends a Tone higher at each repetition, *ad infinitum*; and the resulting effect is far from inharmonious, though the work must be regarded rather as a musical curiosity than a serious Composition.

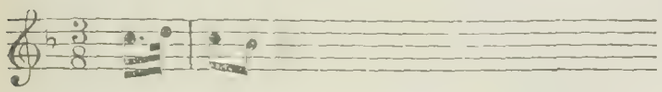
Closely allied to this Figure is another, in which the leading phrase is transposed one or more notes lower at each repetition; as in 'Habbiam vinto' from Handel's 'Scipio,' in which the transposition proceeds by Thirds.

Here, again, the Figure breaks off after a three-fold reiteration; and, in two cases in which Mozart has employed the same device, in his Requiem—at the words 'Qui Mariam absolvisti,' and 'Oro supplex et acclinis'—it is relinquished after the second enunciation. This kind of Imitation is, indeed, subject to exactly the same form of treatment as the true Rosalia; though it would be inexact to call it by that name, and equally so to apply the term to the regular ascents or descents of a Sequence—as constantly exhibited in the Fugues of Seb. Bach; or to those of vocal Divisions—as in 'Every valley,' or Rossini's 'Quis est homo'; or to the anomalous Scene, in 'Tannhäuser'—happily, the only instance of such treatment known—in which the first Verse of 'Dir töne Lob' is sung in D♭, the second, in D♮, the third, in E♭, and a still later one in E♮.

Schumann has been recently accused of writing Rosalie, *usque ad nauseam*. He does employ them very frequently: but, how often—as in the opening of his 'Arabeske' (op. 18)—with an effect which true genius alone could have dictated. This is not the place for a detailed criticism of Schumann's principles of composition: but when, as in a bitter article, by Joseph Rubinstein, which lately appeared in Wagner's 'Bayreuther Blätter,' his masterly use of this particular device is made to serve as an excuse for its unqualified condemnation, as a 'vicious monotony-producing repetition of Musical Phrases on related degrees, which the Student of Composition loves to introduce in his first exercises,' we naturally revolt from a conclusion so illogical. That a form which neither Handel, nor Mozart, nor Beethoven, nor any other great writer has disdained to employ, can possibly be, in its own nature, 'vicious,' we

1 Sometimes called 'Les trois Révérences.'

2 Reprinted in vol. i. of Clementi's 'Practical Harmony.'

cannot believe. With equal reason might we condemn the 'monotony-producing' effect of a regular Figure. It is, indeed, quite possible to make such a Figure monotonous to the last degree; yet nearly the whole of Beethoven's 'Andante in F' (op. 34), is founded on the rhythmic form of the first four notes of the opening Subject—



The truth is, that, in the hands of a Great Master, all such devices are made productive of pure and beautiful effects; while all are 'vicious,' when viciously misused. [W.S.R.]

ROSAMUNDE FÜRSTIN VON CYPERN (Rosamond, Princess of Cyprus). A romantic play in 4 acts; written by Wilhelmine Christine Chezy, the overture and incidental music by Franz Schubert (op. 26). Produced at the Theatre an-der-Wien, Vienna, Dec. 20, 1823, and only performed twice. The music as then played is as follows:—

* 1. Overture (D minor).
† 2. Entracte between Acts 1 and 2 (B minor).
† 3. Ballo (B minor), and Andante un poco assai (G).
4. Entracte between Acts 2 and 3 (D).
* 5. Romance for soprano 'Der Vollmond strahlt' (F minor).
* 6. Chorus of Spirits.
* 7. Entracte between Acts 3 and 4 (B♭).
8. Shepherds' Melody.
* 9. Shepherds' Chorus.
*10. Huntsmen's Chorus.
†11. Air de Ballet (G).

The overture played at the performances was published in 1827, for PF. 4 hands, by Schubert himself, as op. 52, under the title of 'Alphonso und Estrella' (now op. 69). The overture (in C), known as the 'Overture to Rosamunde' (op. 26) was composed for the melodrama of the 'Zauberharfe,' or Magic Harp (produced Aug. 19, 1820), and was published by Schubert with its present name and opus-number for PF. 4 hands, in 1828. The pieces marked have been published—those marked with * by Schubert himself, as op. 26; those marked with † more recently. For particulars see Nottebohm's Thematic Catalogue, p. 46, 84. The Entracte in B minor is one of the finest of all Schubert's works; the Romance, the Entracte no. 7, the Shepherds' Melody, and the Air de Ballet in G, are all admirable, the Shepherds' Melody for 2 clarinets especially characteristic. The 2nd Trio to the Entracte no. 7 was previously composed, in May 1816, as a song, 'Der Leidende.' [G.]

ROSE or KNOT (Fr. *Rosace*; Fr. and Germ. *Rosette*; Ital. *Rosa*). The ornamental device or scutcheon inserted in the soundhole of the belly of stringed instruments, such as the lute, guitar, mandoline, dulcimer, or harpsichord, serving not only a decorative purpose, but—in the Netherlands especially—as the maker's 'trade mark.' In the harpsichord and spinet there was usually but one soundhole with its rose; but owing to the origin of these keyboard instruments from the psaltery, their analogy with the lute, and the fact of the Roman lutes having three, several soundholes were sometimes perforated. In fact, a clavicembalo dated 1531 was lately seen in Italy by the eminent art critic, Mr. T. J. Gullick, which possessed no less than five, each with a rose inserted. From the analogy above referred to, the old Italian harpsichord makers named the bottom of the instrument 'cassa armonica' (soundchest); as if its office were like that of the back of the lute or viol, while the belly was the 'piano armonico' (soundflat).[1] The Flemings, retaining the soundhole, doubtless adhered more or less to this erroneous notion of a soundchest. The Hitchcocks in England (1620 and later) appear to have been the first to abandon it; no roses are seen in their instruments. Kirkman in the next century still adhered to the rose and trade scutcheon, but Shudi did not. In the 'Giornale de' Litterati d'Italia' (Venice, 1711, tom. v.), Scipione Maffei, referring to Cristofori, who had recently invented the pianoforte, approves of his retention of the principle of the rose in his ordinary harpsichords, although contemporary makers for the most part had abandoned it. But Cristofori, instead of a large rose, to further, as he thought, the resonance, used two small apertures in the front. Under the head RUCKERS will be found illustrations of the rose or *rosace*, as used by those great makers. [A.J.H.]

ROSE OF CASTILE. An opera in 3 acts; compiled by Messrs. Harris and Falconer (from Le Muletier de Tolède), music by M. W. Balfe. Produced at the Lyceum Theatre (Pyne and Harrison), London, Oct. 29, 1857. [G.]

ROSEINGRAVE, or ROSINGRAVE, DANIEL, was educated in the Chapel Royal under Pelham Humfrey. In 1693 he became organist of Salisbury Cathedral, which appointment he quitted in 1698 and was chosen organist and vicar-choral of St. Patrick's Cathedral, Dublin. He held these posts for 20 years, when he resigned them in favour of his son RALPH, who held them from April 1719 until his death in Oct. 1747.

THOMAS, another son, received his early musical education from his father, and manifesting great aptitude, was allowed a pension by the Dean and Chapter of St. Patrick's to enable him to travel for improvement. He went to Italy in 1710, and at Rome was on friendly terms with the Scarlattis. In 1712 he composed, at Venice, an anthem, 'Arise, shine,' preserved in the Tudway collection (Harl. MS. 7342). In 1720 we find him in London, bringing out at the King's Theatre an adaptation of D. Scarlatti's opera 'Narcissus,' with additional songs composed by himself. In 1725 he was selected, from seven competitors, as the first organist of St. George's, Hanover Square, at a salary of £45 per annum; the judges were Drs. Croft and Pepusch, with Buononcini and Geminiani, each of whom gave a subject upon which the candidates were to make an extempore fugue. Some years afterwards, a disappointment in love so seriously affected Roseingrave's reason that he was compelled to desist from his duty, and from 1737 it was performed by Keeble, who received half the salary. Rosein-

[1] In modern Italian we more frequently meet with 'tompagno,' 'tavola armonica,' and 'fondo,' meaning 'belly' or 'soundboard.'

grave died about 1750. He published 'Voluntaries and Fugues for the Organ or Harpsichord'; 'Italian Cantatas,' 2 books of 6 each; and 12 solos for the German flute; also a collection of '42 Suits of Lessons for the harpsichord composed by Sign. Domenico Scarlatti,' with an introduction by himself. He was an enthusiastic admirer of Palestrina, and hung his bedroom with pieces of paper containing extracts from his works. [W.H.H.]

ROSELLEN, Henri, son of a PF. maker, born in Paris, Oct. 13, 1811; took 2nd PF. prize at the Conservatoire 1827, and 1st harmony do. 1828. Was a pupil and imitator of Herz. He published nearly 200 works for PF. including a 'Méthode de Piano' (Heugel), a collection of progressive exercises entitled 'Manuel des Pianistes' (ibid.), and many separate pieces of drawing-room character, one of which, a Rêverie (op. 31, no. 1), enjoyed an extraordinary popularity for many years over the whole of Europe. He died March 20, 1876. [G.]

ROSENHAIN, Jacob, eldest son of a banker, was born at Mannheim, December 2, 1813. His teachers were Jacob Schmitt, Kalliwoda, and Schnyder von Wartensee. His first appearance as a pianoforte-player was at Stuttgart in 1825, after that at Frankfort, where his success induced him to take up his residence. A one-act piece of his, 'Der Besuch im Irrenhause,' was produced at Frankfort, December 29, 1834, with great success; his second, 'Liswenna,' 3 acts, was not so fortunate. In 1837 he came to London, played at the Philharmonic, April 17th, and was much heard in the concerts of the day. After this he took up his abode in Paris, where he became very prominent, giving chamber concerts in combination with Alard, Ernst, and other eminent players, and carrying on a school of pianoforte-playing in conjunction with J. B. Cramer. His early opera, 'Liswenna,' was provided with a new libretto (by Bayard and Arago), and brought out at the Grand Opera as 'Le Démon de la Nuit,' March 17, 1851. It had however but a moderate success, and was withdrawn after four representations, though afterwards occasionally played in Germany. Another one-act piece, 'Volage et Jaloux,' produced at Baden-Baden, August 3, 1863, completes the list of his works for the stage. In instrumental music he was much more prolific. He has composed 3 symphonies—in G minor (op. 42), played at the Gewandhaus, Leipzig, under Mendelssohn's direction, January 31, 1846; in F minor (op. 43), played at Brussels, and at the Philharmonic, London, April 24, 1854; 'Im Frühling,' in F minor (op. 61), rehearsed at Conservatoire, but not played. 4 trios for PF. and strings; 1 PF. concerto; 3 string quartets; 2 cello sonatas; 12 characteristic studies (op. 17) and 24 Etudes mélodiques (op. 20), both for PF. solo. Also various pieces for ditto, entitled, 'Poémes,' 'Réveries,' etc.; a biblical cantata, and various songs, etc. M. Fétis credits him with a broad and pure style of playing, and with knowledge and ambition in composition. Schumann has criticised several of his pieces with kindness and liberality. [G.]

ROSES, Jose, priest and musician, born at Barcelona Feb. 9, 1791, learned music from Sampere, chapelmaster at Barcelona; was first organist of the monastery of San Pablo and then succeeded his master at Santa Maria del Pino, a post which he held for thirty years. During this time he composed a large quantity of music—masses, requiems, motets, graduals, etc., which are preserved in MS. in the church. Among his pupils may be mentioned Calvo, Puig, Rius, Casanovas, etc. He died at his native city Jan. 2, 1856. [G.]

ROSIN (Fr. *Colophane*), a preparation applied to the hair of the violin bow to give it the necessary 'bite' upon the strings. Without some such agent, the horsehair would slip noiselessly over the catgut. Rosin is the residuary gum of turpentine after distillation. The ordinary rosin of commerce is a coarse, hard substance, quite useless to the fiddler, for whom the rough material undergoes a process of refinement. The ancient English recipe was to boil rough rosin down in vinegar, a process no longer in vogue, as excellent French rosin is now to be had at a very trifling cost. It is prepared by dissolving the rough article in a glazed earthen vessel over a slow charcoal fire. As it melts, it is strained through coarse canvas into a second vessel also kept at a moderate heat, from which it is poured into pasteboard or metal moulds. The process requires some delicacy of eye and hand, and the greatest care in handling so inflammable a material, and is usually entrusted to women. Some players affect to prefer the rosin of Gand, others that of Vuillaume, but both are made of the same material and at the same factory. Rosin should be transparent, of a darkish yellow colour in the mass, and quite white when pulverised: it ought to fall from the bow, when first applied to the strings, in a very fine white dust: when crushed between the fingers it ought not to feel sticky. The best rosin is made from Venetian turpentine. The same sort of rosin serves for the violin, viola, and violoncello. The double-bass bow requires a stiffer preparation than pure rosin, and accordingly double-bass rosin is made of ordinary rosin and white pitch in equal proportions. Emery powder and other matters are sometimes added in the composition of rosin, but are quite unnecessary, and even injurious to the tone. A liquid rosin, applied to the bow with a camel's-hair brush, has recently been invented, and has its advocates. [E.J.P.]

ROSS, John, born at Newcastle-upon-Tyne in 1764, was placed in his eleventh year under Hawdon, organist of St. Nicholas Church, a disciple of Charles Avison, with whom he studied for seven years. In 1783 he was appointed organist of St. Paul's Chapel, Aberdeen, where he remained for half a century. He composed 'An Ode to Charity,' pianoforte concertos and sonatas, songs, canzonets, hymns, waltzes, etc. [W.H.H.]

ROSSETOR, Philip, a lutenist, who in 1601 issued 'A Booke of Ayres, set foorth to be song to the Lute, Orpherian, and Base Violl,' containing 42 songs, the poetry and music of the first 21 by Campion, and the rest by Rossetor himself.

In 1609 he published 'Lessons for Consort: Made by sundry excellent Authors, and set to sixe severall instruments; Namely, the Treble Lute, Treble Violl, Base Violl, Bandora, Citterne, and the Flute.' On Jan. 4, 1610, a patent was granted to him and others appointing them Masters of the Children of the Queen's Revels, under which they carried on dramatic performances at the theatre in Whitefriars. In March, 1612, Rossetor's company was joined by 'The Lady Elizabeth's Servants,' but the union lasted for a year only. In 1616 a privy seal for a patent for the erection of a theatre in Blackfriars was granted to Rossetor, Philip Kingman, Robert Jones and Ralph Reeve, but the Lord Mayor and Aldermen compelled them to surrender it. [See JONES, ROBERT, vol. ii. p. 39 *b*.] [W.H.H.]

ROSSI, FRANCESCO, born at Bari about 1645, canon there 1680; author of 4 operas—'Il Sejano moderno' (Venice, 1680); 'La Pena degli Occhi' (Ib., 1688); 'La Carilda' (Ib., 1688); 'Mitrane' (Ib., 1689). Also of Psalms and a Requiem, à 5, printed 1688; and an oratorio 'La Caduta dei Gigante.' (MS.) The fine and well-known scena 'Ah! rendimi' is from Mitrane, and gives a high idea of Rossi's power. [G.]

ROSSI, LAURO, an Italian composer, who, like Raimondi, although the author of numerous operas, and famous from end to end of Italy, is hardly so much as known by name on this side the Alps. He was born[1] at Macerata, near Ancona, February 20, 1812, and was taught music at the Conservatorio of Naples under Crescentini, Furno, and Zingarelli. He began to write at once, and at 18 had his first two operas—'Le Contesse Villane' and 'La Villana Contessa'—performed at the Fenice and Nuovo Theatres of Naples respectively. Other pieces followed; one of them, 'Costanza ed Oringaldo,' being written expressly for the San Carlo at the request of Barbaja. On the recommendation of Donizetti, Rossi was engaged for the Teatro Valle at Rome, and there he remained for 1832 and 1833, and composed 4 operas and an oratorio. In 1834 he moved to Milan, and brought out 'La Casa disabitata' (or 'I falsi Monetari'), which, though but moderately successful at the Scala, was afterwards considered his *chef d'œuvre*, and spoken of as 'Rossi's Barbiere di Siviglia.' It pleased Malibran so much that she induced Barbaja to bespeak another opera from Rossi for the San Carlo, in which she should appear. The opera was composed, and was named 'Amelia'; but owing to her caprice was a failure. She insisted on having a *pas de deux* inserted for her and Mathis. The theatre was crowded to the ceiling to see the great singer dance; but her dancing did not please the public, and the piece was damned. This disappointment, though somewhat alleviated by the success of his 'Leocadia' (1834) seems to have disgusted Rossi with Italy, he accepted an engagement from Mexico, left Europe Oct. 15, 1835, and arrived at Vera Cruz the 6th of the following January. From Mexico he went to the Havannah, New Orleans, and Madras; married in 1841, and returned to Europe, landing at Cadiz, Feb. 3, 1843. He began again at once to compose—'Cellini a Parigi' (Turin 1845), etc., but with very varying success. In 1846 he reappeared at the Scala at Milan with 'Azema di Granata,' 'Il Borgomastro di Schiedam,' and three or four other operas in following years. His great success however appears to have been made with 'Il Domino nero,' at one of the Milanese Theatres. In 1850 he was called to be Director of the Conservatorio at Milan. For this institution he published a 'Guida di armonia pratica orale' (Ricordi 1858), and between 1850 and 1859 composed a great many operas, and detached pieces for voices and for instruments. After the death of Mercadante in 1870, Rossi succeeded him as head of the Conservatorio at Naples. This office he is said to have resigned in 1878. Lists of his works are given by Florimo (Cenni Storici, p. 948–962) and Pougin. They comprise 29 operas, a grand mass, and a dozen miscellaneous compositions, including six fugues for strings, 2 sets of vocal exercises, and the Guide to Harmony already mentioned. His best works are 'Cellini a Parigi,' 'I falsi Monetari,' and 'Il Domino nero.' One of his operas, 'La Figlia di Figaro,' is said to have been produced at the Kärnthnerthor Theatre, Vienna, April 17, 1846; and another, 'Biorn,' was announced for performance at the Queen's Theatre, London, Jan. 17, 1877—English version by Frank Marshall; but no notice of either performance can be found. [G.]

ROSSI, LUIGI, was a contemporary of Carissimi's, born at Naples towards the end of the 16th century, and found at Rome about 1620. His works known at present are chiefly cantatas, for one or more voices with clavier accompaniments, often of great length and in many movements. Thirty-five of these are to be found in the British Museum (Harl. MSS. 1265, 1273, 1501, 1863), and not less than 112 in the Library of Christ Church, Oxford. They are said to be beautiful music, quite equal to that of Scarlatti. The Magliabecchi Library at Florence contains a scene extracted from a 'spiritual opera' of his, 'Giuseppe figlio di Giacobbe'; and the library of the Sacred Harmonic Society of London contains 'Il Palazzo incantato, overo, La Guerriere amante' (MS.), an opera by Giulio Ruspigliosi, music by Rossi, performed at Rome 1642. Gevaert, in 'Les Gloires d'Italie,' gives two cantatas for a single voice. [G.]

ROSSI-SCOTTI, GIOVANNI BATTISTA, Conte di, was born Dec. 27, 1836, at Perugia, where he still resides. He is an amateur of taste and knowledge, who will be long remembered for the biography of his fellow-townsman, Morlacchi—'Della vita e delle opere del Cav. Francesco Morlacchi . . . . Memorie istoriche precedute dalla biografia e bibliografia musicale Perugina' (Perugia; Bartelli, 1861)—a copy of which is

[1] His parents' names were Vincenzo and Santa Monticelli, so that 'Rossi' would seem to be a sobriquet.

in the South Kensington Library. He has also published pamphlets on Morlacchi (1878), and Bontempi (1879). [G.]

ROSSINI, Gioachino Antonio, one of the brightest musical luminaries of the 19th century, was born Wednesday, February 29, 1792, at Pesaro, a small town on the Adriatic, N.W. of Ancona, and was the only child of Giuseppe Rossini of Lugo, and Anna Guidarini of Pesaro. The position of his parents was of the humblest; his father was town-trumpeter (*trombadore*) and inspector of slaughter-houses, and his mother a baker's daughter, but their life was a happy one, and so irrepressible were the good humour and fun of the town-trumpeter that he was known among his friends as 'the jolly fellow.' The political struggles of 1796, however, invaded even this lowly household; the elder Rossini declared himself for the French, and for republican government, and during the reaction of the Austrian party in the States of the Church was naturally sent to gaol. His wife, thus deprived of her means of subsistence, was driven to turn her voice to account. She went with her little Gioachino to Bologna, and there made her début as 'prima donna buffa' with such success as to procure her engagements in various theatres of the Romagna during the Carnival. Meantime the *trombadore* had regained his liberty and was engaged as horn-player in the bands of the theatres in which his wife sang; the child remaining at Bologna, in the charge of an honest pork butcher, while his parents were occupied in campaigns not unlike those of the 'Roman comique' of Scarron. Such surroundings were hardly favourable to education, and it is not wonderful that Gioachino's learning was confined to reading, writing, and arithmetic. Music he acquired from a certain Prinetti of Novara, who gave him harpsichord lessons for three years; but the lessons must have been peculiar, for Prinetti was accustomed to play the scale with two fingers only, combined his music-teaching with the sale of liquors, and had the convenient habit of sleeping as he stood. Such a character was a ready butt for the son of a joker like Giuseppe Rossini; and so incorrigible was Gioachino's love of mimicking his master that at length he was taken from Prinetti, and apprenticed to a smith.

Such was his shame at this result and his sorrow at the distress of his mother, that he resolved from that time forward to amend and apply. In Angelo Tesei he fortunately found a clever master, able to make singing and practical harmony interesting to his pupil: in a few months he learned to read at sight, to accompany fairly on the piano, and to sing well enough to take solos in church at the modest price of three pauls per service. He was thus able, at the age of ten, to assist his parents, who, owing to a sudden change in his mother's voice, were again in misfortune. In his desire to help them he seized every opportunity of singing in public, and eagerly accepted an offer to appear at the theatre of the Commune as Adolfo in Paer's 'Camilla.' This was his first and only step in the career of a dramatic singer, but it must have been often difficult to resist taking it up again, when he saw singers receiving a thousand ducats for appearing in operas which he both composed and conducted for fifty.

Thus at the age of thirteen Rossini was a sufficiently good singer to be well received at the theatre; he also played the horn by his father's side, and had a fair reputation as accompanyist. At this time he acquired a valuable friend in the Chevalier Giusti, commanding engineer at Bologna, who took a great affection for the lad, read and explained the Italian poets to him, and opened his fresh and intelligent mind to the comprehension of the ideal; and it was to the efforts of this distinguished man that he owed the start of his genius, and such general knowledge as he afterwards possessed. After three years with Tesei he put himself under a veteran tenor named Babbini to improve his singing. Shortly after this his voice broke, at the end of the autumn of 1806, during a tournée in which he accompanied his father as chorus-master and *maestro al cembalo*, an engagement in which the daily income of the two amounted to 11 pauls, about equal to 4 shillings. The loss of his voice cost him his engagements in church; but it gave him the opportunity of entering the Conservatorio, or Liceo communale, of Bologna. On March 20, 1807, he was admitted to the counterpoint class of Padre Mattei, and soon after to that of Cavedagni for the cello. He little anticipated when he took his first lesson that his name would one day be inscribed over the entrance to the Liceo, and give its title to the adjacent square.[1]

His progress on the cello was rapid, and he was soon able to take his part in Haydn's quartets; but his counterpoint lessons were a trouble and a worry to him from the first. Before he entered Mattei's class he had composed a variety of things —little pieces for two horns, songs for Zambini, and even an opera, called 'Demetrio,' for his friends the Mombellis. A youth at once so gifted and so practised deserved a master who was not merely a learned musician, but whose pleasure it should be to introduce his pupil into the mysteries of the art with as little trouble as possible. Unfortunately Mattei was a pedant, who could see no reason for modifying his usual slow mechanical system to suit the convenience of a scholar however able or advanced. His one answer to his pupil's enquiry as to the reason of a change or a progression was, 'It is the rule.' The result was that after a few months of discouraging labour Gioachino began to look to instinct and practice for the philosophy, or at least the rhetoric, of his art. The actual parting is the subject of an anecdote which is not improbably true. Mattei was explaining that the amount of counterpoint which his pupil had already acquired was sufficient for a composer in the 'free style'; but that for church-music much severer studies were required. 'What,' cried the boy, 'do you mean that I

[1] By order of Count Pepoli, Aug. 21, 1864.

know enough to write operas?' 'Certainly,' was the reply. 'Then I want nothing more, for operas are all that I desire to write.' There was in this something of the practical wisdom which distinguished the Rossini of later life. Meantime it was necessary that he and his parents should live, and he therefore dropped counterpoint and returned to his old trade of accompanyist, gave lessons, and conducted performances of chamber music. He was even bold enough to lead an orchestra, and took the direction of the 'Accademia dei Concordi'—in other words, of the Philharmonic Society of Bologna. There is no reason to doubt that it was more by scoring the quartets and symphonies of Haydn and Mozart than by any lessons of Padre Mattei's that Rossini learned the secrets and the magic of the orchestra. His fame at the *Liceo* increased day by day, and at the end of his first year his cantata 'Il Pianto d'armonia per la morte d'Orfeo'—the lament of Harmony over the death of Orpheus—was not only rewarded with the prize, but was performed in public, Aug. 8, 1808. He was then in his seventeenth year. The cantata was followed—not by a symphony, as is sometimes said, but—by an overture in the fugued style, in imitation of that to Mozart's 'Magic Flute,' but so weak, that after hearing it played he lost no time in destroying it. The same fate probably attended some pieces for double bass and strings, and a mass, both written at the instance of Signor Triossi of Ravenna, a distinguished amateur of the double bass. Rossini had hitherto been known at Bologna as 'il Tedeschino'—'the little German'—for his devotion to Mozart; but such serious efforts as composing a mass, and conducting a work like Haydn's Seasons at the Philharmonic Society, were probably intended as hints that he wished to be looked upon no longer as a scholar, but as a master waiting his opportunity for the stage.

It may be easier to enter on a career in Italy than elsewhere, but even there it is not without its difficulties. Rossini by his wit and gaiety had, in one of his tournées, made a friend of the Marquis Cavalli, who had promised him his interest whenever it should be wanted. The time was now come to claim the fulfilment of the promise, and Rossini's delight may be imagined when he received an invitation to compose an opera, from the manager of the San Mosè Theatre, at Venice. He hastened to prepare the piece, and 'La Cambiale di Matrimonio' or the 'Matrimonial Market' was produced there in the autumn of 1810. The piece was an opera buffa in one act; it was supported by Morandi, Ricci, De Grecis, and Raffanelli, and had a most encouraging reception. After this feat he returned to Bologna, and there composed for Esther Mombelli's benefit a cantata called 'Didone abbandonata.' In 1811 he wrote for the Teatro del Corso of Bologna an opera buffa in two acts, 'L'Equivoco stravagante,' which closed the season with success, and in which both he and Marcolini the contralto were highly applauded.

1812 was Rossini's twentieth year, and with it begins what may be called his Epoch of Improvisation. Early in that year he produced, at the San Mosè Theatre, Venice, two buffa operas—'L'Inganno felice,' and 'L'occasione fa il Ladro, ossia il Cambio della valigia.' The first of these, a *Farsa*, a trifle in one act, was well sung and much applauded, especially an air of Galli's, 'Una voce,' a duet for the two basses, and a trio full of force and original melody. After the Carnival he went to Ferrara, and there composed an Oratorio, 'Ciro in Babilonia,' which was brought out during Lent, and proved a fiasco. So did 'La Scala di Seta,' an opera buffa in one act, produced at Venice in the course of the spring; but on the other hand, 'Demetrio e Polibio,' brought out at the Teatro Valle, Rome, by his old friends the Mombellis, was well received. The piece was not improbably the same that we have mentioned his writing at the age of fifteen to words by Mme. Mombelli, retouched according to his new lights. At any rate a quartet among its contents was at once pronounced a masterpiece, and a duet, 'Questo cor,' which followed it, produced an excellent effect. Rossini however did not waste time in listening to applause. While the Mombellis were engaged on this serious opera, he flew off to Milan to fulfil an engagement which Marcolini had procured for him, by writing, for her, Galli, Bonoldi, and Parlamagni, a comic piece in two acts called 'La Pietra del Paragone,' which was produced at the Scala during the autumn of 1812, with immense success. It was his first appearance at this renowned house, and the piece is underlined in the list as 'musica nuova di Gioachino Rossini, *di Pesaro*.' The numbers most applauded were a cavatina, 'Ecco pietosa,' a quartet in the second act, the duel-trio, and a finale in which the word 'Sigillara' recurs continually with very comic effect. This finale is memorable as the first occasion of his employing the *crescendo*, which he was ultimately to use and abuse so copiously. Mosca has accused Rossini of having borrowed this famous effect from his 'Pretendenti delusi,' produced at the Scala the preceding autumn, forgetting that Mosca himself had learned it from Generali and other composers. Such accusations, however, were of little or no importance to Rossini, who had already made up his mind to adopt whatever pleased him, wheresoever he might find it. In the meantime he took advantage of his success to pass a few days at Bologna with his parents, *en route* for Venice; and thus ended the year 1812, in which he had produced no less than six pieces for the theatre.

Nor was 1813 less prolific. It began with a terrible mystification. He had accepted a commission of 500 francs for a serious opera for the Grand Theatre at Venice, but the manager of San Mosè, furious at his desertion, in pursuance of some former agreement, forced on him a libretto for that theatre, 'I due Bruschini, o il figlio per azzardo,' which, if treated as intended, would inevitably have been the death of the music. From this dilemma Rossini ingeniously

extricated himself by reversing the situations, and introducing all kinds of tricks. The second violins mark each bar in the overture by a stroke of the bow on the lamp shade; the bass sings at the top of his register and the soprano at the bottom of hers; a funeral march intrudes itself into one of the most comical scenes; and in the finale the words 'son pentito' are so arranged that nothing is heard but 'tito, tito, tito.' Those of the audience who had been taken into the secret were in roars of laughter, but the strangers who had paid for their places in good faith, were naturally annoyed and hissed loudly. But no complaints were of any avail with Rossini, he only laughed at the success of his joke. 'I due Bruschini' disappeared after the first night, and the remembrance of it was very shortly wiped out by the appearance of 'Tancredi' at the Fenice during the Carnival. The characters were taken by Manfredini, Malanotte, Todran, and Bianchi. A work so important and so full of spirit, effect, and melody, was naturally received with enthusiasm, and nobody had time to notice that the long crescendo of the finale strongly resembled that of Paisiello's 'Rè Teodoro,' that a phrase in the first duo, to the words 'Palesa almen,' is borrowed from Paer's 'Agnese,' and that the allegro in E flat of the grand duet, 'Si tu sol crudel,' is also borrowed from the 'Sofonisba' of the same composer. Such criticisms as these were lost in the general admiration at the new and spirited character of the music. It was in fact the first step in the revolution which Rossini was destined to effect in Italian opera. All Venice, and very soon all Italy, was singing or humming 'Mi rivedrai, ti rivedrò.' Hardly any one now remembers that it is only to the happy accident that Malanotte was dissatisfied with her air, and insisted on its being rewritten, that we owe the 'Di tanti palpiti,' which was nicknamed the 'aria de' rizzi,' because it was said to have been dashed off while waiting for a dish of rice. One must read the accounts of the day to understand the madness—for it was nothing else—which 'Tancredi' excited among the Venetians. 'I fancied,' said Rossini, with his usual gaiety, 'that after hearing my opera they would put me into a madhouse—on the contrary, they were madder than I.'

Henceforward he was as much fêted for his social qualities as for his music. But he did not give way to such dissipations for long. His next work was 'L'Italiana in Algeri,' an opera buffa produced at the San Benedetto theatre, Venice, in the summer of 1813. Its greatest novelty was the famous trio 'Papataci,' a charming union of melody and genuine comedy; while the patriotic air, 'Pensà alla Patria,' which closes the work, spoke not less powerfully to the hearts of his countrymen.

'Aureliano in Palmira' and 'Il Turco in Italia' both belong to 1814, and were brought out at the Scala, Milan, the first in the Carnival, the second in the autumn season, before an audience somewhat more critical than that at Venice. 'Aureliano,' though it contains some fine things, which were afterwards utilised in 'Elisabetta' and the 'Barbiere,' was a fiasco. The 'Turco' too was not received with the applause which it afterwards commanded. Rossini, however, was greatly fêted during his stay in Milan, and among his 'amiable protectresses'—to use the expression of Stendhal—was the Princess Belgiojoso, for whom he composed a cantata entitled 'Egle ed Irene.' His next opera, 'Sigismondo,' written for the Fenice at Venice, in the Carnival of 1815, was unsuccessful, and the failure so far affected him as to make him give up work for a time, and retire to his home at Bologna. There he encountered Barbaja, who from being a waiter at a coffee-house had become the farmer of the public gaming-tables and impresario of the Naples theatre. Barbaja though rich was still bent on making money; he had heard of the success of the young composer, and of his brilliant talents, and was resolved to get hold of him; and Rossini, with the support of his parents on his hands, was ready enough to listen to any good proposal. He accordingly engaged with Barbaja to take the musical direction of the San Carlo and Del Fondo theatres at Naples, and to compose annually an opera for each. For this he was to receive 200 ducats (about £35) per month, with a small share in the gaming-tables, amounting in addition to some 1000 ducats per annum, for which however he obtained no compensation after the tables were abolished in 1820.

During Murat's visit to Bologna in April 1815 Rossini composed a cantata in favour of Italian independence; but politics were not his line, and he arrived in Naples fully conscious of this, and resolved that nothing should induce him to repeat the experiment. The arrival of a young composer with so great a reputation for originality was not altogether pleasing to Zingarelli, the chief of the Conservatoire, or to the aged Paisiello. But no intrigues could prevent the brilliant success of 'Elisabetta, regina d'Inghilterra,' which was produced before the Court for the opening of the autumn season, 1815, and in which Mlle. Colbran, Dardanelli, Manuel Garcia, and Nozzari took the principal parts. The libretto of this opera was by a certain Schmidt, and it is a curious fact that some of its incidents anticipate those of 'Kenilworth,' which was not published till several[1] years later; a coincidence still more remarkable when the difference between the two authors is taken into account—Walter Scott gay, romantic, and famous, Schmidt unknown and obscure, and, though not wanting in imagination, so gloomy as to have damped the spirits of Rossini by his mere appearance and conversation. Two historical facts should be noted in regard to 'Elisabetta.' It is the first opera in which Rossini so far distrusted his singers as to write in the ornaments of the airs; and it is also the first in which he replaced the *recitativo secco* by a recitative accompanied by the stringed quartet. The overture and the finale to the first act of 'Elisabetta' are taken from 'Aureliano.'

[1] January, 1821.

Shortly before Christmas Rossini left Naples for Rome to write and bring out two works for which he was under engagement. The first of these, 'Torvaldo e Dorliska,' produced at the Teatro Valle, Dec. 26, 1815, was coldly received, but the second, 'Almaviva, ossia l'inutile precauzione,' founded on Beaumarchais' 'Barber of Seville,' by Sterbini, which made its first appearance at the Argentina Feb. 5, 1816, was unmistakeably damned. The cause of this was the predilection of the Romans for Paisiello, and their determination to make an example of an innovator who had dared to reset a libretto already treated by their old favourite. Rossini, with excellent taste and feeling, had inquired of Paisiello, before adopting the subject, whether his doing so would annoy the veteran, whose 'Barbiere' had been for a quarter of a century the favourite of Europe, and not unnaturally believed that after this step he was secure from the ill-will of Paisiello's friends and admirers.[1] But the verdict of a theatre crammed with partisans is seldom just. It is also as changeable as the winds, or as Fortune herself. Though hissed on the first night, 'Almaviva' was listened to with patience on the second, advanced in favour night by night, and ended by becoming, under the title of 'The Barber of Seville,' one of the most popular comic operas ever composed, and actually eclipsing in spirit and wit the comedy on which it is founded. It was acted by Giorgi-Righetti (Rosina), Rossi (Berta), Zamboni (Figaro), Garcia (Almaviva), Botticelli (Bartolo) and Vitarelli (Basilio). The original overture was lost, and the present one belongs to 'Elisabetta'; the opening of the cavatina 'Ecco ridente' is borrowed from the opening of the first chorus in 'Aureliano.' It is in the delicious andante of this cavatina that Rossini first employs the modulation to the minor third below, which afterwards became so common in Italian music. The air of Berta, 'Il vechiotto cerca moglie,' was suggested by a Russian tune, and the eight opening bars of the trio 'Zitti, zitti' are notoriously taken note for note from Simon's air in Haydn's 'Seasons.' Indeed it is astonishing that, with his extraordinary memory, his carelessness, and his habitual hurry, Rossini should not have borrowed oftener than he did. He received 400 scudi (£80) for 'The Barber,' and it was composed and mounted in a month. When some one told Donizetti that it had been written in thirteen days, 'Very possible,' was his answer, '*he is so lazy.*'

Lazy as he was, Rossini was destined to write twenty operas in eight years, 1815–1823. On his return to Naples after the Carnival of 1816, and the gradual success of 'The Barber,' he found the San Carlo theatre in ashes, to the great distress of the King of Naples, who justly considered it one of the ornaments of his capital. Barbaja, however, undertook to rebuild it more magnificently than before in nine months. He kept his word, and thus acquired not only the protection but the favour of the king. Rossini obtained the same boon by composing a grand cantata entitled 'Teti e Peleo' for the marriage of the Duchess de Berry. No sooner had he completed this than he dashed off a 2-act comic opera entitled 'La Gazzetta' to a libretto by Tottola, which was produced at the Teatro dei Fiorentini, Naples, and which, although in the hands of a clever and charming actress like Chambrand, and of two such public favourites as Pellegrini and Casaccia, was but moderately successful. The work however contained some admirable passages, which were afterwards utilised by the composer. Rossini completed his reform of serious opera by his 'Otello,' which was brought out at the Teatro del Fondo, Naples, in the autumn of 1816, with Isabella Colbran, Nozzari, Davide, Cicimarra, and Benedetti as its interpreters. In this opera, of which the third act is the finest, the recitatives are fewer and shorter than before, and, in accompanying them, the wind instruments are occasionally added to the strings. Some of the most remarkable features of this grand work, such as the finale of the first act, the duet 'Non m'inganno,' and the passionate trio of defiance, were not at first appreciated: the touching air of Desdemona, 'Se il padre,' doubly effective after the paternal curse which precedes it, and the romance of the Willow, with the harp accompaniment—then quite a novelty—were better received; but the tragic termination of the whole was very distasteful to the public, and when the opera was taken to Rome, it was found necessary to invent a happy conclusion. This curious fact deserves mention for the light which it throws on the low condition of dramatic taste in Italy at that period.

The machinery, and power of rapidly changing the scenes, were at that time so very imperfect in smaller Italian theatres, that Rossini would only accept the subject of Cinderella when proposed to him by the manager of the Teatro Valle at Rome, on condition that the supernatural element was entirely omitted. A new comic piece was therefore written by Ferretti under the title of 'Cenerentola, ossia la bontà in trionfo'; Rossini undertook it, and it was produced at the beginning of 1817. Its success was unmistakeable, though the cast was by no means extraordinary—Giorgi, Catarina Rossi, Guglielmi, De Begnis, Verni, and Vitarelli.

In the profusion and charm of its ideas this delicious work is probably equal to the 'Barbière,' but it appears to us to be inferior in unity of style. No doubt this is partly owing to the fact that many of the pieces were originally composed to other words than those to which they are now sung. The duet 'Un soave non sò chè,' the drinking-chorus, and the mock proclamation of the Baron, are all borrowed from 'La Pietra del Paragone'; the air 'Miei rampolli' is from 'La Gazzetta,' where it was inspired by the words 'Una prima ballerina'; the air of Ramiro recalls that to 'Ah! vieni' in

[1] We have Rossini's own authority for this, and for the opera having been written in 13 days, in his letter to M. Scitivaux. See 'Musical World,' Nov. 6, 1875, p. 751.

the trio in 'Otello'; the delightful stretto of the finale, the duet 'Zitto, zitto,' the sestet 'Quest' è un nodo avvilupato'—a truly admirable *morceau*—and various other incidental passages, originally belonged to the 'Turco in Italia'; and the humorous duet 'Un segreto' is evidently modelled on that in Cimarosa's 'Matrimonio.' Such repetitions answered their purpose at the moment, but while thus extemporising his operas Rossini forgot that a day would arrive when they would all be published, and when such discoveries as those we have mentioned, and as the existence of the principal motif of the duet of the letter in 'Otello' in the *Agitato* of an air from 'Torvaldo e Dorliska,' would inevitably be made. As he himself confessed in a letter about this time, he thought he had a perfect right to rescue any of his earlier airs from operas which had either failed at the time or become forgotten since. Whatever force there may be in this defence, the fact remains that 'Cenerentola' and the 'Barber' share between them the glory of being Rossini's *chefs d'œuvre* in comic opera.

From Rome he went to Milan, to enjoy the triumph of the 'Gazza ladra,'—libretto by Gherardini—which was brought out in the spring of 1817 at the Scala. The dignified martial character of the overture, and the prodigious rolls of the drum, produced an immense effect; and the same may be said of all the numbers which are concerned with strong emotion:—give the public a strong impression, and it will not stop to discriminate. Nor did the Milanese, at these early representations, find any difference between the really fine parts of the opera and those which are mere *remplissage*—of which the 'Gazza ladra' has several. Nor would any one have noticed, even had they had the necessary knowledge, that in the first duet and the finale—as was the case also in the finale to the 'Cenerentola'—Rossini had borrowed an effect from the *Poco adagio* of Mozart's Symphony in C (Köchel, 425) by maintaining a sustained accompaniment in the wind while the strings and the voices carry on the ideas and the ornaments.

From Milan he returned to Naples, and produced 'Armida' during the autumn season, a grand opera in 3 acts, with ballet, which was mounted with great splendour, and enjoyed the advantage of very good singers. The duet 'Amor, possente Nume!'—which was soon to be sung though the length and breadth of Italy, the air 'Non soffiro l'offensa,' the incantation scene, the chorus of demons, and the airs de ballet, would alone have been sufficient to excite the Neapolitans; but these were not the only pieces applauded, and the remarkable trio 'In quale aspetto imbelle,' written for three tenors with extraordinary ease, a pretty chorus of women 'Qui tutto è calma,' and a scena with chorus, 'Germano a te richiede'—afterwards employed in the French version of 'Moïse'—all deserve mention.

This fine work had hardly made its appearance before Rossini had to dash off two more—'Adelaide di Borgogna,' sometimes known[1] as 'Ottone Rè d' Italia,' and an oratorio—'Mosè in Egitto.' 'Adelaide' was produced at the Argentina at Rome, in the Carnival of 1818, was well sung and warmly received. 'Mosè' was written for the San Carlo at Naples, and brought out there in Lent with an excellent cast—Isabella Colbran, Benedetti, Porto, and Nozzari. Here for the first time Rossini was so much pressed as to be compelled to call in assistance, and employed his old and tried friend Carafa in the recitatives and in Pharaoh's[2] air 'Aspettar mi.' The scene of the darkness was another step onwards, and the whole work was much applauded, with the exception of the passage of the Red Sea, the representation of which was always laughed at, owing to the imperfection of the theatrical appliances already spoken of. At the resumption of the piece, therefore, in the following Lent, Rossini added a chorus to divert attention from the wretched attempt to represent the dividing waves, and it is to the sins of the Neapolitan stage machinists that we owe the universally popular prayer 'Dal tuo stellato soglio,' which is not only in itself a most important piece of music, but shows the value which Rossini attached to the rest of the work, which is indeed one of his very finest.

As some relaxation after this serious effort he undertook, in the summer of 1818, a one-act piece, 'Adina, o il Califfo di Bagdad,' for the San Carlos Theatre, Lisbon; and immediately after, 'Ricciardo e Zoraide' for San Carlo, Naples, which was sung to perfection at the autumn season there by Isabella Colbran, Pisaroni (whose excessive plainness was no bar to her splendid singing), Nozzari, Davide, and Cicimarra. Davide's air, the trio, the duet for the two women, and that of the two tenors, were all applauded to the echo.

'Ricciardo' was extraordinarily full of ornament, but 'Ermione,' which was produced at San Carlo in the Lent of 1819, went quite in the opposite direction, and affected an unusual plainness and severity. The result showed that this was a mistake. Though splendidly sung, 'Ermione' was not so fortunate as to please, and the single number applauded was the one air in which there was any ornamentation. So much for the taste of Naples in 1819! An equally poor reception was given to a cantata written for the re-establishment of the health of the King of Naples, and sung at the San Carlo Feb. 20, 1819. It consisted of a cavatina for Isabella Colbran, and an air with variations, which was afterwards utilised in the ballet of the 'Viaggio a Reims.' The piece was hastily thrown off, and was probably of no more value in the eyes of its author than was an opera called 'Eduardo e Cristina' which was brought out at the San Benedetto, Venice, this same spring, and was in reality a mere pasticcio of pieces from 'Ermione,'

[1] Zanolini is wrong in placing 'Ottone' in his Catalogue as a distinct work.

[2] Omitted in the Italian score published in Paris.

'Ricciardo,' and other operas, hitherto unheard in Venice, attached to a libretto imitated from Scribe. Fortunately the opera pleased the audience, and sent Rossini back to Naples in good spirits, ready to compose a new cantata for the visit of the Emperor of Austria. The new work was performed on May 9, 1819, at the San Carlo, and was sung by Colbran, Davide, and Rubini, to the accompaniment of a military band. This Rossini probably accepted as a useful experience for his next new opera, the 'Donna del Lago,' in the march of which we hear the results of his experiments in writing for a wind band. The title of the new work seems to show that Scott's works were becoming popular even in Italy.[1] Rossini at any rate was not insensible to their beauties; and in his allusions to the landscape of the lake, and the cavatina 'O mattutini albori' seems to invite attention to his use of local colour. Even at the present day the first act of the opera is well worthy of admiration, and yet the evening of Monday, Oct. 4, 1819, when it was first given, with the magnificent cast of Colbran, Pisaroni, Nozzari, Davide, and Benedetti, was simply one long torture of disappointment to the composer, who was possibly not aware that the storm of disapprobation was directed not against him so much as against Barbaja the manager, and Colbran his favourite. *Felix qui potuit rerum cognoscere causas.*

On the following evening the hisses became *bravos*, but of this Rossini knew nothing, as by that time he was on his road to Milan. The Scala opened on Dec. 26, 1819, for the Carnival season with 'Bianca e Faliero,' libretto by Romani, which was admirably sung by Camporesi and others. No trace of it, however, now remains except the fine duet and equally good quartet, which were afterwards introduced in the 'Donna del Lago,' and became very popular at concerts.

His engagement at Milan over, he hurried back to Naples, to produce the opera of 'Maometto secondo,' before the close of the Carnival. It had been composed in great haste, but was admirably interpreted by Colbran, Chaumel (afterwards Madame Rubini), Nozzari, Cicimarra, Benedetti, and F. Galli, whose Maometto was a splendid success. It was the last opera but one that Rossini was destined to give at Naples before the burst of the storm[2] of the 20th July, 1820, which obliged the King to abandon his capital, ruined Barbaja by depriving him at once of a powerful patron and of the monopoly of the gambling-houses, and drove Rossini to make important changes in his life. But to return. Having for the moment no engagement for the Scala, he undertook to write 'Mathilde di Shabran'[3] for Rome. Torlonia the banker had bought the Teatro Tordinone, and was converting it into the Apollo; and it was for the inauguration of this splendid new house that Rossini's opera was intended. The opening took place on the first night of the Carnival of 1821. The company, though large, contained no first-rate artists, and Rossini was therefore especially careful of the *ensemble* pieces. The first night was stormy, but Rossini's friends were in the ascendancy, Paganini conducted in splendid style, and the result was a distinct success.

On his return to Naples, Rossini learned from Barbaja his intention of visiting Austria, and taking his company of singers to Vienna. Rossini's next opera, 'Zelmira,' was therefore to be submitted to a more critical audience than those of Italy, and with this in view he applied himself to make the recitatives interesting, the harmonies full and varied, and the accompaniments expressive and full of colour, and to throw as much variety as possible into the form of the movements. He produced the opera at the San Carlo before leaving, in the middle of December 1821. It was sung by Colbran, Cecconi, Davide, Nozzari, Ambrosi and Benedetti, and was enthusiastically received. On the 27th of the same month, he took his benefit, for which he had composed a special cantata entitled 'La Riconoscenza'; and the day after left for the North. He was accompanied by Isabella Colbran, with whom he had been in love for years, whose influence over him had been so great as to make him forsake comedy for tragedy, and to whom he was married on his arrival at Bologna. The wedding took place in the chapel of the Archbishop's palace, and was celebrated by Cardinal Opizzoni. Rossini has been accused of marrying for money, and it is certain that Colbran had a villa and £500 a year of her own, that she was seven years older than her husband, and that her reputation as a singer was on the decline.

However this may be, the two Rossinis, after a month's holiday, started for Vienna, where they arrived about the end of February, 1822. He seems to have made his début before the Vienna public on the 30th of March, as the conductor of his 'Cenerentola,' in the German version, as 'Aschenbrödel,' and his *tempi* were found somewhat too fast for the 'heavy German language.' 'Zelmira' was given at the Kärnthnerthor opera-house on April 13, with a success equal to that which it obtained at Naples. The company was the same, excepting Cecconi and Benedetti, who were replaced by Mlle. Ekerlin and Botticelli. An air was added for the former to words furnished by Carpani, who was thus secured as an enthusiastic partisan of the Italian composer. Rossini was not without violent opponents in Vienna, but they gave him no anxiety, friends and enemies alike were received with a smile, and his only retort was a good-humoured joke. He is said to have visited Beethoven, and to have been much distressed by the condition in which he found the great master. The impression which he made on the Viennese may be gathered from a paragraph in the Leipzig 'Allgemeine musik. Zeitung'[4] of the day, in which he is described as 'highly accomplished, of agreeable manners and pleasant appearance, full of wit and fun, cheerful, obliging, courteous, and most accessible. He is

[1] 'The Lady of the Lake' was published in 1810.
[2] Revolt of the Carbonari, under Pepe.
[3] So written, though pronounced Sabran by the Italians.
[4] May 8, 1822, reporting the early part of March.

much in society, and charms every one by his simple unassuming style.' After the close of the Vienna season, the Rossinis returned to Bologna, where his parents had resided since 1798. There, at the end of September, he received a flattering letter from Prince Metternich, entreating him to come to Verona, and 'assist in the general re-establishment of harmony.' Such invitations, so couched, are not to be refused, and accordingly the chief composer of Italy yielded to the request of the chief diplomatist of Austria, and arrived at the Congress in time for its opening, Oct. 20, 1822. Rossini's contribution to the Congress was a series of cantatas, which he poured forth without stint or difficulty. The best-known of these is 'Il vero Omaggio'; others are 'L'Augurio felice,' 'La sacra Alleanza,' and 'Il Bardo.' One was performed in the Amphitheatre, which will accommodate 50,000 spectators, and was conducted by Rossini himself. Work, however, never seems to have prevented his going into society, and we find that during this occasion he acquired the friendship not only of Metternich, but of Chateaubriand and Madame de Liéven.

The Congress at an end he began to work at 'Semiramide,' which was brought out at the Fenice, Venice, Feb. 3, 1823, with Madame Rossini, the two Marianis, Galli, and Sinclair the English tenor, for whom there were two airs. The opera was probably written with more care than any of those which had preceded it; and possibly for this very reason was somewhat coldly received. The subject no doubt would seem sombre to the gay Venetians, and they even omitted to applaud the fine quartet (which Verdi must surely have had in his mind when writing the Miserere in the 'Trovatore'), the finale, and the appearance of Ninus, the final trio, at once so short and so dramatic, the cavatina with chorus, and all the other new, bold, bright passages of that remarkable work. Rossini was not unnaturally much disappointed at the result of his labour and genius, and resolved to write no more for the theatres of his native country. The resolution was hardly formed when he received a visit from the manager of the King's Theatre, London (Sigr. Benelli), and a proposal to write an opera for that house, to be called 'La Figlia dell' aria,' for the sum of £240—£40 more than he had received for 'Semiramide,' a sum at the time considered enormous. The offer was promptly accepted, and the Rossinis started for England without delay, naturally taking Paris in their road, and reaching it Nov. 9, 1823. Paris, like Vienna, was then divided into two hostile camps on the subject of the great composer. Berton always spoke of him as 'M. Crescendo,' and he was caricatured on the stage as 'M. Vacarmini'; but the immortal author of the 'Barbière' could afford to laugh at such satire, and his respectful behaviour to Cherubini, Lesueur, and Reicha, as the heads of the Conservatoire, his graceful reception of the leaders of the French School, his imperturbable good temper, and good spirits, soon conciliated every one. A serenade, a public banquet, triumphant receptions at the opera house, a special vaudeville ('Rossini à Paris, ou le Grand Dîner')—everything in short that could soothe the pride of a stranger, was lavished upon him from the first. He in his turn was always kind and amiable, consenting for instance at the request of Panseron—an old colleague at Rome—to act as accompanyist at a concert with the object of saving Panseron's brother from the conscription. Under the hands of Rossini the piano became as effective as an orchestra; and it is on record that the first time that Auber heard him accompany himself in a song he walked up to the instrument and bent down over the keys to see if they were not smoking. Paris however was not at present his ultimate goal, and on Dec. 7, 1823, Rossini and his wife arrived in London. They were visited immediately by the Russian ambassador, M. de Liéven, who gave the composer barely time to recover from the fatigues of the journey before he carried him off to Brighton and presented him to the King. George IV. believed himself to be fond of music, and received the author of 'The Barber of Seville' in the most flattering manner. The royal favour naturally brought with it that of the aristocracy, and a solid result in the shape of two grand concerts at Almack's, at two guineas admission. The singers on these occasions were Mme. Rossini, Mme. Catalani, Mme. Pasta, and other first-rate artists, but the novelty, *the* attraction, was to hear Rossini himself sing the solos[1] in a cantata which he had composed for the occasion, under the title of 'Homage to Lord Byron.' He also took part with Catalani in a duet from Cimarosa's 'Matrimonio' which was so successful as to be encored three times. While the court and the town were thus disputing for the possession of Rossini, 'Zelmira' was brought out at the Opera (Jan. 24, 1824); but the manager was unable to finish the season, and became bankrupt before discharging his engagements with Rossini. Nor was this all. Not only did he not produce the 'Figlia dell' aria,' but the music of the first act unaccountably vanished, and has never since been found. It was in vain for Rossini to sue the manager; he failed to obtain either his MS. or a single penny of the advantages guaranteed to him by the contract. True, he enjoyed a considerable set-off to the loss just mentioned in the profits of the countless soirées at which he acted as accompanyist at a fee of £50. At the end of five months he found himself in possession of £7000; and just before his departure was honoured by receiving the marked compliments of the king at a concert at the Duke of Wellington's, for which His Majesty had expressly come up from Brighton.

In leaving England after so hearty and profitable a reception, Rossini was not taking a leap in the dark; for through the Prince de Polignac, French ambassador in England, he had already concluded an agreement for the

[1] This recalls the visit of a great composer in 1746, when Gluck gave a concert at the King's Theatre, at which the great attraction was his solo on the musical glasses! [See vol. i. p. 601 a.]

musical direction of the Théâtre Italien, Paris, for eighteen months at a salary of £800 per annum. In order to be near his work he took a lodging at No. 28 Rue Taitbout, and at once set about making a radical reform in the ages of the singers in his company. Knowing that Paer was his enemy, and would take any opportunity of injuring him, he was careful to retain him in his old post of *maestro al Cembalo*; but at the same time he engaged Hérold (then a young man of 25) as chorus-master, and as a check on the pretensions of Madame Pasta he brought to Paris Esther Mombelli, Schiassetti, Donzelli, and Rubini, successively. To those who sneered at his music he replied by playing it as it was written, and by bringing out some of his operas which had not yet made their appearance in Paris, such as 'La Donna del Lago' (Sept. 7, 1824), 'Semiramide' (Dec. 8, 1825), and 'Zelmira' (Mar. 14, 1826). And he gave much éclat to his direction by introducing Meyerbeer's 'Crociato'—the first work of Meyerbeer's heard in Paris—and by composing a new opera, 'Il Viaggio a Reims, ossia l'Albergo del giglio d'oro,' which he produced on June 19, 1825, during the fêtes at the coronation of Charles X. The new work is in one act, and three parts; it is written for 14 voices, which are treated with marvellous art. It was sung by Mmes. Pasta, Schiassetti, Mombelli, Cinti, Amigo, Dotti, and Rossi; and by MM. Levasseur, Zucchelli, Pellegrini, Graziani, Auletta, Donzelli, Bordogni, and Scudo—a truly magnificent assemblage. In the ballet he introduced an air with variations for two clarinets, borrowed from his Naples cantata of 1819, and played by Gambaro (a passionate admirer of his) and by F. Berr. In the hunting scene he brought in a delicious fanfare of horns, and the piece winds up with 'God save the King,' 'Vive Henri quatre,' and other national airs, all newly harmonised and accompanied.

The King's taste was more in the direction of hunting than of music, and the result was that the 'Viaggio' was only given two or three times; but it had been a work of love with Rossini, and we shall presently see how much he valued it. Meantime we may mention that after the Revolution of 1848 the words were suitably modified by H. Dupin, and the piece appeared in two acts at the Théâtre Italien as 'Andremo noi a Parigi,' on Oct. 26 of that year.[1]

After the expiration of Rossini's agreement as director of the Théâtre Italien, it was a happy idea of the Intendant of the Civil List to confer upon him the sinecure posts of 'Premier Compositeur du Roi' and 'Inspecteur Général du Chant en France,' with an annual income of 20,000 francs, possibly in the hope that he might settle permanently at Paris, and in time write operas expressly for the French stage. This was also an act of justice, since in the then absence of any law of international[2] copyright his pieces were public property, and at the disposal not only of a translator like Castil-Blaze, but of any manager or publisher in the length and breadth of France who chose to avail himself of them. Fortunately the step was justified by the event. The opera of 'Maometto'—originally written by the Duke of Ventagnano, and produced at Naples in 1820—had never been heard in France. Rossini employed MM. Soumet and Balocchi to give the libretto a French dress; he revised the music, and considerably extended it; and on Oct. 9, 1826, the opera was produced at the Académie as 'Le Siége de Corinthe,' with a cast which included Nourrit and Mlle. Cinti, and with great success. The new opera (for which Rossini received 6,000 francs from Troupenas) was written at No. 10, Boulevard Montmartre, a five-storied house which contained the residences of Boieldieu and Carafa, and was the birthplace of 'La Dame Blanche,' 'Masaniello,' and 'Guillaume Tell.' It has since been destroyed in constructing the Passage Jouffroy.

After this feat Rossini turned to another of his earlier works, as not only sure of success but eminently suited to the vast space and splendid *mise en scêne* of the Grand Opèra. This was 'Mosè.' He put the revision of the libretto into the hands of Etienne Jouy and Balocchi, and settled the cast as follows:—Anaï, Mlle. Cinti—with a new air (4th act); Sinaïde, Mme. Dabadie; Marie, Mlle. Mori; Aménophis, A. Nourrit; Moïse, Levasseur; Pharaon, Dal**a**lie; Eliezer, Alexis. 'Moïse' was produced March 27, 1827, and created a profound impression. True, it had been heard in its original form at the Italiens five years before, but the recollection of this only served to bring out more strongly the many improvements and additions in the new version—such as the Introduction to the 1st act; the quartet and chorus; the chorus 'La douce Aurore'; the march and chorus, etc. The fine finale to the 3rd act, an English critic has pronounced to have no rival but the finale to Beethoven's C minor Symphony. The airs de ballet were largely borrowed from 'Armida' (1817) and 'Ciro in Babilonia' (1812). This magnificent work gave Rossini a sort of imperial position in Paris. But it was necessary to justify this, and he therefore resolved to try a work of a different character, and according to the axiom of Boileau, to pass

> From grave to gay, from lively to severe—

not in the direction of comic but of lyric opera. With this view he employed Scribe and Poirson to develope a vaudeville which they had written in 1816 to the old legend of 'Le Comte Ory,' adapting to that lively piece some of his favourite music in the 'Viaggio a Reims,'—the introduction and finale of the 1st act, the duet of the Count and Countess, and the famous narrative of Raimbaut when he brings up the

[1] The score of 'Andremo noi a Parigi' is in the Library of the Conservatoire, but the finale of the 'Viaggio,' which we have mentioned as containing national airs, is not there, and this curious feat has probably vanished for ever.

[2] The custom in Italy in those days was to sell an opera to a manager for two years, with exclusive right of representation; after that it became public property. The only person who derived no profit from this arrangement was the unfortunate composer. *Sic vos non vobis.*

wine from the cellar, which it is difficult to believe was in its first form applied to the taking of the Trocadéro! Adolphe Nourrit, who was not only a great artist, but a poet of very considerable dramatic power, was privately of much assistance to Rossini in the adaptation of his old music to the new words, and in the actual mounting of the piece in which he was to take so important a share. 'Le Comte Ory' was produced at the Académie, Aug. 20, 1828, and the principal characters were taken by Mme. Damoreau-Cinti, Mlles. Jawurek and Mori, Adolphe Nourrit, Levasseur, and Dabadie. The Introduction—in place of an Overture proper—is based on the old song which gives its name to the piece. In the second act, the grace and charm of the melodies more than atone for the very doubtful incidents of the libretto; and this was the most successful portion of the work. 'Charming!' 'Divine!' are the usual comments on its performance; but no one seems yet to have noticed that the most delicious passage of the drinking chorus ('C'est charmant! c'est divin!') is borrowed from the *Allegretto scherzando* of Beethoven's 8th Symphony. Rossini was at that time actually engaged with Habeneck, the founder of the Concerts of the Conservatoire, and his intimate friend, in studying the Symphonies of Beethoven; and it is easy to understand how impossible it must have been to forget the fresh and graceful movement referred to, in the termination of which many have indeed recognised a distinct allusion to Rossini himself.

The study of Beethoven was at any rate not a bad preparation for the very serious piece of work which was next to engage him, and for a great portion of which he retired to the château of his friend Aguado the banker at Petit-Bourg. Schiller had recently been brought into notice in France by the translation of M. de Barante; and Rossini, partly attracted by the grandeur of the subject, partly inspired by the liberal ideas at that moment floating through Europe, especially from the direction of [1] Greece, was induced to choose the Liberator of the Swiss Cantons as his next subject. He accepted a libretto offered him by Etienne Jouy, Spontini's old librettist, who in this case was associated with Hippolyte Bis. Their words, however, were so unmusical and unrhythmical, that Rossini had recourse to Armand Marrast, at that time Aguado's secretary, and the whole scene of the meeting of the conspirators—one of the best in operatic literature, and the only thoroughly satisfactory part of 'Guillaume Tell'—was rewritten by him, a fact which we are glad to make public in these pages.

This grand opera, undoubtedly Rossini's masterpiece, was produced at the Académie on Aug. 3, 1829, with the following cast:—Arnold, Nourrit; Walter Fürst, Levasseur; Tell, Dabadie; Ruodi, A. Dupont; Rodolphe, Massol; Gessler, Prévost; Leutold, Prévôt; Mathilde, Damoreau-Cinti; Jemmy, Dabadie; Hedwige, Mori.

'Tell' has now become a study for the musician, from the first bar of the overture to the storm scene and the final hymn of freedom. The overture is no longer, like Rossini's former ones, a piece of work on a familiar, well-worn pattern, but a true instrumental prelude, which would be simply perfect if the opening and the fiery peroration were only as appropriate to the subject as they are tempting to the executant. We find no absurdities like those in 'Moïse'—no song of thanksgiving accompanied by a brilliant polonaise, no more cabalettas, no more commonplace phrases or worn-out modulations,—in short, no more padding of any kind. True, it would not be difficult to criticise the length of the duet in the 2nd act, which recalls the duet in 'Semiramide,' and breathes rather the concert-room than the stage—or the style of the finale of the 3rd act, which is not appropriate to the situation. But in place of thus searching for spots on the sun we prefer to bask in his radiance and enjoy his beneficent warmth.

The spectacle of a great master at the zenith of his glory and in the very prime of life thus breaking with all the traditions of his genius and appearing as in a second avatar is indeed a rare and noble one. The sacrifice of all the means of effect by which his early popularity had been obtained is one which Rossini shares with Gluck and Weber, but which our former experience of his character would hardly have prepared us for. He seems at length to have discovered how antagonistic such effects were to the simplicity which was really at the base of the great musical revolution effected by him; but to discover, and to act on a discovery, are two different things, and he ought to have full credit for the courage and sincerity with which, at his age, he forsook the flowery plains in which his genius had formerly revelled, for loftier and less accessible heights.

But though deserting, as he does in 'Tell,' the realm of pure sensation, and discarding the voluptuous music of his early operas, Rossini remains still the fresh and copious melodist that he always was. In fact, he is more. The strains in which he has depicted the Alps and their pastoral inhabitants are fresher, more graceful, more happy than ever; the notes which convey the distress of the agonised father; the enthusiastic expression of the heroes of Switzerland; the harrowing phrases which convey the anguish of a son renouncing all that he holds most dear; the astonishing variety of the colours in which the conspiracy is painted; the lofty strains of the purest patriotism; the grandeur of the outlines; the severity of the style; the coexistence of so much variety with such admirable unity; the truly Olympian dignity which reigns throughout—all surpass in their different qualities anything that he ever accomplished before. But what might not be expected from a composer who at thirty-seven had thus voluntarily submitted himself to the severity of

[1] Evidence of the extent to which liberal ideas had seized society at this date is to be found in the fact that Carafa's 'Masaniello' and Auber's 'Muette de Portici'—both bearing directly on popular insurrection, were produced in Paris on Dec. 27, 1827, and Feb. 29, 1828, respectively.

French taste, and was bent on repaying our hospitality with so magnificent a masterpiece?

But the career thus splendidly inaugurated was not destined to be pursued; circumstances, political and domestic, stopped him on the threshold. He was anxious to visit once more the city in which his beloved mother died in 1827, and where his father, who had soon tired of Paris, was awaiting him. With this view he resigned his office as inspector of singing in France, and made an arrangement with the Government of Charles X., dating from the beginning of 1829, by which he bound himself for ten years to compose for no other stage but that of France, and to write and bring out an opera every two years, receiving for each such opera the sum of 15,000 francs. In the event of the Government failing to carry out the arrangement he was to receive a retiring pension of 6000 francs. 'Guillaume Tell' was thus to be the first of a series of five operas.

After a serenade from the opera orchestra, Rossini, therefore, left Paris for Bologna. Here he was engaged in considering the subject of 'Faust,' with a view to his next work, when he received the sudden news of the abdication of Charles X., and the revolution of July 1830. The blow shattered his plans and dissipated his fondest hopes. He flattered himself that he had regenerated the art of singing in France. What would become of it again under a king who could tolerate no operas but those of Grétry? Anxious to know if his friend Lubbert was still at the head of the Académie de Musique, and if the new Intendant of the Civil List would acknowledge the engagements of his predecessor, he returned to Paris in Nov. 1830; and intending only to make a short stay, took up his quarters in the upper storey of the Théâtre des Italiens, of which his friend Severini was then director. Here however he was destined to remain till Nov. 1836. The new government repudiated the agreement of its predecessor, and Rossini had to carry his claim into the law-courts. Had his law-suit alone occupied him, it would not have been necessary to stay quite so long, for it was decided in his favour in Dec. 1835. But there was another reason for his remaining in Paris, and that was his desire to hear 'The Huguenots' and ascertain how far Meyerbeer's star was likely to eclipse his own. It is impossible to believe that a mere money question could have detained him so long at a time when almost every day must have brought fresh annoyances. After reducing 'Guillaume Tell' from five acts to three, they carried their love of compression so far as to give only one act at a time, as a *lever de rideau*, or accompaniment to the ballet. This was indeed adding insult to injury. 'I hope you won't be annoyed,' said the Director of the Opera to him one day on the boulevard, 'but to-night we play the second act of Tell.' 'The whole of it?' was the reply. How much bitter disappointment must have been hidden under that reply! During the whole of this unhappy interval he only once resumed his pen, namely in 1832 for the 'Stabat Mater,' at the request of his friend Aguado, who was anxious to serve the Spanish minister Señor Valera. He composed at that time only the first six numbers, and the other four were supplied by Tadolini. The work was dedicated to Valera, with an express stipulation that it should never leave his hands. In 1834 he allowed Troupenas to publish the 'Soirées musicales,' 12 lovely vocal pieces of very original form and harmony, several of which have still retained their charm.

The rehearsals of the Huguenots lingered on, and it was not till Feb. 29, 1836, that Rossini could hear the work of his new rival. He returned to Bologna shortly after, taking Frankfort in his way, and meeting Mendelssohn.[1] He had not been long in Bologna before he heard of the prodigious success of Duprez in the revival of 'Guillaume Tell' (April 17). Such a triumph might well have nerved him to fresh exertions. But it came a year too late; he had already taken an unfortunate and irrevocable resolution never again to break silence. It would be very wrong to conclude from this that he had lost his interest in music. The care which he bestowed on the Liceo of Bologna, of which he was honorary director, show that the art still exercised all its claims on him. He was especially anxious to improve the singing of the pupils, and among those who are indebted to his care, Marietta Alboni holds the first rank.

Rossini's father died April 29, 1839, and he soon afterwards learned to his disgust that the MS. of the Stabat had been sold by the heirs of Señor Valera, and acquired by a Paris publisher for 2000 francs. He at once gave Troupenas full power to stop both publication and performance, and at the same time completed the work by composing the last four movements, which, as we have already said, were originally added by Tadolini. The first six movements were produced at the Salle Herz, Paris, Oct. 31, 1841, amidst very great applause. Troupenas[1] bought the entire score for 6000 francs.[2] He sold the right of performance in Paris during three months to the Escudiers for 8000, which they again disposed of to the director of the Théâtre Italien for 20,000. Thus three persons were enriched by this single work. It was performed complete for the first time at the Salle Ventadour, Jan. 7, 1842, by Grisi, Albertazzi, Mario and Tamburini.

Notwithstanding its brilliant success, some critics were found to accuse the composer of importing the strains of the theatre into the church; but it must not be forgotten that religion in the South is a very different thing from what it is in the North. Mysticism could have no place in the mind of the man who had revived and immortalised the legend of Comte Ory. Such a man will naturally utter his prayers aloud, in the sunshine of noon, rather than breathe them to himself in the gloom and mystery of night. The

[1] See Hiller's 'Mendelssohn,' and M.'s own letter, July 14, 1836.

[2] We have mentioned that he paid 6,000 francs for the Siege of Corinth.' For 'Moise' he gave only 2,400; but, on the other hand, the 'Comte Ory' cost him 12,000, and 'Guillaume Tell' 24,000.

prayer and the scene of the darkness in 'Moïse,' as well as the first movement and the unaccompanied quartet in the Stabat, will always hold their place as religious music; and are of themselves sufficient to show that Rossini, sceptic as he was, was not without religious feeling.

But no triumphs from without or gratifications from within can shield us from physical ills. At the very moment that the Stabat was making its triumphant progress round the world, Rossini began to suffer tortures from the stone, which increased to such an extent as to force him in May 1843, to Paris, where he underwent an operation which proved perfectly satisfactory. We next find him writing a chorus to words by Marchetti for the anniversary festival of Tasso at Turin, on March 13, 1844. On the 2nd of the following September 'Othello' was produced in French at the Académie with Duprez, Barroilhet, Levasseur, and Mme. Stoltz. Rossini however had nothing to do with this adaptation, and the divertissement was arranged entirely by Benoist from airs in 'Mathilde de Sabran' and 'Armida.' Two interpolations in the body of the piece—the cavatina from 'L'Italiana in Algeri' in the part of Desdemona, and an air from the 'Donna del Lago' in that of Iago—were neither appropriate nor satisfactory. While 'Othello' was thus on the boards of the opera, Troupenas brought out 'La Foi, l'Espérance et la Charité' (Faith, Hope, and Charity), three choruses for women's voices, the two first composed many years previously for an opera on the subject of *Œdipus*. These choruses are hardly worthy of Rossini. They justify Berlioz's sarcasm—'his Hope has deceived ours; his Faith will never remove mountains; his Charity will never ruin him.' Troupenas also brought out a few songs hitherto unpublished, and these reattracted the attention of the public in some degree to the great composer. His statue was executed in marble[1] by Etex, and was inaugurated at the Académie de Musique, June 9, 1846. A few months later (Dec. 30), by his permission, a pasticcio adapted by Niedermeyer to portions of the 'Donna del Lago,' 'Zelmira,' and 'Armida,' and entitled 'Robert Bruce,' was put on the stage of the Opera, but it was not successful, and Mme. Stoltz was even hissed. From his seclusion at Bologna Rossini kept a watchful eye upon the movements of the musical world. It would be interesting to know if he regretted having authorised the manufacture of this pasticcio. If we may judge from the very great difficulty with which some time later Méry obtained his permission to translate 'Semiramide' and produce it on the French stage (July 9, 1860), he did. It is certain that during his long residence at Bologna he only broke his vow of silence for the 'Inno popolare a Pio IX.' The commencement of this was adapted to an air from 'La Donna del Lago,' and its peroration was borrowed from 'Robert Bruce,' which gives ground for supposing that he himself was concerned in the arrangement of that opera, and explains his annoyance at its failure.

The political disturbances which agitated the Romagna at the end of 1847 compelled Rossini to leave Bologna. He quitted the town in much irritation. His turn for speculation, and his farming the fisheries, in order, as he said, that he might always have fresh fish, had given much offence. After the death of his wife (Oct. 7, 1845), he married (in 1847) Olympe Pelissier, with whom he had become connected in Paris at a time when she was greatly in public favour, and when she sat to Vernet for his picture of Judith and Holofernes. In fact at this time the great musician had to a great extent disappeared in the voluptuary. From Bologna he removed to Florence, and there it was that this writer visited him in 1852. He lived in the Via Larga, in a house which bore upon its front the words *Ad votum*. In the course of a long conversation he spoke of his works with no pretended indifference, but as being well aware of their worth, and knowing the force and scope of his genius better than any one else. He made no secret of his dislike to the violent antivocal element in modern music, or of the pleasure he would feel when 'the Jews had finished their Sabbath.' It was also evident that he had no affection for the capital of Tuscany, the climate of which did not suit him.

At length, in 1855, he crossed the Alps and returned to Paris, never again to leave it. His reception there went far to calm the nervous irritability that had tormented him at Florence, and with the homage which he received from Auber and the rest of the French artists his health returned. His house, No. 2 in the Rue Chaussée d'Antin, and at a later date his villa at Passy, were crowded by the most illustrious representatives of literature and art, to such an extent that even during his lifetime he seemed to assist at his own *apotheosis*. Was it then mere idleness which made him thus bury himself in the Capua of his past successes? No one who, like the present writer, observed him coolly, could be taken in by the comedy of indifference and modesty that it pleased him to keep up. We have already said that, after Meyerbeer's great success, Rossini had taken the resolution of writing no more for the Académie de Musique and keeping silence.

The latter part of this resolution he did not however fully maintain. Thus he authorised the production of 'Bruschino' at the Bouffes Parisiens on Dec. 28, 1857, though he would not be present at the first representation. 'I have given my permission,' said he, 'but do not ask me to be an accomplice.' The discovery of the piece—which is nothing else but his early farce of 'Il figlio per azzardo' (Venice, 1813)—was due to Prince Poniatowski, and some clever librettist was found to adapt it to the French taste. A year or two later Méry with difficulty obtained his permission to transform 'Semiramide' into 'Sémiramis,' and the opera in its new garb was produced at the Académie July 9, 1860, with Carlotta Marchisio as Semiramis,

[1] It represented him seated in an easy attitude. It was destroyed when the opera-house was burnt down in 1873.

her sister Barbara as Arsace, and Obin as Assur. In this transformation Rossini took no ostensible part. Carafa at his request arranged the recitatives, and wrote the ballet music. These were mere revivals. Not so the sacred work which he brought out at the house of M. Pillet-Will the banker on March 14, 1864, and at the rehearsals of which he presided in person. We allude to the 'Petite messe solennelle,' which though so called with a touch of Rossinian pleasantry is a mass of full dimensions, lasting nearly two hours in performance. Rossini had always been on good terms with the bankers of Paris, and after Rothschild and Aguado he became very intimate with the Count Pillet-Will (1781–1860), a rich amateur, passionately fond of music, who had learned the violin from Baillot, and amused himself with composing little pieces for that instrument. His son, more retiring but not less enthusiastic than his father, had always been one of Rossini's most devoted admirers, and on the occasion of the inauguration of his magnificent house in the Rue Moncey, it was a happy thought of the composer to allow his 'Petite messe solennelle' to be heard there for the first time. This important composition, comprising solos and choruses, was written with the accompaniment of a harmonium and two pianos. On this occasion it was sung by the two Marchisios, Gardoni, and Agnesi, and was much applauded; the Sanctus and Agnus were redemanded, the chorus portions of the Credo were much admired, and the fluent style of the fugued passages in the Gloria—perhaps the best portion of the work—was a theme of general remark. Rossini afterwards scored it with slight alterations for the full orchestra—perhaps a little heavily—and in this shape it was performed for the first time in public at the Théâtre Italien, on the evening of Sunday Feb. 28, 1869, on the 78th birthday of the composer, as nearly as that could be, seeing that he was born in a leap year, on Feb. 29.

In the last years of his life Rossini affected the piano, spoke of himself as a fourth-rate pianist, and composed little else but pianoforte pieces. Most of these were in some sense or other *jeux d'esprit*; some were inscribed to his parrot, or had the most fanciful titles—'Valse anti-dansante,' 'Fausse couche de Polka-mazurka,' 'Etude asthmatique,' 'Echantillon de blague,' etc. The whole were arranged in cases with such quaint names as 'Album olla podrida,' 'Les quatre[1] mendiants,' 'Quatre hors-d'œuvre,' 'Album de Château,' 'Album de Chaumière,' etc. For the Exposition universelle of 1867, however, he wrote a Cantata, which was performed for the first time at the ceremony of awarding the prizes on July 1, and was also executed at the opera at the free performances on August 15, 1867 and 68. It opens with a hymn in a broad style, in which the author of 'Sémiramis' and 'Moïse' is quite recognisable, but winds up with a vulgar quick-step on a *motif* not unlike the country dance known as 'L'Ostendaise.' The title, which we give from the autograph, seems to show that the son of the jolly 'trombadore' of Pesaro was quite aware of the character of the finale of his last work.

À Napoléon III
et
à son vaillant Peuple.

Hymne
avec accompagnement d'orchestre et musique militaire
pour baryton (solo), un Pontife,
chœur de Grands Prêtres
chœur de Vivandières, de Soldats, et de Peuple.
A la fin
Danse, Cloches, Tambours et Canons.
Excusez du peu!!

The final touch is quite enough to show that Rossini to the last had more gaiety than propriety, more wit than dignity, more love of independence than good taste. He preferred the society of artists to any other, and was never so happy as when giving free scope to his caustic wit or his Rabelaisian humour. His *bons mots* were abundant, and it is surprising that no one has yet attempted to collect them. It is a task which we commend to M. Joseph Vivier, the eminent horn-player, himself a master of the art, and formerly one of the liveliest and most intimate of the circle at Passy. One or two may find place here. When that charming actress Mme. Arnould Plessy met Rossini for the first time she was a little embarrassed at not knowing exactly how to address him. 'To call you Monsieur would be absurd, and unfortunately I have no right to call you my master.' 'Call me,' said he, 'mon petit lapin.' One day, in a fit of the spleen, he cried out, 'I am miserable; my nerves are wrong, and every one offers me string instead.' D'Ortigue, the author of the Dictionary of Church Music, had been very severe on him in an article in the 'Correspondant' entitled 'Musical royalties,' and an enthusiastic admirer of the Italian School having replied somewhat angrily, Rossini wrote to him, 'I am much obliged to you for your vigorous treatment (*lavement*) of the tonsure of my friend the Curé d'Ortigue.' A number of friends were disputing as to which was his best opera, and appealed to him:—'You want to know which of my works I like best? Don Giovanni!' He took extreme delight in his summer villa at Passy, which stood in the avenue Ingres, and had a fine garden of about three acres attached to it. Here he was abundantly accessible to every one who had any claims on his notice, and the younger and gayer his visitors the more he seemed to enjoy them. More than one young English musician has cause to remember the charming familiarity of the great composer with his '*jeune confrère*.' In that house he died on Friday Nov. 13, 1868, at 9 p.m. after a long day of agony. His funeral was magnificent. As Foreign Associate of the Institute (1833); Grand Officer of the Legion of Honour (1864), and the orders of St. Maurice and St. Lazare; commander of many foreign

[1] Dried fruits for dessert.

orders, and honorary member of a great number of Academies and musical institutions—Rossini had a right to every posthumous honour possible. The funeral took place at the church of the Trinity on Saturday Nov. 21, 1868; it was gorgeous, and was attended by several deputations from Italy. Tamburini, Duprez, Gardoni, Bonnehée, Faure, Capoul, Belval, Obin, Delle Sedie, Jules Lefort, Agnesi, Alboni, Adelina Patti, Nilsson, Krauss, Carvalho, Bloch, and Grossi, with the pupils of the Conservatoire, sang the Prayer from 'Moïse.' Nilsson gave a fine movement from the 'Stabat' of Pergolesi, but the most impressive part of the ceremony was the singing of the 'Quis est homo' from Rossini's own 'Stabat mater' by Patti and Alboni. To hear that beautiful music rendered by two such voices, and in the presence of such artists, over the grave of the composer, was to feel in the truest sense the genius of Rossini, and the part which he has played in the music of the 19th century.

At the opening of his career Rossini had two courses before him, either, like Simone Mayer and Paer, to follow the footsteps of the old Neapolitan masters, or to endeavour to revolutionise the Italian opera, as Gluck and Mozart had revolutionised those of France and Germany. He chose the latter. We have described the eagerness with which he threw himself into the path of innovation and the audacity with which while borrowing a trait of harmony or of piquant modulation from Majo (1745–74) or the skeleton of an effect from Generali (1783–1832) he extinguished those from whom he stole, according to the well-known maxim of Voltaire. His great object at first was to carry his hearers away, and this he did by the *crescendo* and the *cabaletta*, two ready and successful methods. We have already mentioned his innovations in the accompaniment of the recitatives, first, in 'Elisabetta,' the full quartet of strings, and next in 'Otello' the occasional addition of the wind instruments. This was a great relief to the monotony of the old *secco* recitative. But his innovations did not stop there: he introduced into the orchestra generally a great deal more movement, variety, colour, combination, and (it must be allowed) noise, than any of his predecessors had done, though never so as to drown the voices. In Germany the orchestra was well understood before the end of the 18th century; and we must not forget that—not to speak of Mozart's operas, of Fidelio, or of Cherubini's masterpieces—before the production of the Barbiere (1816), eight of Beethoven's Symphonies were before the world. But in Italy instrumentation was half a century behind, and certainly none of Rossini's predecessors in that country ever attempted what he did in his best operas, as for instance in the *finale* to Semiramide (1823), where the employment of the four horns and the clarinets, and the astonishingly clever way in which the orchestra is handled generally, are quite strokes of genius. The horns are always favourites of his, and are most happily used throughout 'Guillaume Tell,' where we may point to the mixture of pizzicato and bowed notes in the Chorus of the 1st act, the harp and bell in the Chorus of the 2nd act, and other traits in the Conspiracy scene as marks of real genius, for the happy and picturesque effects produced by very simple means. Rossini had further, like all the great masters, a strong feeling for rhythm, as the most powerful of all aids to interest and success, and was fond of quick movements and of triple time.[1] But an excessive love of jewels is apt to lead to the use of sham diamonds, and his incessant pursuit of effect led him to excessive ornamentation, to noise, and to a passion for attractive forms rather than for the feeling which should lie at the root of them. Much of this, however, was atoned for in his early operas by his masterly way of writing for the voices, by the strength of his melody, the copious flow of his ideas, and the irresistible contagion of his good spirits, especially in comic opera. Having thus secured his position in public favour, his next step—a very legitimate one—was to satisfy the demands of his own taste and conscience. During this second period the subjects of his operas increase in interest. In 'Mosè' he deals with the religious sentiment. In the 'Donna del Lago' he rivals Walter Scott on his own field; and in 'Semiramide' he has recourse to oriental history in his endeavour to give an independent value to his drama. During this period his melodies drop some of their former voluptuous character, but in return are more pathetic and more full of colour, though still wanting in tenderness and depth.

Lastly, in his Paris operas, and especially in 'Guillaume Tell,' the influence of French taste makes itself strongly felt, and we find a clearness, a charm, a delicacy in the small details, a sense of proportion and of unity, a breadth of style, an attention to the necessities of the stage, and a dignity—which raise this epoch of his career far higher than either of the others.

Rossini's music, as we have already said, has been very differently estimated. Ingres, in whose view honesty in art held almost as high a place as genius or originality, has called it 'the music of a dishonest (*malhonnête*) man.' Berlioz would gladly have burnt it all, and Rossini's followers with it.[2] On the other hand, Schubert, though fully alive to his weaknesses, as his caricatures of Rossini's overtures show, and with every reason to dislike him from the fact that the Rossini *furore* kept Schubert's own works off the stage—contrasts his operas most favourably with the 'rubbish' which filled the Vienna theatres at that time, and calls him emphatically 'a rare genius.' 'His instrumentation,' he continues, 'is often extremely original, and so is the voice writing,

[1] The English reader will find these points happily touched on in Mr. Sutherland Edwards's 'History of the Opera,' chap. xvi. Rossini's use of the solo bass voice, in which, consciously or not, he followed the lead of Mozart, has been already mentioned in this Dictionary, vol. i. p. 149.

[2] Berlioz, 'Memoires,' chap. xiv. The abuse of the 'brutale grosse caisse de Rossini' sounds oddly from Berlioz's pen.

nor can I find any fault with the music (of Otello) if I except the usual Italian gallopades and a few reminiscences of Tancredi.'[1] Mendelssohn too, as is well known, would allow no one to depreciate Rossini. Even Schumann, so intolerant of the Italian School, is enthusiastic over one of his operas, and calls it 'real, exhilarating, clever music.' Such exaggerations as those of Ingres and Berlioz are as bad as intentional injustice; it is better to recollect the very difficult circumstances which surrounded an Italian composer eighty years ago, and to endeavour to discover why music which was once so widely worshipped has now gone out of fashion. Is it the fault of his librettos? No doubt he would have been wiser to stick to comic subjects, like that of 'The Barber of Seville,' and to have confined himself for his librettos to the poets of his own family. Is it the elaborate ornamentation of much of his music? No doubt ornamented music decays sooner than that of a plainer style, and it is always dangerous, though tempting, to adopt the fashionable forms. But one main reason is to be found in the deterioration of the art of singing; the Paris opera can now boast neither 'ténor de force' nor 'ténor de grace'; and the recent revival of the 'Comte Ory' (Oct. 29, 1880) showed conclusively the mediocrity of the present singers at the Académie. In fact Rossini is now expiating his fault in having demanded too much from his singers.[2] Some feeling of remorse on this head seems to have prompted his efforts to improve the art of singing both in Paris and Bologna. Indeed so keenly alive was he to the tendencies which have degraded the stage since 1830, and so anxious to further the love of fresh melody and the prosecution of sound musical study, that he bequeathed to the Institute an annual sum of 6000 francs (£240) for a competition both in dramatic poetry and composition, specifying particularly that the object of the prize should be to encourage composers with a turn for melody. The prize was given on the first occasion to M. Paul Collin, author of the libretto of the 'Daughter of Jairus,' and to the Countess de Grandval, a distinguished musician, but hardly a remarkable melodist. The greater part of his property Rossini devoted to the foundation and endowment of a Conservatoire of Music at his native town, Pesaro, of which A. Bazzini has just (June 1881) been appointed Director.

In order to complete this sketch it is necessary to give as complete a list as possible of his works. N.B. In the column after the names, (1) signifies that the score has been engraved; (2) that it is published for voices and piano; (3) that it is still in manuscript.

[1] Letter in Kreissle's Biography of Schubert, chap. vii.

[2] It is amusing to find Rossini accused in his own time, as both Beethoven and Wagner have been, of being a destroyer of the voice. The correspondent of the Allg. Musik. Zeitung, writing from Venice in April 1819, mentions a certain Countess Dieterichstein at Rome, who pronounced that his passages were so straining and ruinous for both throat and chest that if he wrote operas for ten years longer there would be no more singers left in Italy. Giorgi, continues the correspondent, for whom he wrote the Cenerentola, is already completely ruined.

I. OPERAS.

Title.	1=*Full Score* 2=*P.F. do.* 3=*MS.*	*First representation.*	*First performance in London at King's Theatre.*
Adelaide di Borgogna, or Ottone Rè d'Italia	— 2, 3	Rome, Car. 1818	
Adina (farsa)	— 2, 3	Lisbon, 1818	
Armida	— 2, 3	Naples, Aut. 1817	
Assedio di Corinto, L'	— 2, 3	Milan, Dec. 26, 1828	June 5, 1834
Aureliano in Palmira	— 2, 3	Milan, Dec. 26, 1813	June 22, 1826
Barbiere di Siviglia, Il	— 2, 3	Rome, Feb. 5, 1816	Jan. 27, 1818
Barbier de Séville, Le	1, 2, —	Lyons, Sept. 19, 1829	
		Paris, May 6, 1824	
Bianca e Faliero	— 2, 3	Milan, Dec. 26, 1819	
Bruschini, I due (farsa)	— — —	Venice, 1813	
Bruschino	— 2, —	Paris, Dec. 28, 1857	
Cambiale di matrimonio, La (farsa)	— 2, 3	Venice, Aut. 1810	
Cambio della valigia, Il, or L'occasione, etc. (farsa)	— 2, 3	Venice, 1812	
Cenerentola, La	— 2, 3	Rome, Car. 1817	Jan. 8, 1820
Cendrillon	— 2, —		
Comte Ory, Le	1, 2, —	Paris, Aug. 20, 1828	Feb. 28, 1829
Conte Ory, Il	— 2, 3	Milan, 1828 (?)	
Dame du Lac, La	1, — —	Paris, Oct. 21, 1825	
Demetrio e Polibio	— 2, 3	Rome, 1812	
Donna del Lago, La	— 2, 3	Naples, Oct. 4, 1819	Feb. 18, 1823
Edoardo e Cristina	— 2, 3	Venice, Car. 1819	
Elisabetta	— 2, 3	Naples, Aut. 1815	Apr. 20, 1818
Equivoco stravagante	— 2, 3	Bologna, Aut. 1811	
Ermione	— 2, 3	Naples, Lent, 1819	
Gazza ladra, La	— 2, 3	Milan, May 31, 1817	Mar. 10, 1821
Gazzetta, La	— 2, 3	Naples, 1816	
Guglielmo Tell	1, 2, 3	Milan, 1829 (?)	July 11, 1839
Guillaume Tell	1, 2, —	Paris, Aug. 3, 1829	
Inganno felice, L' (farsa)	— 2, 3	Venice, Car. 1812	July 1, 1819
Isabelle, adapted from do.	— 2, —		
Italiana in Algeri, L'	— 2, 3	Venice, 1813	Jan. 27, 1819
Maometto Secondo	— 2, 3	Naples, Car. 1820	
Matilde di Shabran	— 2, 3	Rome, Car. 1821	July 3, 1823
Mathilde de Sabran	— 2, —	Paris, 1857	
Moïse	1, 2, —	Paris, Mar. 27, 1827	
Mosè in Egitto (2 or 4 acts)	— 2, 3	Naples, Lent, 1818	(Pietro l'Eremita) Apr. 23, 1822
Do. 2nd Italian libretto		Paris, 1827	
Occasione fa il ladro, L', or Il cambio, etc. (farsa)		Venice, 1812	
Otello	— 2, 3	Naples, Aut. 1816	May 6, 1822
Otello, ou le More de Venise (Castil-Blaze)		Lyons, Dec. 1, 1823	
Othello			
Othello (Royer & Waez)	— 2, —	Paris, Sept. 2, 1844	
Ottone Rè d' Italia (see Adelaide)			
Pietra del Paragone, La	— 2, 3	Milan, Sept. 26, 1812	
Pietro l'Eremita			Apr. 23, 1822
Pie voleuse, La	1 — —	Paris, 1822	
Ricciardo e Zoraide	— 2, 3	Naples, Aut. 1818	June 5, 1823
Robert Bruce		Paris, Dec. 30, 1846	
Roberto Bruce		1847	
Scala di seta, La (farsa)	— 2, 3	Venice, Car. 1812	
Semiramide	— 2, 3	Venice, Feb. 3, 1823	July 15, 1824
Sémiramis	— 2, 3	Paris, July 9, 1860	
Siége de Corinthe, Le	1, 2, —	Paris, Oct. 9, 1826	
Sigismondo	— 2, 3	Venice, Car. 1815	
Tancredi	— 2, 3	Venice, Car. 1813	May 4, 1820
Torvaldo e Dorliska	— 2, 3	Rome, Dec. 26, 1815	
Turco in Italia, Il	— 2, 3	Milan, Aug. 14, 1814	May 19, 1821
Zelmira	— 2, 3	Naples, Dec. 1821	Jan. 24, 1824

II. CANTATAS AND ORATORIOS.

Title.	1=*Full Score* 2=*P.F. do.* 3=*MS.*	*First representation.*
Augurio felice L'		Verona, 1823
Bardo, Il		Verona, 1823
Didone abbandonata	— — 3	Bologna, 1810
Pastori, I		Naples, 1820 (?)
Pianto delle Muse, Il		London, 1823
Riconoscenza, La	— — 3	1821
Sacra Alleanza, La		Verona, 1823
Vero Ommaggio, Il		Verona, 1823
Ciro in Babilonia (Oratorio)	— 2, 3	Ferrara, Lent, 1812

[1] This is the correct date, not Dec. 26, 1816. [See vol. i. 138 *b*.]

III. SACRED MUSIC.

Stabat Mater, 1832-41. 1, 2, 3.

La Foi, L'Espérance, et la Charité, 1844. 2, 3. Instrumented by Balbi.

Petite Messe Solennelle, 1864. 2, 3.

Tantum ergo, for 2 tenors and bass, with orchestra. 1, 2, 3. Composed at Bologna, and performed Nov. 28, 1847, for the re-establishment of the service in the church of S. Francesco dei Minori conventuali.

Quoniam, bass solo and orchestra. 1, 2, 3.

O Salutaris, 4 solo voices. Published at Paris in 'La Maitrise,' and reproduced in facsimile by Azevedo in his 'Rossini.'

IV. MISCELLANEOUS VOCAL MUSIC.

Gorgheggi e Solfeggi. A collection of exercises for the voice.

Il pianto delle Muse, for solo and chorus. Composed on the occasion of Byron's death.

Non posso o Dio, resistere. Cantata.

Oh quanto son grate. Duettino.

Irene ed Egle. Cantata for soprano and mezzo soprano.

Ridiamo, cantiamo, à 4.

Alle voci della gloria. Scena ed Aria.

Les Soirées musicales. 8 ariettas and 4 duets.

Inno populare, on the accession of Pius IX. Chorus.

Dall' Oriente l'astro del giorno, à 4.

Cara Patria. Cantata.

Chant des Titans. Chorus.

Se il vuol la Molinara.—Rossini's first composition.

La Separazione. Dramatic song.

Various other airs and pieces, thirty or forty in number, will be found in the catalogues of Ricordi, Lucca, Brandus (Troupenas), and Escudier, which it is hardly necessary to enumerate here.—Probably no composer ever wrote so much in albums as did Rossini. The number of these pieces which he threw off while in London alone is prodigious. They are usually composed to some lines of Metastasio's, beginning 'Mi lagnerà tacendo della sorte amara,' which he is said to have set more than a hundred times.

We have stated that during the latter years of his life Rossini composed a great quantity of music for the PF. solo, both serious and comic. These pieces were sold by his widow *en masse* to Baron Grant for the sum of £4000. After a time the whole was put up to auction in London and purchased by Ricordi of Milan, M. Paul Dalloz, proprietor of a periodical entitled 'La Musique,' at Paris, and other persons.

V. INSTRUMENTAL MUSIC.

Le rendezvous de chasse. A fanfare for 4 trumpets, composed at Compiègne in 1828 for M. Schikler, and dedicated to him.

3 Marches for the marriage of H.R.H. the Duke of Orleans. Arranged for PF. à 4 mains.

March (Pas redoublé) composed for H.I.M. the Sultan Abdul Medjid. Arranged for PF. solo (Benedict), and à 4 mains.

5 String Quartets, arranged as Sonatines for the PF. by Mockwitz (Breitkopf & Härtel).

To enumerate and elucidate all the biographical and critical notices of Rossini would require a volume, we shall therefore confine ourselves to mentioning these of importance either from their authority, their ability, or the special nature of their contents; and for greater convenience of reference we have arranged them according to country and date.

I. Italian.

G. Carpani. Lettera all' anonimo autore dell' articolo sul 'Tancredi' di Rossini. Milan, 1818, 8vo.

G. Carpani. Le Rossiniane, ossia Lettere musico-teatrali. Padua, 1824, 130 pages, 8vo. Portrait.

Nic. Bettoni. Rossini e la sua musica. Milan, 1824, 8vo.

P. Brighenti. Della musica rossiniana e del suo autore. Bologna, 1830, 8vo.

Lib. Musumeci. Parallelo tra i maestri Rossini e Bellini. Palermo, 1832, 8vo.

Anon. Osservazioni sul merito musicale dei maestri Bellini e Rossini, in riposta ad un Parallelo tra i medesimi. Bologna, 1834, 8vo. This pamphlet was translated into French by M. de Ferrer, and published as 'Rossini et Bellini.' Paris, 1835. 8vo.

Anon. Rossini e la sua musica; una Passeggiata con Rossini. Florence, 1841, 16mo.

Anon. Dello Stabat Mater di Gioachino Rossini, Lettere Storico-critiche di un Lombardo. Bologna, 1842, 8vo.

Giov. Raffaelli. Rossini, canto. Modena, 1844, 8vo.

Fr. Regli. Elogio di Gioacchino Rossini. We have not been able to discover how far Regli (1804-66) has used this work in his Dizionario biografico' (1860).

E. Montazio. Gioacchino Rossini. Turin, 1862, 18mo. Portrait.

Giul. Vanzolini. Della vera Patria di G. Rossini Pesaro, 1873, 8vo.

Ferrucci. Giudizio perentorio sulla verità della Patria di G. Rossini impugnata dal Prof. Giul. Vanzolini. Florence, 1874; an 8vo pamphlet of 20 pages.

Sett. Silvestri. Della vita e delle opere di G. Rossini. Milan, 1874, 8vo.; with portrait and fac-similes.

Ant. Zanolini. Biografia di Gioachino Rossini. Bologna, 1875, 8vo; with portrait and fac-similes.

II. French.

Papillon. Lettre critique sur Rossini. Paris, 1823, 8vo.

Stendhal. Vie de Rossini. Paris, 1823, 8vo. Stendhal, whose real name was Henri Beyle, compiled this work from Carpani. In many passages in fact it is nothing but a translation, and Beyle's own anecdotes are not always trustworthy. It was translated into English (London. 12mo, 1826) and German (Leipzig, 1824), in the latter case by Wendt, who has added notes and corrections.

Berton. De la musique mécanique et de la musique philosophique. Paris, 1824, 8vo; 24 pages.

Ditto, followed by an Epitre à un celèbre compositeur français (Boieldieu). Paris, 1826, 8vo; 48 pages.

Imbert de Laphaléque. De la Musique en France: Rossini, Guillaume Tell. ('Revue de Paris,' 1829.)

J. d'Ortigue. De la guerre des dilettanti, ou de la révolution opérée par M. Rossini dans l'opéra français. Paris, 1829, 8vo.

N. Bettoni. Rossini et sa musique. Paris, Bettoni, 1836, 8vo.

Anon. Vie de Rossini, etc. Anvers, 1839, 12mo; 215 pages. By M. Van Damme, who in his turn has borrowed much from Stendhal.

L. de Loménie. M. Rossini, par un homme de rien. Paris, 1842, 8vo.

Aulagnier. Quelques observations sur la publication du 'Stabat mater' de Rossini. Paris, 1842, 4to.

Anon. Observations d'un amateur non dilettante au sujet du 'Stabat' de M. Rossini. Paris, 1842, 8vo.

E. Troupenas. Résumé des opinions de la Presse sur le 'Stabat' de Rossini. Paris, 1842, 8vo; 75 pages.

Escudier frères. Rossini, sa vie et ses œuvres. Paris, 1854, 12mo; 338 pages.

Eug. de Mirecourt. Rossini. Paris, 1855, 32mo.

A. Azevedo. G. Rossini, sa vie et ses œuvres. Paris, 1865, large 8vo; 310 pages, with portraits and facsimiles. This is the most complete and eulogistic work on Rossini. It appeared originally in the Ménestrel,' but was discontinued there, the editor not approving of a violent attack on Meyerbeer, which Azevedo (1873-1875) included in it.

Virmaître et Elie Frébault. Les maisons comiques de Paris, 1868, 12mo. One chapter is devoted to the house of Rossini.

N. Roqueplan. Rossini. Paris, 1869, 12mo.; 16 pages.

E. Beulé. Eloge de Rossini. Paris, 1869.

A. Pougin. Rossini, Notes, impressions, souvenirs, commentaires. Paris, 1870, 8vo; 91 pages. The detailed and annotated chronological list mentioned on p. 8 has not yet been published.

O. Moutoz. Rossini et son 'Guillaume Tell.' Bourg, 1872, 8vo.

Vander Straeten. La mélodie populaire dans l'opéra 'Guillaume Tell' de Rossini. Paris, 1879, 8vo.

III. German.

Oettinger. Rossini, Komischer Roman. Leipzig, 1847. A satirical work translated into Danish by Marlow (Copenhagen, 1849, 2 vols. 8vo); into Swedish by Landberg (Stockholm, 1850, 2 vols. 8vo); and into French by Royer, 'Rossini, l'homme et l'artiste' (Brussels, 1858, 3 vols. 16mo).

Otto Gumprecht. Musikalische Charakterbilder. Leipzig, 1860, 8vo.

Fd. Hiller. Plaudereien mit Rossini. Inserted (with date 1856) in Hiller's 'Aus dem Tonleben unserer Zeit' (Leipzig, 1868); translated into French by Ch. Schwartz in 'La France musicale,' 1855; and into English by Miss M. E. von Glehn in 'Once a Week,' 1870.

A. Struth. Rossini, sein Leben, seine Werke und Charakterzüge. Leipzig.

La Mara. Musikalische Studienköpfe. Leipzig, 1874-76, 2 vols. 12mo. See vol. ii.

IV. English.

Hogarth. Memoirs of the Musical Drama. London, 1838, 2 vols. 8vo.

H. S. Edwards. Rossini's Life. London, 1869, 8vo; portrait.—History of the Opera, Ib. 1862, 2 vols. 8vo. —Rossini and his School, 1881.

Portraits of Rossini are frequent at all periods of his life. Marochetti's statue, in which he is represented sitting, was erected in his native town in 1864. There is a good bust by Bartolini of Florence. In the 'foyer' of the Opera in the Rue Le Peletier, Paris (now destroyed), there was a medallion of Rossini by Chevalier; a duplicate of this is in the possession of the editor of the 'Ménestrel.' The front of the new opera house has a bronze-gilt bust by M. Evrard. A good early engraving of him is that from an oil-painting by Mayer of Vienna (1820). Of later ones may be mentioned that by Thévenin after Ary Scheffer (1843): still later, a full length drawn and engraved by Masson, and a photograph by Erwig, engraved as frontispiece to the PF. score of Sémiramis (Heugel). Among the lithographs the best is that of Grévedon; and of caricatures the only one deserving mention is that by Dantan. [G.C.]

ROTA, or ROTTA (Fr. *Rote*; Germ. *Rotte*). Not, as might be supposed from its name, a species of vielle or hurdy-gurdy, but a species of psaltery or dulcimer, or primitive zither, employed in the middle ages in church music. It was played with the hand, guitar-fashion, and had seven strings mounted in a solid wooden frame. [E.J.P.]

ROUGET DE LISLE, Claude Joseph, author of the Marseillaise, born at Montaigu, Lons-le-Saulnier, May 10, 1760. He entered the School of Royal Engineers ('Ecole royale du génie') at Mezières in 1782, and left it two years later with the rank of 'aspirant-lieutenant.' Early in 1789 he was made second lieutenant, and quartered at Joux, near Besançon. At Besançon, a few days after the taking of the Bastille (July 14, 1789), he wrote his first patriotic song to the tune of a favourite air. In 1790 he rose to be first lieutenant, and was moved to Strassburg, where he soon became very popular in the triple capacity of poet, violin-player, and singer. His hymn, 'à la Liberté,' composed by Ignace Pleyel, was sung at Strassburg at the fête of Sept. 25, 1791. While there he wrote three pieces for the theatre, one of which, 'Bayard en Bresse,' was produced at Paris Feb. 21, 1791, but without success. In April 1792 he wrote the Marseillaise, of which an account has been given elsewhere. [See vol. ii. p. 219.] As the son of royalist parents, and himself belonging to the constitutional party, Rouget de Lisle refused to take the oath to the constitution abolishing the crown; he was therefore stripped of his military rank, denounced, and imprisoned, only to escape after the fall of Robespierre. After this he re-entered the army, and made the campaign of La Vendée under General Hoche; was wounded, and at length, under the Consulate, returned to private life at Montaigu, where he remained in the depth of solitude and of poverty till the second Restoration. His brother then sold the little family property, and Rouget was driven to Paris; and there would have starved but for a small pension granted by Louis XVIII. and continued by Louis Philippe, and for the care of his friends Béranger, David d'Angers, and especially M. and Mad. Voïart, in whose house at Choisy-le-Roi he died, June 27, 1836.

Besides the works already mentioned, he published in 1797 a volume of 'Essais en vers et en prose' (Paris, F. Didot, an V de la République) dedicated to Méhul, and now extremely rare; so also is his 'Cinquante chants Français' (1825, 4to.), with PF. accompaniment. One of these songs, 'Roland à Roncevaux,' was written in 1792, and its refrain—

Mourir pour la patrie,
C'est le sort le plus beau, le plus digne d'envie—

was borrowed by the authors of the 'Chant des Girondins,' which was set to music by Varney, and played a distinguished part in the Revolution of 1848. [See Varney.] The 'Cinquante chants' is his most important work, but we must not omit to mention two others, 'Macbeth,' a lyrical tragedy (1827, 8vo), and 'Relation du désastre de Quiberon,' in vol. ii. of the 'Mémoires de tous.'

There exists a fine medallion of Rouget by David d'Angers, which is engraved in a pamphlet by his nephew, entitled 'La vérité sur la paternité de la Marseillaise' (Paris, 1865). Statues will probably be erected to him at Lons-le-Saulnier, and at Choisy le Roi. See the volume of M. Le Roy de Ste. Croix (Strassburg, 1880). [G.C.]

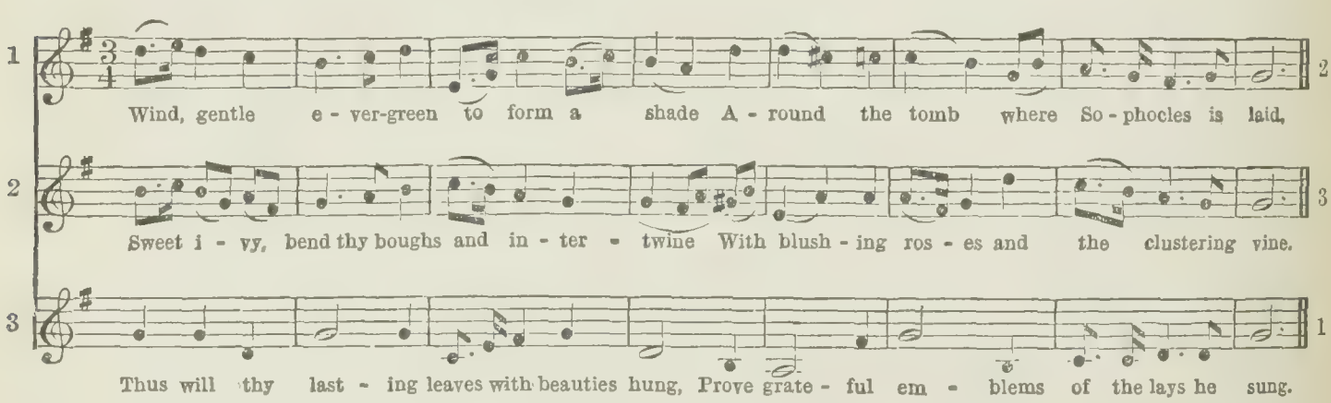
ROUND. I. 'A species of canon in the unison, so-called because the performers begin the melody at regular rhythmical periods, and return from its conclusion to its commencement, so that it continually passes round and round from one to another of [1]them.' Rounds and Catches, the most characteristic forms of English music, differ from canons in only being sung at the unison or octave, and also in being rhythmical in form. Originating at a period of which we have but few musical records, these compositions have been written and sung in England with unvarying popularity until the present day. The earliest extant example of a round is the well-known 'Sumer is i-cumen in,' as to the date of which there has been much discussion, although it is certainly not later than the middle

[1] 'The Rounds, Catches, and Canons of England; a Collection of Specimens of the sixteenth, seventeenth, and eighteenth centuries adapted to Modern Use. The Words revised, adapted, or re-written by the Rev. J. Powell Metcalfe. The Music selected and revised, and An Introductory Essay on the Rise and Progress of the Round Catch and Canon; also Biographical Notices of the Composers, written by Edward F. Rimbault, LL.D.,' from which work much of the information contained in the above article has been derived.

of the 13th century. This ingenious and interesting composition (which is printed in facsimile in Chappell's 'Popular Music' and in score in Hawkins) is preserved in the Harleian MSS. (978) in the British Museum. It is (as the late Dr. Rimbault has pointed out) founded on the old ecclesiastical litany chant 'Pater de cœlis Deus,' and is written for six voices, four of which sing the round proper or 'rota' (as it is termed in the Latin directions for singing it), whilst the other two sing an accompanying ground or 'pes.' Amongst early writers on music, the terms 'round' and 'catch' were synonymous, but at the present day the latter is generally understood to be what Hawkins (vol. ii) defines as that species of round 'wherein, to humour some conceit in the words, the melody is broken, and the sense interrupted in one part, and caught again or supplied by another,' a form of humour which easily adapted itself to the coarse tastes of the Restoration, at which period rounds and catches reached their highest popularity. That catches were immensely popular with the lower classes is proved by the numerous allusions to 'alehouse catches' and the like in the dramas of the 16th and 17th centuries. According to Drayton ('Legend of Thomas Cromwell,' Stanza 29) they were introduced into Italy by the Earl of Essex in 1510.

The first printed collection of rounds was that edited by Thomas Ravenscroft, and published in 1609 under the title of 'Pammelia. Musicks Miscellanie: or Mixed Varietie of pleasant Roundelayes and delightfull Catches, of 3. 4. 5. 6. 7. 8. 9. 10. Parts in one.' This interesting collection contains many English, French, and Latin rounds, etc., some of which are still popular. Amongst them there is also a curious 'Round of three Country Dances in one' for four voices, which is in reality a Quodlibet on the country-dance tunes 'Robin Hood,' 'Now foot it,' and 'The Crampe is in my purse.' 'Pammelia' was followed by two other collections brought out by Ravenscroft, 'Deuteromelia' in 1609, and 'Melismata' in 1611, and the numerous publications of the Playfords, the most celebrated of which is 'Catch that catch can, or the Musical Companion' (1667), which passed through many editions. The most complete collection of rounds and catches is that published by Warren in 32 monthly and yearly numbers, from 1763 to 1794, which contains over 800 compositions, including many admirable specimens by Purcell, Blow, and other masters of the English school. It is to be regretted that they are too often disfigured by an obscenity of so gross a nature as to make them now utterly unfit for performance. The Round has never been much cultivated by foreign composers. One or two examples are however well known, amongst them may be mentioned Cherubini's 'Perfida Clori.'

The quartet in Fidelio, 'Mir ist so wunderbar,' as well as Curschmann's trios, 'Ti prego' and 'L'Addio,' though having many of the characteristics of rounds, are not in true round-form, inasmuch as they are not infinite, but end in codas. They are canons, not rounds. A good specimen of the round proper is Dr. William Hayes's 'Wind, gentle evergreen.'



II. Any dance in which the dancers stood in a circle was formerly called a round or roundel.[1] The first edition of the 'Dancing Master' (1651) has thirteen rounds, for six, eight, or 'as many as will.' Subsequent editions of the same book have also a dance called 'Cheshire Rounds,' and Part II. of Walsh's 'Compleat Country Dancing Master' (1719) has Irish and Shropshire rounds. These latter dances are however not danced in a ring, but 'longways,' i. e. like 'Sir Roger de Coverley.' In Jeremiah Clarke's 'Choice Lessons for the Harpsichord or Spinett' (1711), and similar contemporary publications, the word rondo is curiously corrupted into 'Round O.' [W.B.S.]

1 'Come now a roundel and a fairy song.'
Midsummer Night's Dream, act. ii. sc. 2.

ROUND, CATCH, AND CANON CLUB. A society founded in 1843, by the late Enoch Hawkins, for the purpose of singing the new compositions of the professional members and others written in the form of Round, Catch, and Canon; hence the title of the Club. Among the original members were Messrs. Enoch Hawkins, Hobbs, Bradbury, Handel Gear, Henry Phillips, Addison, D'Almaine, and F. W. Collard. The meetings were originally held at the Crown and Anchor Tavern, whence the Club removed to Freemasons' Tavern, thence to the Thatched House, again to Freemasons' Tavern, and lastly to St. James's Hall, where it still assembles every fortnight from the first Saturday in November until the end of March, ten meetings being held in each season. In the earlier years of

its existence the number both of professional and non-professional members at each dinner rarely exceeded eighteen, but now from sixty to seventy dine together. The management of the Club devolves upon the professional members, each of whom in turn takes the chair, and is alone responsible for the entertainment. The musical programmes now consist mainly of glees, although an occasional catch is introduced.

The professional members at the present time are Messrs. Winn, Baxter, Fred. Walker, Coates, and Hilton. The officers are—Mr. Winn, 'Clerk of the Records'; Mr. Baxter, 'Librarian'; and Mr. Coates, 'Chancellor of the Exchequer.' Mr. William Winn, vicar-choral of St. Paul's Cathedral, in 1876 succeeded to the post of 'Clerk' on the resignation of Mr. Francis after twenty-eight years of valuable service to the Club. The chairman of the evening is addressed as 'Mr. Speaker.' The Club has from time to time offered prizes for the composition of glees: in 1869 the first prize was won by Mr. Winn, and the second by Mr. Coates; in 1870 the competition had the same result; and in 1880 the first prize was awarded to Mr. Coates, and the second to Mr. Winn. For the non-professional members, who must be nominated and seconded by two members, there is an entrance fee of three guineas, and an annual subscription, for the ten meetings and dinners, of five guineas. [C.M.]

ROUSSEAU, Jean Jacques, born at Geneva, June 28, 1712, died at Ermenonville, near Paris, July 3, 1778, five weeks after Voltaire. The details of his life are given in his 'Confessions'; we shall here confine ourselves to his compositions, and his writings on music. Although, like all who learn music late in life and in a desultory manner without a master, Rousseau remained to the end a poor reader and an indifferent harmonist, he exercised a great influence on French music. Immediately after his arrival in Paris he read a paper before the Académie des Sciences (Aug. 22, 1742) on a new system of musical notation, which he afterwards extended and published under the title of 'Dissertation sur la musique moderne' (Paris, 1743, 8vo.). His method of representing the notes of the scale by figures—1, 2, 3, 4, 5, 6, 7—had been already proposed by Souhaitty, but Rousseau's combinations, and especially his signs of duration, are so totally different as entirely to redeem them from the charge of plagiarism. A detailed analysis and refutation of the system may be found in Raymond's 'Des principaux systèmes de notation musicale' (Turin, 1824, 8vo), to which the reader is referred; but it is evident that however convenient notation by means of figures may be for writing a simple melody, it becomes as complicated as the old system when modulation or polyphony are attempted. Its very uniformity also deprives the reader of all assistance from the eye; the sounds must be spelt out one by one, and the difficulty of decyphering orchestral combinations or complicated harmonies becomes almost insuperable.

Copying music had been Rousseau's means of livelihood, and this led him to believe that the best way to learn an art is to practise it; at any rate he composed an opera 'Les Muses galantes,' which was produced at the house of La Popelinière, when Rameau, who was present, declared that some pieces showed the hand of a master, and others the ignorance of a schoolboy. Not being able to obtain access to any of the theatres, Rousseau undertook to write the articles on music for the 'Encyclopédie,' a task which he accomplished in three months, and afterwards acknowledged to have been done hastily and unsatisfactorily. We have mentioned under the head of Rameau [vol. iii. p. 72 *a*] the exposé by that great musician of the errors in the musical articles of the 'Encyclopédie'; Rousseau's reply was not published till after his death, but it is included in his complete works.

Three months after the arrival in Paris of the Italian company who popularised the 'Serva padrona'[1] in France, Rousseau produced 'Le Devin du village' before the King at Fontainebleau, on Oct. 18 and 24, 1752. The piece, of which both words and music were his own, pleased the court, and was quickly reproduced in Paris. The first representation at the Académie took place March 1, 1753, and the last in 1828, when some wag[2] threw an immense powdered perruque on the stage and gave it its deathblow. [Devin du Village, vol. i. 441 *b*.] It is curious that the representations of this simple pastoral should have coincided so exactly with the vehement discussions to which the performances of Italian opera gave rise. We cannot enter here upon the literary quarrel known as the 'Guerre des Boufons,' or enumerate the host of pamphlets to which it gave rise,[3] but it is a strange fact, only to be accounted for on the principle that man is a mass of contradictions, that Rousseau, the author of the 'Devin du Village,' pronounced at once in favour of Italian music.

His 'Lettre sur la musique Française' (1753) raised a storm of indignation, and not unnaturally, since it pronounces French music to have neither rhythm nor melody, the language not being susceptible of either; French singing to be but a prolonged barking, absolutely insupportable to an unprejudiced ear; French harmony to be crude, devoid of expression, and full of mere padding; French airs not airs, and French recitative not recitative. 'From which I conclude,' he continues, 'that the French have no music, and never will have any; or that if they ever should, it will be so much the worse for them.' To this pamphlet the actors and musicians of the Opéra replied by hanging and burning its author in effigy. His revenge for this absurdity, and for many other attacks, was the witty 'Lettre d'un symphoniste de l'Académie royale de musique à ses camarades de

[1] It has been generally supposed that the 'Serva padrona' was not heard in Paris before 1752: this however is a mistake; it had been played so far back as Oct. 4, 1746, but the Italian company who performed it was not satisfactory, and it passed almost unnoticed.

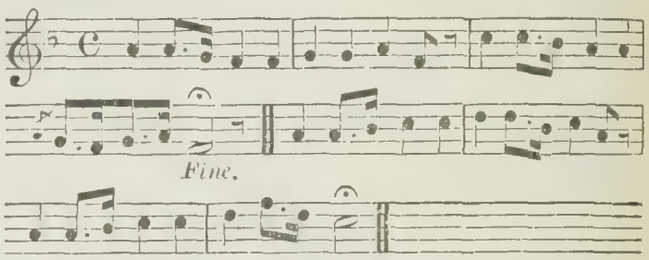
[2] Supposed to have been Berlioz, but he exculpates himself in his 'Mémoires,' chap. xv.

[3] See Chouquet's 'Histoire de la musique dramatique,' 134 and 434.

l'orchestre' (1753), which may still be read with pleasure. The æsthetic part of the 'Dictionnaire de musique,' which he finished in 1764 at Motiers-Travers, is admirable both for matter and style. He obtained the privilege of printing it in Paris, April 15, 1765, but did not make use of the privilege till 1768; the Geneva edition, also in one vol. 4to, came out in 1767. In spite of mistakes in the didactic, and serious omissions in the technical portions, the work became very popular, and was translated into several languages; the English edition (London, 1770, 8vo.) being by Waring.

Rousseau's other writings on music are: 'Lettre à M. Grimm, au sujet des remarques ajoutées à sa Lettre sur Omphale,' belonging to the early stage of the 'Guerre des Bouffons'; 'Essai sur l'origine des langues,' etc. (1753), containing chapters on harmony, on the supposed analogy between sound and colour, and on the music of the Greeks; 'Lettre à M. l'Abbé Raynal au sujet d'un nouveau mode de musique inventé par M. Blainville,' dated May 30, 1754, and first printed in the 'Mercure de France'; 'Lettre à M. Burney sur la Musique, avec des fragments d'Observations sur l'Alceste italien de M. le chevalier Gluck,' an analysis of 'Alceste' written at the request of Gluck himself; and 'Extrait d'une réponse du Petit Faiseur à son Prête-Nom, sur un morceau de l'Orphée de M. le chevalier Gluck,' dealing principally with a particular modulation in 'Orphée.' From the two last it is clear that Rousseau heartily admired Gluck, and that he had by this time abandoned the exaggerated opinions advanced in the 'Lettre sur la musique Française.' The first of the above was issued in 1752, the rest not till after his death; they are now only to be found in his 'Complete Works.'

On Oct. 30, 1775, Rousseau produced his 'Pygmalion' at the Comédie Française; it is a lyric piece in one act, and caused some sensation owing to its novelty. Singing there was none, and the only music were orchestral pieces in the intervals of the declamation. He also left fragments of an opera 'Daphnis et Chloé' (published in score, Paris, 1780, folio), and a collection of about a hundred romances and detached pieces, to which he gave the title 'Consolations des Misères de ma vie' (Paris, 1781, 8vo), all now forgotten. Rousseau was accused of having stolen the 'Devin du Village' from a musician of Lyons named Granet, and the greater part of 'Pygmalion' from another Lyonnais named Coigniet. Among his most persistent detractors is Castil-Blaze (see 'Molière musicien,' ii. 409), but he says not a word of the 'Consolations.' Now any one honestly comparing these romances with the 'Devin du Village,' will inevitably arrive at the conviction that airs at once so simple, natural, and full of expression, and so incorrect as regards harmony, not only may, but must have proceeded from the same author. There is no doubt, however, that the instrumentation of the 'Devin' was touched up, or perhaps wholly re-written, by Francœur, on whose advice, as well as on that of Jelyotte the tenor singer, Rousseau was much in the habit of relying.—'Rousseau's Dream' was at one time a popular tune in this country. An air ('de trois notes') and a duettino, melodious and pretty but of the simplest style, are given in the 'Musical Library,' vol. iii. [G.C.]

ROUSSEAU'S DREAM. A very favourite air in England in the early part of this century. Its first appearance under that name is presumably as 'an Air with Variations for the Pianoforte, composed and dedicated to the Rt. Hon. the Countess of Delaware, by J. B. Cramer. London, Chappell' [1812].

But it is found (with very slight changes) a quarter of a century earlier, under the title of 'Melissa. The words by Charles James, Esq., adapted to the Pianoforte, Harp, or Guitar. London, J. Dale, 1788.' Whether the air is Rousseau's or not the writer has not ascertained. It is not in his 'Les Consolations,' etc. (Paris, 1781). [G.]

ROUSSELOT, Scipion, was born about the commencement of this century, entered the Conservatoire at Paris as a pupil of Baudiot on the cello, and took the first prize in 1823. He then studied composition under Reicha, and on Feb. 9, 1834, produced a symphony of his composition at the concert of the Conservatoire; he also attempted opera, but was not happy in that department, though he is said to have rendered important assistance to Bellini in the instrumentation and harmonious arrangement of 'I Puritani.' His quartets, quintets, variations for the cello, and other chamber music, were much esteemed and played in Paris. In 1844 or 45, Rousselot came to England; he took the cello at the Musical Union concerts of the latter year. He was one of the party with Vieuxtemps, Sivori, Sainton, and Hill, who performed the whole of Beethoven's quartets at the house of Mr. Alsager, in a series of meetings beginning April 28, 1845, and a prime mover in that memorable undertaking, which introduced Beethoven's later quartets to England. After Mr. Alsager's death early in 1847, Rousselot carried on the performances at his own risk, under the name of the 'Beethoven Quartet Society'; and on May 4, 1847, gave a concert to Mendelssohn of his own works—the Quartet in D op. 44, no. 1; the Trio in C minor, op. 66; and the Ottet, op. 20; Mendelssohn himself playing Beethoven's 32[1] variations, besides joining in the Trio, etc. Rousselot was deservedly popular in London, not only with the public but with his fellow artists; but the increasing admiration for Piatti's superior playing withdrew attention from him,

[1] Mendelssohn played without book, and left out Var. 30, in 3-4, as he admitted afterwards to Mr. J. W. Davison.

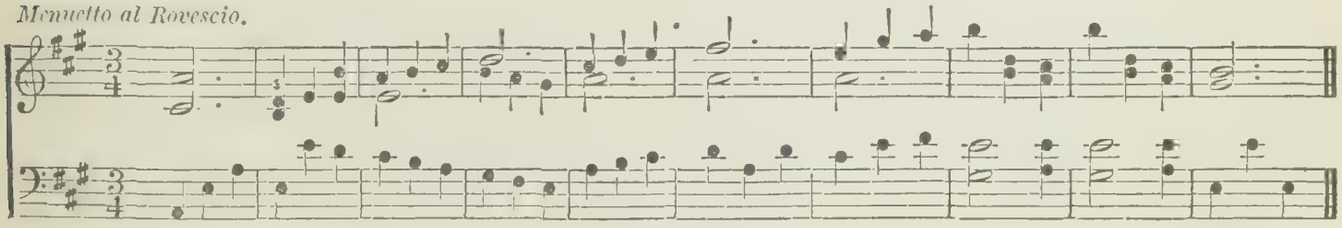
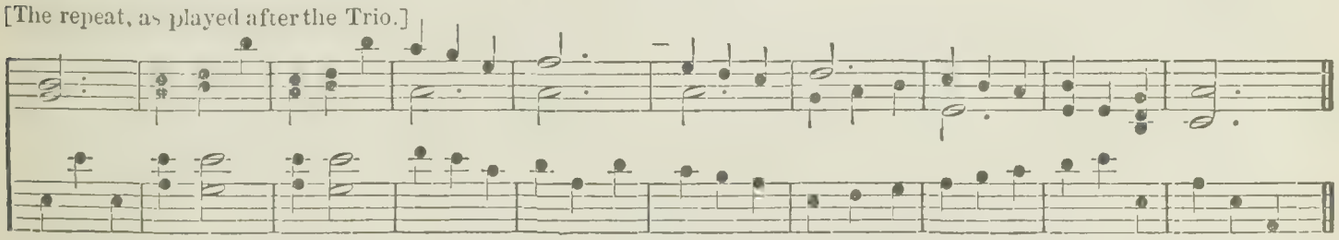
and in 1848 or 1849 he returned to Paris, where he has since led a very retired life. While in London he started a musical publishing business in Regent Street, but it did not succeed. —His brother, JOSEPH FRANÇOIS, a horn-player of great note, was born Feb. 6, 1803. He also was a pupil of the Conservatoire, specially under Daupret, and obtained the first prize in 1823. He has belonged to all the principal orchestras of Paris, lived for many years at Argenteuil, and died there in Sept. 1880. [G.]

ROVEDINO, CARLO, an excellent bass-singer, born in 1751, appears on the Italian Opera stage in London as early as 1778, and remained there, distinguished in serious and comic opera alike, for many years. He was also greatly in request for concerts, and his name is frequent in the best bills of the last decade of the century, both in town and country. He sang at Haydn's last benefit concert, May 4, 1795. He is said to have sung in Paris in 1790, and he probably divided his time between the two capitals. England, however, was his home; he died in London, Oct. 6, 1822, and was buried in the churchyard of Chelsea New Church.

One of his daughters married C. Weichsel, brother of Mrs. Billington, and leader of the orchestras at the Italian Opera and Philharmonic. [G.]

ROVELLI. A family of eminent Italian musicians. GIOVANNI BATTISTA was first violin in the orchestra of the church of S. Maria Maggiore of Bergamo, at the beginning of this century. GIUSEPPE, his son, was a cellist, born at Bergamo in 1753, and died at Parma, Nov. 12, 1806. Of ALESSANDRO we only know that he was at one time director of the orchestra at Weimar, and that he was the father of PIETRO, who was born at Bergamo, Feb. 6, 1793, and received his first lessons, both in violin-playing and the general science of music, from his grandfather. By an influential patron he was sent to Paris to study under R. Kreutzer, and his playing attracted much attention there. On his father's appointment to Weimar he joined him for a time. At the end of 1814 we find him at Munich, playing with great applause. He remained there for some years, and was made 'Royal Bavarian chamber-musician,' and 'first concerto-player.' In Feb. 1817 he was playing at Vienna; there he married Micheline, daughter of E. A. Förster, and a fine PF.-player, and in 1819 went on to Bergamo, took the place once occupied by his grandfather, and seems to have remained there, suffering much from bad health, till his death, Sept. 8, 1838. The writer in the Allg. mus. Zeitung for Dec. 26, 1838, from whom the above facts have been mainly taken, characterises his play as 'simple, expressive, graceful, noble; in a word, classical—a style which takes instant possession of the heart of the hearer.' In other notices in the same periodical, he is said to have inherited the pure, singing, expressive style of Viotti, and practised it to perfection. Molique was his pupil at Munich. [G.]

ROVESCIO, AL. A term used, in instrumental music, to express two different things. (1) An imitation by contrary motion, in which every descending interval in the leading part is imitated by an ascending one, and *vice versa*; see Moscheles's Étude 'La Forza,' op. 51. (2) A phrase or piece which may be played backwards throughout. It is then synonymous with CANCRIZANS. An interesting example occurs in the minuet of a Sonata for PF. and violin by Haydn, in which, on the repetition after the Trio, the minuet is played backwards, so as to end on the first note, Haydn's indication being *Menuetto D.C. wird zurückgespielt.* [See RECTE ET RETRO.]

Menuetto al Rovescio.

[The repeat, as played after the Trio.]

[F.T.]

ROWLAND, ALEXANDER CAMPBELL, born at Trinidad, W. I., Jan. 1, 1826. His father served as bandmaster through the Peninsular campaign, was a fine clarinet player, and good practical musician. The lad was brought to London at a very early age, in 1831 began to learn the violin and side-drum, and in 1833 entered the orchestra of the Queen's Theatre, as player on both instruments, and soon became known for his solos at the Lent Oratorios, the Promenade and other Concerts, and other occasions. In 1839 he had the honour of some special hints from Spohr as to the drum part in his Concertino 'Sonst und Jetzt,' at the Norwich Festival. (See Spohr's Autobiography, part i. p. 220.) From 1842 to 1846 he was a member of Jullien's band,

playing cornet, timpani, and viola, all which, as well as the pianoforte and organ, he had added to the répertoire of his instruments. At this time, with characteristic energy, he learned scoring for a military band from Waetzig of the Life Guards, and also mastered the trombone, and one or two other instruments. In 1846 he began the double bass, under Casolani, and by that instrument he is most generally known. In 1847 he became a member of the orchestras of the Royal Italian Opera, Philharmonic, Sacred Harmonic Society, etc.; in 1850 was PF. accompanyist, and solo double-bass player at the National Concerts, and became double-bass at H.M. Theatre in March 1851. In 1852 he performed a solo before the Queen and Prince Albert at Windsor. In 1854, finding the strain of the constant practice on the thick three-stringed English bass too severe, Mr. Rowland retired to Southampton, and devoted himself to teaching the piano, violin, harmony, and singing, in which he has been very successful up to the present time. But he did not at once give up his connexion with London. On April 29, 1861, he appeared at the Philharmonic Concert, and performed Mayseder's Violin Concerto (op. 40) on the double-bass. His position as principal double-bass to the Society he retained till the resignation of Sir W. S. Bennett, in 1866, when he also resigned, and has since confined himself to his country practice at Southampton.

Mr. Rowland has published the 70th Psalm for voices and orchestra (Ashdown & Parry); the first part of a Double-bass Tutor (L. Cock & Co.), the second part of which is now in the press; also a set of waltzes composed for and played by Jullien's band in 1841. He has also composed an overture, and various vocal pieces which have been performed at Southampton, but are not published. He is the leading professor there, and much esteemed by the musicians and amateurs of the place. [G.]

ROW OF KEYS. A single clavier or manual. An instrument having two or more rows of keys is one having two or more manuals. The term 'row of keys' is, when speaking of an organ, not applied to a *pedal-clavier* from the simple fact that one 'row of keys' is all that is required by the feet; two rows of pedal-keys have, it is true, been sometimes constructed, but they have always been found unnecessary, and generally unmanageable. Harpsichords had often two rows of keys, one sounding less noisy wires than the other; some mechanical change of that sort being the only means of obtaining a softer or louder tone in that instrument. [J.S.]

ROYAL ACADEMY OF MUSIC, 1720–1728. From 1717 to 1720 there was no Italian Opera in London, but in the latter year a sum of £50,000 was raised by subscription, and an establishment was founded for the performance of Italian operas. This was the first Royal Academy of Music. It consisted of a Governor, a Deputy-Governor, and 20 Directors. The first governor was the Duke of Newcastle, the deputy-governor was Lord Bingley, and the directors included the leaders of society at the Court of George I. Buononcini was invited to England from Rome, Ariosti from Berlin, and Handel left Cannons and went to Dresden to engage singers. Under these brilliant auspices the Academy opened at the King's Theatre in the Haymarket, on April 2, 1720, with Giovanni Porta's 'Numitor,' and the following strong cast:—Senesino, Durastanti, Boschi, and Berenstadt. The season ended on June 25. It was remarkable for the production of Handel's 'Radamisto' and D. Scarlatti's 'Narcisso,' the latter conducted by Roseingrave, and including Mrs. Anastasia Robinson in the cast. The second season lasted from Nov. 19, 1720, to July 5, 1721. The new works performed were 'Astarto' (Buononcini), 'Arsace' (a pasticcio), 'Muzio Scævola' (Ariosti, Buononcini, and Handel), and 'Ciro' (Ariosti). During the first year of the undertaking £15,000 of the subscription had been spent. The third season began Nov. 1, 1721, and ended June 16, 1722. The new operas were Handel's 'Floridante,' Buononcini's 'Crispo' and 'Griselda.' The fourth season lasted from Nov. 7, 1722, to June 15, 1723, and was remarkable for the first appearance in England of Cuzzoni, who sang in Handel's 'Ottone' on Jan. 12. The other new works (besides 'Ottone') were Ariosti's 'Coriolano,' Buononcini's 'Erminia,' and Handel's 'Flavio.' In the fifth season (Nov. 27, 1723, to June 13, 1724) Buononcini's 'Farnace,' Ariosti's 'Vespasiano,' and a pasticcio called 'Aquilio,' were produced. At the end of the season Mrs. Robinson retired from the stage. The sixth season (Oct. 31, 1724, to May 19, 1725) opened with Handel's 'Tamerlano.' Ariosti's 'Artaserse' and 'Dario' (partly by Vivaldi), Handel's 'Rodelinda,' Buononcini's 'Calfurnia,' and Vinci's 'Elpidia' were the other new works produced. The seventh season (November 1725 to June 1726) ended abruptly, owing to the illness of Senesino, but it was remarkable for the first appearance of the celebrated Faustina Hasse, who sang in Handel's 'Alessandro' on May 5. Handel's 'Scipione' was also produced in March. Owing to Senesino's absence, the operas were suspended till Christmas, and the next season ended on June 6, 1727. Ariosti's 'Lucio Vero,' Handel's 'Admeto,' and Buononcini's 'Astyanax' (the last of his operas performed at the Academy) were the chief works; but the season, although short, was enlivened by the continual disturbances caused by the rivalry between Cuzzoni and Faustina. The ninth season lasted from Oct. 3, 1727, to June 1, 1728. The operas were entirely under Handel's direction: his 'Siroe,' 'Tolomeo,' and 'Ricardo I' were produced, but the success of the 'Beggar's Opera' at Lincoln's Inn Fields Theatre, as well as the continual disputes and dissensions amongst the singers, caused the season to be more than usually disastrous. At the end of it, the whole sum subscribed, as well as the receipts, was found to have been entirely spent. The company was dispersed, and although a few meetings of the court were held during the year, the establishment was

allowed to die gradually, and was never revived.[1] [W.B.S.]

ROYAL ACADEMY OF MUSIC. The original plan for this institution was proposed by Lord Westmorland (then Lord Burghersh) at a meeting of noblemen and gentlemen held at the Thatched House Tavern, London, on July 5, 1822. The proposal meeting with approval, at a second meeting, July 12, rules and regulations were drawn up and a committee was appointed to carry out the undertaking. According to the rules adopted, the constitution of the new Academy was to be modelled upon the British Institution. The king was announced as the principal Patron, the government was to consist of a committee of twenty-five Directors and a sub-committee of nine subscribers, and the school was to be supported by subscriptions and donations. There was also to be a Board, consisting of the Principal and four professors, and the number of pupils was not to exceed forty boys and forty girls, to be admitted between the ages of 10 and 15, and all to be boarded in the establishment. A sub-committee, the members of which were Lord Burghersh, Sir Gore Ouseley, Count St. Antonio, Sir Andrew Barnard, Sir John Murray, and the Hon. A. Macdonald, was empowered to form the Institution. Dr. Crotch was appointed the first Principal, and by September 1, the sum of £4312 10*s.* had been collected, with an annual subscription of £510, including 100 guineas from George IV., which has been continued by his successors, William IV. and Queen Victoria. In November the house, No. 4, Tenterden Street, Hanover Square, was taken for the new school, but the opening was deferred until March 1823, on the 24th of which month the first lesson was given by Mr. Cipriani Potter to Mr. Kellow Pye.

The Academy began its labours with the following staff:—Head Master—Rev. John Miles. Governess—Mrs. Wade. Principal—Dr. Crotch. Board of Professors—Messrs. Attwood, Greatorex, Shield, and Sir George Smart. Supplementary members of the Board—Messrs. Horsley and J. B. Cramer. Professors—Messrs. Anfossi, Andrew, Bishop, Bochsa, Crivelli, F. Cramer, Clementi, Coccia, Cerruti, Dragonetti, Dizi, Griesbach, Hawes, Ireland, C. Kramer, Liverati, Lindley, Loder, Mori, Macintosh, Nicholson, Cipriani Potter, Puzzi, Ries, H. Smart, Spagnoletti, Watts, Willmann, and Caravita.[2]

The Foundation students who were first elected were the following. Girls—M. E. Lawson, C. Smith, M. Chancellor, S. Collier, E. Jenkyns, M. A. Jay, C. Bromley, H. Little, J. Palmer, C. Porter. Boys—W. H. Holmes, H. A. M. Cooke,[3] A. Greatorex, T. M. Mudie, H. G. Blagrove, Kellow J. Pye, W. H. Phipps, A. Devaux, C. Seymour, E. J. Neilson, and C. S. Packer. The pupils were divided into two classes, those on the foundation paying 10 guineas per annum, while extra students paid 20 guineas, or if they lodged and boarded in the establishment, 38 guineas. Although the first Report of the Committee (June 2, 1823) was satisfactory, yet financial difficulties soon made themselves felt. In March, 1824, the Committee reported a deficiency for the current year of £1600, if the institution were conducted on the same plan as before. To meet this, the difference between the students' payments was abolished, and the fees were fixed for all at £40, the professors at the same time giving their instruction gratis for three months. Lord Burghersh also applied to the government for a grant, but without effect. In 1825 further alterations were made as to the admission of students, by which the numbers amounted in four months' time to a hundred, and Lord Burghersh made another appeal for a government grant. In spite of this, the year's accounts still showed an unsatisfactory financial condition. During the latter part of the year Moscheles was included among the staff of professors. Early in 1826 the increased number of students compelled the Academy to enlarge its premises, the lease[4] of No. 5 Tenterden Street was bought, and the two houses were thrown into one. In February the government were petitioned for a charter. In reply it was stated that though unwilling to give a grant, they were ready to defray the cost of a charter. In 1827 the financial condition of the Academy was so disastrous that it was proposed to close the institution; but a final appeal to the public procured a loan of £1469, beside further donations, enabling the Directors to carry on the undertaking on a reduced scale and with increased fees. Henceforward the state of things began to mend. The charter was granted on June 23, 1830. By this document the members of the Academy and their successors were incorporated and declared to be, and for ever hereafter to continue to be by the name of the 'Royal Academy of Music,' under the government of a Board of Directors, consisting of thirty members, with power to make rules and regulations; a Committee of Management, with full power over the funds and both students and professors; and a Treasurer.

In 1832 Dr. Crotch resigned his post of Principal, and was succeeded by Cipriani Potter, who retained office until his resignation in 1859. The financial position of the Academy, although not prosperous, remained on a tolerably secure footing. In 1834, William IV. directed that a quarter of the proceeds of the Musical Festival held in Westminster Abbey should be handed over to the institution. This sum, amounting to £2250, was devoted by the Committee to the foundation of four King's Scholarships, to be competed for by two male and two female students. Instead, however, of being invested separately,

[1] Further information as to the Royal Academy of Music will be found in Burney's History of Music, vol iv, from which the above is compiled.

[2] Although the above was published in the 'Morning Post' as the list of professors, instruction seems only to have been given by the following:—Dr. Crotch, Messrs. Lord, Potter, Haydon, Crivelli, F. Cramer, Spagnoletti, Lindley, Bochsa, Cooke, Caravita, Cicchetti, Goodwin, J. B. Cramer, Beale, and Finart; and by Mmes. Biagioli, Reguandin, and Miss Adams. (See First Report of the Committee, June 2, 1823.)

[3] Known as 'Grattan Cooke.'

[4] Relinquished in or before 1853.

the fund was merged in the general property of the Academy, a mistake which eventually led to the discontinuance of the scholarships. For the next ten years the financial condition of the Academy continued to fluctuate. In July 1853 the Committee of Management (which was totally unprofessional in its constitution) summoned the professors, revealed to them the decline of the funded property, and asked their counsel as to the remedies to be adopted. The professors advised that the management should be made entirely professional. This course was so far adopted that a Board of Professors was appointed to advise the Committee.

The first act of this Board (Sept. 1853) was to recommend the discontinuance of the practice of students lodging and boarding on the premises. This recommendation was adopted, and since that time the Academy only receives day students. The Board formed in 1853 was disbanded by Lord Westmorland in 1856, but after his death in 1859, a new Board was formed; this, however, found itself obliged to resign in 1864. Before its resignation it drew up a memorial to government, praying for an annual grant. After a conference with a deputation of Professors, Mr. Gladstone, then Chancellor of the Exchequer, inserted in the estimates for the year a sum of £500 'to defray the charge which will come in course of payment during the year ending March 31, 1865, for enabling the Directors of the Royal Academy of Music to provide accomodation for the Institution.' In 1866, upon the change of Administration, suggestions were made to the Committee on the part of the government, and were renewed personally in 1867 by the then Chancellor of the Exchequer, in consequence of which the Committee was induced to expend the whole of its funds, in order to accommodate the institution to the designs in which it was invited to participate. In 1867, Lord Beaconsfield (then Mr. Disraeli), in reply to a question as to the grant, announced in the House of Commons that 'the Government were of opinion that they would not be authorised in recommending any enlargement of the grant, the results of the institution not being in fact of a satisfactory character.' This was followed by the total withdrawal of the grant, in order (to quote from an official letter addressed to Sir Sterndale Bennett) 'simply to give effect to the opinion that it was not so expedient to subsidise a central and quasi-independent association, as to establish a system of musical instruction under the direct control of some Department of Government.' In this emergency the Committee decided to close the establishment. The funds (including the sum devoted to the King's Scholarships) were totally exhausted. The Professors met in 1868 to consider what could be done, and generously offered to accept a payment *pro ratâ*. It was then however announced that the Committee had resigned the Charter into the hands of the Queen. Upon this the Professors obtained a legal opinion, to the effect that the Charter could not be resigned without the consent of every member of the Academy. As many of the members protested at the time against the resignation of the Charter, it was returned, and by great exertions on the part of the Professors, a new Board of Directors was formed under the Presidency of the Earl of Dudley, who appointed a new Committee of Management, in which the professional element formed an important ingredient. From the time of this change the institution has continued to prosper. In 1868, on the return to office of the Liberal Ministry, Mr. Gladstone restored the annual grant of £500. In 1876 the number of pupils had so increased, that the lease of the house adjoining the premises in Tenterden Street had to be repurchased out of the savings of the institution. This house was joined on to the original premises, and a concert-room was formed out of part of the two houses, which though small has proved a great boon not only to the students for their regular concerts, but to many concert-givers for whose purposes the more extensive rooms of St. James's Hall, Exeter Hall, etc., are too large. In July 1880 Mr. William Shakespeare was appointed conductor of the Students' Concerts, *vice* Mr. Walter Macfarren.

The following have been the Principals of the Academy from its foundation to the present time:—Dr. Crotch (1823–1832), Cipriani Potter (1832–1859), Charles Lucas (1859–1866), William Sterndale Bennett (1866–1875), George Alexander Macfarren (1875).

The Academy is supported by the Government grant, subscriptions, donations, and fees from students. It is under the direction of a President (Earl Dudley), three Vice-Presidents (Sir Thos. Gladstone, Sir T. T. Bernard, and the Rev. Sir F. A. G. Ouseley, Bt.), and twenty-four Directors, amongst whom are Sir Julius Benedict, Sir G. J. Elvey, Professor Macfarren, and Messrs. Cusins, Garcia, Halle, W. H. Holmes, W. Macfarren, Osborne, Randegger, and Brinley Richards. The Committee of Management consists of the Principal, Sir Julius Benedict, and Messrs. Cox, Dorrell, Garcia, Leslie, Low, Lunn, W. Macfarren, Randegger, Brinley Richards, Sainton, Sparrow, Wood, and Dr. Steggall. There are seventy-eight Professors (including assistant and sub-professors), and the course of instruction comprises harmony and composition, singing, pianoforte, organ, harp, violin, viola, violoncello, double bass, flute, oboe, clarinet, bassoon, horn, trumpet and cornet, trombone, military music, elocution, acoustics, and the English, French, German, and Italian languages. There are also classes for sight-singing, string quartets, and opera. The annual fee for the entire course of study is thirty guineas, with an entrance fee of five guineas, the only extras being two guineas a term for the operatic class, and one guinea for the classes for the study of English, French, German, Italian, and acoustics. The library of the institution has been noticed in the article on MUSICAL LIBRARIES (vol. ii. p. 420).

The following are the principal Scholarships

and Exhibitions offered for competition:—the Westmorland Scholarship of £10, for female vocalists between the ages of 18 and 24; the Potter Exhibition of £12, for male and female candidates in alternate years; the Sterndale Bennett Scholarship, of two years' free education in the Academy, for male candidates between the ages of 14 and 21; the Parepa-Rosa Scholarship, of two years' free education in the Academy, for British-born females between the ages of 18 and 22; the Sir John Goss Scholarship of 15 guineas, awarded triennially to male organists under 18; the Thalberg Scholarship of £20, for male and female pianists at alternate elections, between the ages of 14 and 21; the Novello Scholarship, of three years' free education at the Academy, for male candidates between the ages of 14 and 18; the Lady Goldsmid Scholarship, of one year's free education in the Academy, for female pianists; the Balfe Scholarship for composition, of one year's free education at the Academy, for British-born males between the ages of 14 and 21; and the Hine Gift of £12, given annually for the best English ballad composed by pupils under 17. In addition to these, several prizes are offered for competition, and certificates of merit, silver and bronze medals, are awarded annually.

Public performances have been given by the pupils of the Royal Academy at various intervals from the date of its foundation. Their locality was sometimes in the Hanover Square Rooms and sometimes at Tenterden Street. The present custom is to have two concerts of chamber and choral music at the Academy, and one orchestral concert at St. James's Hall every term. From 1828 to 1831 operatic performances were given in public by the students, but since then they have been discontinued, the performances of the operatic class being held privately once or twice in each term. There is orchestral and choral practice twice a week throughout the year, at which pupils have the opportunity of hearing their own instrumental or vocal compositions and of performing concertos and songs with orchestral accompaniments. The number of pupils has increased from 300 in 1876, to 400 in 1881. [W.B.S.]

ROYAL SOCIETY OF MUSICIANS OF GREAT BRITAIN, THE, was founded by the exertions of Festing the violinist, and Weidemann the flutist, who were struck by the appearance of two little boys driving milch asses, who proved to be orphans of a deceased oboe-player named Kytch. [See FESTING, vol. i. p. 515*b*.] They immediately raised subscriptions to relieve the family, and feeling that some permanent establishment was required to meet similar cases, induced the most eminent music-professors of the day to associate themselves together as a Society for that purpose. This excellent work was formally accomplished on April 19, 1738, and amongst its first members were Handel, Boyce, Arne, Christopher Smith, Carey, Cooke, Edward Purcell, Leveridge, Greene, Reading, Hayes, Pepusch, and Travers. In 1739 the members of the Society executed a 'deed of trust,' which was duly enrolled in the Court of Chancery; the signatures of the members, 226 in number, include the most eminent professors of music of the time. The deed recites the rules and regulations for membership and for the distribution of the funds, and provides for regular monthly meetings at the sign of Saint Martin, in St. Martin's Lane. Handel took an especial and active interest in the welfare of the Society, composing concertos and giving concerts for the benefit of its funds, and at his death bequeathing to it a legacy of £1,000. The Handel Commemoration held in Westminster Abbey in 1784 brought a further addition of £6,000. In 1789 George III. granted the Society a charter, by virtue of which its management is vested in the hands of the 'Governors' and 'Court of Assistants.' In 1804 the funds of the Society not being in a flourishing condition, the king gave a donation of 500 guineas. Considerable sums have been given or bequeathed to the Society by members of the music-profession, especially Signora Storace £1,000, Crosdill £1,000, Begrez £1,000, Schulz £1,000; the latest and largest amount, 1,000 guineas, being that of Mr. Thomas Molineux (Feb. 10, 1881), now resident in London, but for many years an eminent performer on the bassoon and double-bass at Manchester.

The Society pays away annually to relieve distress over £3,000, which amount is provided by donations from the public, subscriptions and donations of members of the Society, and interest (about £2,500 per annum) on the Society's funded property.

Members of the Society must be professional musicians, and are of both sexes, the Royal Society of Female Musicians having been affiliated to the elder institution in 1866. [See ROYAL SOCIETY OF FEMALE MUSICIANS.] There is, says Dr. Burney, 'no lucrative employment belonging to this Society, excepting small salaries to the secretary and collector, so that the whole produce of benefits and subscriptions is nett, and clear of all deductions or drawbacks.' The large staff of physicians, surgeons, counsel, solicitors, give their gratuitous services to the Society. The present secretary is Mr. Stanley Lucas, and the honorary treasurer Mr. W. H. Cummings. The Society's rooms are at No. 12 Lisle Street, Leicester Square, and contain some interesting memorials of music, as well as a collection of portraits, including Handel, by Hudson; Haydn; Corelli, by Howard; Geminiani, by Hudson; Purcell, by Closterman; C. E. Horn, by Pocock; John Parry, the elder; Sir W. Parsons; J. Sinclair, by Harlowe; Gaetano Crivelli, by Partridge; Domenico Francesco Maria Crivelli; J. S. Bach, by Clark of Eton; Beethoven, with autograph presenting it to C. Neate; W. Dance by his brother; and a life-size painting of George III. by Gainsborough. [W.H.C.]

ROYAL SOCIETY OF FEMALE MUSICIANS, THE, was established in 1839 by several ladies of distinction in the musical profession, amongst others Mrs. Anderson, Miss

Birch, Miss Dolby, and Miss Mounsey (now Mrs. Bartholomew), in consequence of the Royal Society of Musicians having made no provision in their laws for the admission of female members. Practically it soon became evident that the co-existence of two separate societies with the same aim was resulting in considerable loss of sympathy and support; and that one expenditure would suffice for the management of both institutions, if they could be amalgamated. With the consent of the trustees and members this happy union was effected in 1866, and the two societies have now become one. [W.H.C.]

ROZE, Marie, *née* Ponsin, born March 2, 1846, at Paris; received instruction in singing from Molker at the Conservatoire, and in 1865 gained 1st prizes in singing and comic opera. She made her *début* Aug. 16 of that year at the Opera Comique as Marie, in Hérold's opera of that name, and at once concluded an engagement for the next four years there, during which she appeared in 'L'Ambassadrice,' 'Joseph,' 'La Dame Blanche,' 'Le Domino Noir,' 'Fra Diavolo,' etc. She created the part of Djalma in 'Le Premier jour de Bonheur' of Auber, at his request, on Feb. 15, 1868; also that of Jeanne in Flotow's 'L'Ombre,' July 7, 1870. She was greatly admired at the Opéra Comique for her sympathetic voice and natural charm of person and manner. Her next engagement was at the Grand Opera, where she played Marguerite in 'Faust.' At the outbreak of the war she left the opera for the army, and served with zeal in the ambulance. After the war she sang for a season at the Theatre de la Monnaie, Brussels, and on April 30, 1872, first appeared in England at the Italian Opera, Drury Lane, as Marguerite, and as Marcelline in 'Les Deux Journées,' on its short-lived production, June 20, 1872. The ensuing seasons, until 1877, she passed at Drury Lane, where she made a distinct success, June 11, 1874, as Berengaria in Balfe's 'Il Talismano,' at Her Majesty's, and in the provinces, singing both in Italian and English in opera or the concert-room. In the winter of 1877 she made a highly successful visit to America, returning in 1879 to Her Majesty's Theatre, where she is now (1881) engaged. Her parts include Donna Anna, Donna Elvira, Pamina, Susanna, Alice, Leonora (Verdi), Agatha, Mignon, Carmen, Aïda, Ortrud, etc., Madame Roze has been married, 1st to Mr. Julius Perkins, an American bass singer of great promise, who died in 1875; and 2ndly to Mr. Henry Mapleson. On April 17, 1880, at Mr. Ganz's orchestral concert, she revived with great success the 'Divinités du Styx' from Gluck's 'Alceste' (last sung here in 1871 by Viardot Garcia), and an air from Mozart's 'Il Re Pastore,' which was formerly a favourite with Madame Lind-Goldschmidt. [A.C.]

RUBATO, lit. 'robbed' or 'stolen,' referring to the values of the notes, which are diminished in one place and increased in another. The word is used, chiefly in instrumental music, to indicate a particular kind of licence allowed in order to emphasise the expression. This consists of a slight *ad libitum* slackening or quickening of the time in any passage, in accordance with the unchangeable rule that in all such passages any bar in which this licence is taken must be of exactly the same length as the other bars in the movement, so that if the first part of the bar be played slowly, the other part must be taken quicker than the ordinary time of the movement to make up for it; and *vice versa*, if the bar be hurried at the beginning, there must be a *rallentando* at the end. In a general way this most important and effective means of expression is left entirely to the discretion of the performer, who, it need scarcely be said, should take great care to keep it within due limits, or else the whole feeling of time will be destroyed, and the emphasis so desirable in one or two places will fail of its effect if scattered over the whole composition. Sometimes, however, it is indicated by the composer, as in the 1st Mazurka in Chopin's op. 6 (bar 9), etc. This licence is allowable in the works of all the modern 'romantic' masters, from Weber downwards, with the single exception of Mendelssohn, who had the greatest dislike to any modification of the time that he had not specially marked. In the case of the older masters, it is entirely and unconditionally inadmissible, and it may be doubted whether it should be introduced in Beethoven, although many great interpreters of his music do not hesitate to use it. [See Tempo.] [J.A.F.M.]

RUBINELLI, Giovanni Battista, celebrated singer, born at Brescia in 1753, made his first appearance on the stage at the age of 18, at Stuttgart, in Sacchini's 'Calliroe.' For some years he was attached to the Duke of Würtemberg's chapel, but in 1774 he sang at Modena in Paisiello's 'Alessandro nelle Indie' and Anfossi's 'Demofoonte.' His success was very great; and during the next few years he performed at all the principal theatres in Italy. In 1786 he came to London, after a journey from Rome by no means propitious. The weather was unusually severe, and, in going through France, his travelling chaise was overturned at Macon; besides which, when approaching Dover, the boat that landed him was upset, and the unlucky singer remained for a time up to his chin in the water. In spite of these perils he made a successful *début* in a pasticcio called 'Virginia,' his own part in which was chiefly composed by Tarchi. He next sang with Mara, in 'Armida,' and in Handel's 'Giulio Cesare,' revived for him, with several interpolations from Handel's other works. These are said to have been most admirably sung by Rubinelli. 'He possessed a contralto voice of fine quality, but limited compass. It was full, round, firm, and steady in slow movements, but had little agility, nor did he attempt to do more than he could execute perfectly. His style was the true cantabile, in which few could excel him; his taste was admirable, and his science great; his figure tall and commanding, his manner and action solemn and dignified. In short he must be reckoned, if not the first, yet of

the first class of fine singers.' (Lord Mount-Edgecumbe.) Burney says that his voice was better in a church or a theatre, where it could expand, than in a room; and continues, 'There was dignity in his appearance on the stage, and the instant the tone of his voice was heard no doubt remained with the audience that he was the first singer. His style was grand, and truly dramatic, his execution neat and distinct, his taste and embellishments new, select, and masterly, and his articulation so pure and well accented that, in his recitatives, no one conversant in the Italian language ever had occasion to look at the book of the words while he was singing. Rubinelli, from the fulness of his voice and greater simplicity of style, pleased a more considerable number of hearers than Pacchierotti, though none, perhaps, so exquisitely as that singer used to delight his real admirers. Rubinelli, finding himself censured on his first arrival in England, for changing and embellishing his airs, sang "Return, O God of Hosts" in Westminster Abbey, in so plain and unadorned a manner, that even those who venerate Handel the most thought him insipid.'

After his season in London he returned to Italy, where he had enormous success at Vicenza and Verona, in 1791 and 1792, in 'La Morte de Cleopatra' of Nasolini, and 'Agesilao' of Andreozzi. In 1800 he left the stage, and settled at Brescia, where he died in 1829.

The following lines, some of which are well known (suggested by the occasion of Carbonelli the violinist having relinquished the musical profession to become a wine merchant), bear witness to the powers and the popularity of Rubinelli. They are by the Rev. Dr. Wake, whose quaint spelling has been followed.

Let Rubinelli charm the ear,
And sing as erst with voice divine,
To Carbonelli I adhear,
Instead of musick, give me wine.

And yet perhaps with wine combined,
Sweet musick would our joys improve,
Let both together then be joined,
And feast we as the gods above.

Anacreon-like I'll sit and quaff,
Old age and wrinkles I'll despise,
Devout the present hours to laugh,
And learn to-morrow to be wise.

[F.A.M.]

RUBINI, Giovanni Battista, the most celebrated of modern tenor singers, was born at Romano, near Bergamo, on April 7, 1795. The son of a professor of music, he learned the rudiments of his art from his father, and at eight years old could sing in church choirs and play the violin in an orchestra. He was then placed as a pupil with one Don Santo, a priest, organist at Adro, who however soon sent him home again, saying that he had no talent for singing. In spite of this, the father persisted in teaching his unpromising son, and allowed him, at the age of twelve, to appear in public at the Romano theatre in a woman's part. The boy was next engaged at Bergamo as chorus-singer, and to play violin solos in the entr'actes. It happened while he was here that in a new drama that was brought out, an air by Lamberti, of considerable difficulty, had to be introduced, for which it was not easy to find a singer. The song was finally entrusted to young Rubini, who acquitted himself with much applause, and was rewarded by the manager with a present of five francs. In after life he was fond of singing this song, in memory of his first triumph. His elation at the time must have been sadly damped just afterwards by the refusal of a Milan manager to engage him as chorus-singer, because of his insufficient voice.

After belonging for a time to a strolling company, and making an unsuccessful attempt at a concert tour with a violinist called Madi, he got a small engagement at Pavia, then another at Brescia for the Carnival; he next appeared at the San Mosè theatre at Venice, and lastly at Naples, where the director, Barbaja (according to Escudier), engaged him to sing with Pellegrini and Nozzari, in two operas written for him by Fioravanti. (The name of one of these operas, 'Adelson e Salvina,' is identical with that of an early work of Bellini's produced about this time.) With the public Rubini was successful, but so little does Barbaja appear to have foreseen his future greatness that he wished to part with him at the end of the first year's engagement, and only consented to retain his services at a reduced salary. Rubini preferred making some sacrifice to leaving Naples, where he was taking lessons of Nozzari, and he acceded to Barbaja's conditions, which very soon, however, had to be rescinded, owing to Rubini's brilliant successes at Rome (in 'La Gazza ladra') and at Palermo. Some time in 1819 he married Mdlle. Chomel, known at Naples as La Comelli, a singer of some contemporary celebrity, a Frenchwoman by birth, and pupil of the Paris Conservatoire.

His first appearance at Paris was on October 6, 1825, in the 'Cenerentola,' and was followed by others in 'Otello' and 'La Donna del Lago.' He was hailed unanimously as 'King of Tenors,' and began here the series of triumphs which lasted as long as his stage career. He was still bound by his engagement with Barbaja, who by this time had become aware of his worth, and only yielded him for six months to the Théâtre Italien, claiming him back at the end of that time to sing at Naples, then at Milan, and at Vienna.

Up to this time his laurels had been won in Rossini's music, on which his style was first formed, and it was not till now that he found his real element, the vehicle most congenial to his special individuality, and thanks to which he was to reach the summit of his fame. Rubini was the foundation and *raison d'être* of the whole phase of Italian opera that succeeded the Rossinian period. He and Bellini were said to have been born for one another, and in all probability Rubini was not more captivated by the tender, pathetic strains of Bellini, than the sensitive Bellini was influenced by Rubini's wonderful powers of expression. Such a singer is an actual source of inspiration to a composer, who hears his

own ideas not only realised, but, it may be, glorified. During the whole composition of 'Il Pirata,' Rubini stayed with Bellini, singing each song as it was finished. To this fortunate companionship it cannot be doubted that we owe 'La Sonnambula' and 'I Puritani.' Donizetti, again, achieved no great success until the production of 'Anna Bolena,' his *thirty-second* opera, in which the tenor part was written expressly for Rubini, who achieved in it some of his greatest triumphs. It was followed by 'Lucia,' 'Lucrezia,' 'Marino Faliero,' and others, in which a like inspiration was followed by the same result.

Rubini first came to England in 1831, when freed from his engagement with Barbaja, and from that time till 1843 he divided each year between Paris and this country, singing much at concerts and provincial festivals, as well as at the Opera, and creating a *furore* wherever he went.

His voice—more sweet than 'robust,' save on the rare occasions when he put forth his full power—extended from E of the bass clef to B of the treble, in chest notes, besides commanding a falsetto register as far as F or even G above that. A master of every kind of florid execution, and delighting at times in its display no one seems ever to have equalled him when he turned these powers into the channel of emotional vocal expression, nor to have produced so magical an effect by the singing of a simple, pathetic melody, without ornament of any kind soever. He indulged too much in the use of head-voice, but 'so perfect is his art,' says Escudier, writing at the time, 'that the transition from one register to the other is imperceptible to the hearer. . . . Gifted with immense lungs, he can so control his breath as never to expend more of it than is absolutely necessary for producing the exact degree of sound he wishes. So adroitly does he conceal the artifice of respiration that it is impossible to discover *when* his breath renews itself, inspiration and expiration being apparently simultaneous, as if one were to fill a cup with one hand while emptying it with the other. In this manner he can deliver the longest and most drawn-out phrases without any solution of continuity.' His stage appearance was not imposing, for his figure was short and awkward, his features plain and marked with small-pox. He was no actor, and seems rarely to have even tried to act. His declamation of recitative left something to be desired. 'In concerted pieces he does not give himself the trouble of singing at all, and if he goes as far as to open his mouth, it is only to preserve the most absolute silence.' (Escudier.) 'He would walk through a good third of an opera languidly, giving the notes correctly and little more,—in a duet blending his voice intimately with that of his partner (in this he was unsurpassed); but when his own moment arrived there was no longer coldness or hesitation, but a passion, a fervour, a putting forth to the utmost of every resource of consummate vocal art and emotion, which converted the most incredulous, and satisfied those till then inclined to treat him as one whose reputation had been overrated.' (Chorley.) Some of his greatest effects were produced by an excessive use of strong contrasts between *piano* and *forte*, 'which in the last years of his reign degenerated into the alternation of a scarcely-audible whisper and a shout.' He was the earliest to use that thrill of the voice known as the *vibrato* (with the subsequent abuse of which we are all of us too familiar), at first as a means of emotional effect, afterwards to conceal the deterioration of the organ. To him too was originally due that species of musical *sob* produced by the repercussion of a prolonged note before the final cadence, which, electrifying at first as a new effect, has become one of the commonest of vocal vulgarisms. But such was his perfection of finish, such the beauty of his expression, such his thorough identification of himself, not with his dramatic impersonations but with his *songs*, that his hold on the public remained unweakened to the last, even when his voice was a wreck and his peculiarities had become mannerisms. He has had one great successor, very different from himself, in some of his principal parts, and numberless imitators, but no rival in the art of gathering up and expressing in one song the varied emotions of a whole opera, and to this may be due the fact that he was as much worshipped, and is as affectionately remembered by numbers who never set foot in a theatre as by the most constant of opera-goers.

In 1843 he started with Liszt on a tour through Holland and Germany, but the two separated at Berlin, and Rubini went on alone to St. Petersburg, where he created an enthusiasm verging on frenzy. By his first concert alone he realised 54,000 francs. The Emperor Nicholas made him 'Director of Singing' in the Russian dominions, and a colonel into the bargain.

In the summer of this year Rubini went to Italy, giving some representations at Vienna by the way. He returned to Russia in the winter of 1844, but finding his voice permanently affected by the climate resolved to retire from public life. He bought a property near Romano, where he passed his last years, and died, on March 3, 1854, leaving behind him one of the largest fortunes ever amassed on the operatic stage, which, unlike too many of his brother artists, he had not squandered. He seems to have been a simple, kindly-natured man, and letters of his, still extant, show that he was ready and willing to assist needy compatriots.

His imitators have brought discredit on their great original, among those who never heard him, by aping and exaggerating his mannerisms without recalling his genius, so that his name is associated with an impure and corrupt style of vocalisation. This has helped, among other influences, in bringing about the twofold reaction, in composers as well as singers, in favour of *dramatic* opera, and of vocal declamation rather than *singing*, in the sense in which that word would have been understood by Rubini. [F.A.M.]

RUBINSTEIN, Anton Gregor, an eminent composer and one of the greatest pianists the world has ever seen, was born Nov. 30, 1829, of Jewish parents, at Wechwotynetz, near Jassy. He received his first musical instruction from his mother, and afterwards from a pianoforte-teacher in Moscow named Villoing. So early as 1839 he made his first concert-tour with his teacher, journeying to Paris, where he made the acquaintance of Liszt, who was then teaching in that city, and under whose advice he there pursued his studies. A year later he made a more extended tour, going to England (1842), and thence to Holland, Germany, and Sweden. In 1845 he went to study composition with Professor Dehn in Berlin. From 1846-8 he passed in Vienna and Pressburg, teaching on his own account. In 1848 he returned to Russia, where the Grand Duchess Helen nominated him Kammer-Virtuos. After studying diligently in St. Petersburg for eight years he appeared as a fully-fledged artist with piles of original compositions, first in Hamburg and then all over Germany, where he found enthusiastic audiences and willing publishers. From this time his fame as a pianist and composer spread rapidly over Europe and America. He again visited England in 1857, and made his first appearance at the Philharmonic on May 18. In 1858 he returned home again, gave brilliant concerts in St. Petersburg, Moscow, etc., and settled in the former city. At this period he was appointed Imperial Concert-director, with a life-pension. Thenceforward he worked in conjunction with his late friend Carl Schuberth, for the advancement of music in Russia, and had the merit of being the founder of the St. Petersburg Conservatoire in 1862, remaining its Principal until 1867. The Russian Musical Society, founded in 1861, was also his. On leaving Russia he made another triumphant tour through the greater part of Europe, which lasted till the spring of 1870. When in his native country, in 1869, the Emperor decorated him with the Vladimir Order, which raised him to noble rank. In 1870 he rested awhile, and expressed the intention of retiring from public life; but it was not likely that this desire could be fulfilled. He held the Directorship of the Philharmonic Concerts and Choral Society in Vienna for the next year or two, and this was followed by fresh concert tours. Every year the same threat of retirement is made, but the entreaties of the public, and, probably, the desire of providing for his wife and family, brings the gifted genius before us again and again. He has recently extended his tours as far as the south of Spain, from whence he hastened back for the funeral of his brother Nicolas. Of late years he has been threatened with the loss of his eyesight, a misfortune caused in some measure by his excessive application to composition; such a deprivation, however, would not prove an overwhelming catastrophe, as his memory is phenomenal.

Rubinstein's playing is not only remarkable for the absolute perfection of *technique*, in which he is the only rival Liszt ever had, but there is the fire and soul which only a true and genial composer can possess. He can play a simple piece of Haydn or Mozart so as to positively bring tears into the eyes of his hearers, but on the other hand, he will sometimes fall a prey to a strange excitement which causes him to play in the wildest fashion. An example (though hardly a commendable one) of his perfect mastery over tone is to be found in his performance of the Funeral March of Chopin's Sonata in B♭ minor. This well-known piece, regardless of the composer's intentions, he begins *ppp*, proceeding *crescendo*, with perfect gradation, up to the Trio, after which he recommences *ff* and with an equally long and subtle *diminuendo* ends as softly as he began. As an effect—the idea of a band passing—this is stale and unworthy of an artist, but as a *tour de force* it can only be justly appreciated by those who have heard it done and then sought to imitate it. It is an *impossible* feat.

The compositions of Rubinstein are not yet sufficiently mellowed by time for us to judge them fairly. Their style may be considered as the legitimate outcome of Mendelssohn; there is a fine broad vein of melody which is supported by true and natural harmony, and a thorough technical skill. But there is also the fatal gift of fluency, and the consequent lack of that self-criticism and self-restraint which alone make a composer great. Rubinstein has written in every department of music, but as yet his songs and chamber-music are all that can be called really popular, excepting always his 'Ocean Symphony,' which is known all over the world.[1] This is undoubtedly one of his very best works, the ideas throughout being vivid and interesting, while the workmanship shows unusual care. From the composer's having added an extra Adagio and Scherzo after the first appearance of this Symphony we may presume he has a particular regard for it, though to risk wearying an audience by inordinate length is scarcely the way to recommend a work to their favour. The 'Dramatic' Symphony (op. 95) has been admired, but is not frequently performed, while of the other three symphonies the 1st and 5th have each only been performed once in England. His Pianoforte Concertos are very brilliant and effective, especially that in G (op. 45); they will perhaps in time take a permanent position. His Violin Concerto (op. 46) is a very fine work, though but little known. The Persian Songs (op. 34) are perhaps the most popular of his vocal works, but there are many very striking and successful specimens among his other songs—'Es blinkt der Thau' and 'Die Waldhexe' for instance—and the duets are full of beauty and passion. The numerous drawing-room pieces which he has written for the piano are far superior to most of their class, his writing for the instrument being invariably most brilliant, as is

[1] First performed in London by Musical Art Union (Klindworth) May 31, 1861; with extra movements, Crystal Palace, April 12, 1877; Philharmonic, June 11, 1879.

but natural in so great a pianist. His chamber-music is not yet much known in England, and he is apt to give the piano an undue prominence in it; the Quintet in F (op. 55) is almost a Pianoforte Concerto in disguise. His operas and oratorios have as yet met with but qualified success, seeming to lack dramatic force. This is in some measure due to his antagonism to the theories and practice of Wagner and the modern German school. He has a preference for sacred subjects, which are but ill fitted for the stage, but as these works are all amongst his most recent productions it is manifestly impossible to give any decided opinion as to their eventual success. The operas not included in the list of his works with opus-numbers are 'The Demon' (in rehearsal at Covent Garden, June 1881), 'Feramors' (Lalla Rookh), 'The Children of the Heath,' 'The Maccabees,' 'Dimitri Donskoi,' and 'Nero.' There are also about a dozen songs, and as many fugitive pieces for piano without opus-number, besides some small works published during the composer's youthful days and reckoned separately as ops. 1–10.

The complete list of Rubinstein's numbered works is as follows :—

Op. 1. 6 little Songs in Low German dialect. Voice and PF. Schreiber.
2. 2 Fantasias on Russian themes. PF. solo. Schreiber.
3. 2 Melodies for PF. solo (F, B). Schreiber.
4. Mazourka-Fantaisie. PF. solo (G). Schreiber.
5. Polonaise, Cracovienne and Mazurka. PF. solo. Schreiber.
6. Tarentelle. PF. solo (B). Schreiber.
7. Impromptu-Caprice, 'Hommage à Jenny Lind.' PF. solo (A minor). Schreiber.
8. 6 Songs (words from the Russian). Voice and PF. Senff.
9. Octet in D for PF., V., Viola, Cello, Bass, Fl., Clar., and Horn. Peters.
10. Kamennoi-Ostrow. 24 Portraits for PF. Schott.
11. 3 Pieces for PF. and V.; 3 do. for PF. and Cello; 3 do. for PF. and Viola. Schuberth.
12. 1st Sonata for PF. solo (E). Peters.
13. 1st Sonata for PF. and V (G). Peters.
14. 'The Ball' Fantasia in 10 Nos. for PF. solo. B. B.[1]
15. 2 Trios. PF., V., and Cello (F, G min.). Hofmeister.
16. Impromptu, Berceuse and Serenade. PF. solo. Hofmeister.
17. 3 String Quartets (G, C min., F). B. & H.[2]
18. 1st Sonata for PF. and Cello (D). B. & H.
19. 2nd Sonata for PF. and V. (A min.). B. & H.
20. 2nd Sonata for PF. solo (C min.). B. & H.
21. 3 Caprices for PF. solo (F♯, D, E♭). B. & H.
22. 3 Serenades for PF. solo (F, G min., E♭). B. & H.
23. 6 Etudes for PF. solo. Peters.
24. 6 Preludes for PF. solo. Peters.
25. 1st PF. Concerto (E). Peters.
26. Romance and Impromptu. PF. solo (F, A minor). Schreiber.
27. 9 Songs (words from Russian). Voice and PF. Schreiber.
28. Nocturne (G♭) and Caprice (E♭) for PF. solo. Kistner.
29. 2 Funeral Marches. PF. solo.—1. For an Artist (F min.); 2. For a Hero (C min.). Kistner.
30. Barcarolle (F min.); Allo Appass. (D min.) for PF. solo. Kistner.
31. 6 4-part Songs for Male Voices. Kistner.
32. 6 Songs from Heine. Voice and PF. Kistner.
33. 6 Songs. Voice and PF. Kistner.
34. 12 Persian Songs. V. and PF. Kistner.
35. 2nd PF. Concerto (F). Schreiber.
36. 12 Songs from the Russian. Voice and PF. Schreiber.
37. Akrostichon (Laura) for PF. solo. Schreiber.
38. Suite (10 Nos.) for PF. solo. Schott.
39. 2nd Sonata for PF. and Cello (G). B. & H.
40. 1st Symphony for Orchestra (F). Kahnt.
41. 3rd Sonata for PF. solo (F). B. & H.
42. 2nd Symphony, 'Ocean' (C). Senff.
43. Triumphal Overture for Orchestra ( ). Schott.
44. 'Soirées à St. Petersbourg,' for PF. solo (6 pieces) Kahnt.
45. 3rd PF. Concerto (G). B. B.
46. Concerto, Violin and Orch. (G). Peters.
47. 3 String Quartets (Nos. 4, 5, 6, E min., B♭, D min.). B. & H.
48. 12 Two-part Songs (from the Russian) with PF. Senff.
49. Sonata for PF. and Viola (F min.) B. & H.
50. 6 'Charakter-Bilder.' PF. duet. Kahnt.
51. 6 Morceaux for PF. Senff.
52. 3rd Trio. PF. and Strings (B♭). Senff.
53. 6 Preludes and Fugues in free style. PF. solo. Peters.
54. 'Paradise Lost.' Sacred Opera after Milton, in 3 parts. Senff.
55. Quintet for PF. and Wind (F). Schuberth.
56. 3rd Symphony (A). Schuberth.
57. 6 Songs. Voice and PF. Senff.
58. Scena ed Aria, 'E dunque vero?' Sop. and Orch. Schott.
59. String Quintet (F). Senff.
60. Concert Overture in B♭. Senff.
61. 3 Part-songs for Male Voices. Schreiber.
62. 6 Part-songs for Mixed Voices. Schreiber.
63. 'Die Nixe.' Alto Solo, Female Chorus, and Orch. Senff.
64. 5 Fables by Kriloff. Voice and PF. Senff.
65. 1st Concerto for Cello and Orch. (A min.). Senff.
66. Quartet. PF. and Strings (C). Senff.
67. 6 Two-part Songs with PF. Senff.
68. 'Faust.' Musical portrait, for Orch. Siegel.
69. 5 Morceaux for PF. solo. Siegel.
70. 4th PF. Concerto (D min.). Senff.
71. 3 Morceaux. PF. solo. Siegel.
72. 6 Songs for a Low Voice and PF. Senff.
73. Fantaisie for 2 Pianos (F). Senff.
74. 'Der Morgen.' Cantata for Male Voices and Orch. (from the Russian). Senff.
75. 'Album de Peterhof.' 12 pieces. PF. solo. Senff.
76. 6 Songs for Voice and PF. Senff.
77. Fantaisie for PF. (E min.) Senff.
78. 12 Songs from the Russian. Voice and PF. Senff.
79. 'Ivan the Terrible.' Musical portrait for Orch. B. B.
80. 'The Tower of Babel.' Sacred opera in one act. Senff. Chappell.
81. 6 Etudes for PF. solo. B. B.
82. Album of National Dances (6) for PF. solo. B. B.
83. 10 Songs. Voice and PF. B. B.
84. Fantasia for PF. and Orch. (C). Senff.
85. 4th Trio. PF. and Strings (A). Lewy.
86. Romance and Caprice for Violin and Orch. Senff.
87. 'Don Quixote.' Musical portrait, Humoreske for Orch. Senff.
88. Theme and Variations for PF. solo (G). Senff.
89. Sonata for PF. duet (D). Senff.
90. 2 String Quartets (Nos. 7, 8, G min., E min.). Senff.
91. Songs and Requiem for Mignon (from Goethe's 'Wilhelm Meister') for Solos, Chorus, and PF. Senff.
92. 2 Scenas for Contralto and Orchestra. No. 1. 'Hecuba'; No. 2. 'Hagar in the desert.' Senff.
93. 9 Books of Miscellaneous Pieces (12) for PF. solo. Senff.
94. 5th PF. Concerto (E♭). Senff.
95. 4th Symphony, 'Dramatic' (D min.). Senff.
96. 2nd Concerto. Cello and Orch. Senff.
97. Sextuor for Strings (D). Senff.
98. 3rd Sonata. PF. and V. (B min.). Senff.
99. Quintet. PF. and Strings G min.). Senff.
100. 4th Sonata for PF. solo (A min.). Senff.
101. 12 Songs. Voice and PF. Senff.
102. Caprice Russe. PF. and Orch. Senff.
103. Bal costumé Set of characteristic pieces (20) for PF. 4 hands. B. B.
104. Elegie; Variations; Etude. PF. solo. B. B.
105. A series of Russian songs. Voice and PF. B. B.
106. 2 String Quartets (Nos. 9, 10, A♭, F min.)
107. 5th Symphony (G min.) In memory of the Grand-duchess Hélène Paulowna. Senff.

[1] B. B. = Bote & Bock. [2] B. & H. = Breitkopf & Härtel.

Rubinstein's appearance is remarkable. His head is of a very Russian type, massive and noble, without beard or moustache, but with a thick shock of dark brown hair which as yet shows no gray. In general look his face resembles the ideal Beethoven of the sculptors. He is well read, and his very wide travels have given him much knowledge of men and things. His manner is simple and genial, and he has the true modesty of genius.

We have said that Rubinstein's first visit to London was in 1842. He was then only just 12. Mendelssohn and Thalberg were both here, and the Philharmonic was thus naturally already occupied. No doubt he played in public; but the periodicals are silent about him, and the only printed mention of him to be found is in Moscheles's diary for 1842 ('Leben,' ii. 90), where he is spoken of by that genial master as 'a rival to Thalberg . . . a Russian boy whose fingers are as light as feathers, and yet as strong as a man's.' He did not return to this country till 1857, when

he appeared at the Philharmonic on May 18, playing his own Concerto in G. He came back in the following year, played again at the Philharmonic on June 7, and at the Musical Union May 11. In 1869 he came a fourth time, and played at the Musical Union only (May 18, June 1). In 1876 he made his fifth visit, played at the Philharmonic May 1, and gave four Recitals in St. James's Hall. In 1877 he had again recitals, and also conducted his 'Ocean' Symphony (6 movements), and played Beethoven's Concerto in G, at the Crystal Palace on June 4. In 1881 he has given another series of Recitals at St. James's Hall, his opera 'The Demon' was brought out in Italian at Covent Garden on June 21, and his 'Tower of Babel,' with other music, at the Crystal Palace on June 11.

Of his Symphonies four have been heard here, the last (op. 107) at the Crystal Palace, May 1881. The third Symphony, in A, has not yet been played in England. Of his PF. Concertos four out of five have been heard, that in G three times; the first alone has not yet been played. Of his Overtures that in B♭ (op. 60), that in C (op. 43), and that to 'Dimitri Donskoi' have all been played at the Crystal Palace, as well as the Ballet music of 'Feramors' and 'The Demon,' and 'Don Quixote.' Of his chamber-music the favourite pieces at the Monday Popular Concerts are, Cello Sonata in D (6 times), three pieces for PF. and cello (op. 11, 4 times), B♭ Trio (4 times), and PF. Quintet (op. 99, twice).

NICHOLAS, his younger brother, who settled in Moscow, was also a fine pianist and no mean composer, though overshadowed by the fame of his great brother. He studied under Kullak and Dehn in Berlin during 1845 and 6. In 1859 he founded at Moscow the Russian Musical Society, which gives twenty concerts each year; and in 1864 the Conservatoire, and was head of both till his death. In 1861 he visited England, and played twice at the Musical Union (June 4, 18). In 1878 he gave four orchestral concerts of Russian music in the Trocadéro at Paris with great success. He died of consumption in Paris, Mar. 23, 1881, on his way to Nice for his health, widely and deeply lamented. His latest published work is op. 17—'Scène du Bal, Polonaise.'

RUBINSTEIN, JOSEPH—no relation to the foregoing—has acquired some fame as a pianist and composer of drawing-room music. He has also obtained an unenviable notoriety through certain newspaper articles in the 'Bayreuther Blätter' signed with his name (though believed by some to have emanated from a more famous pen), and attacking Schumann and Brahms in a most offensive and vindictive manner. [F.C.]

RUCKERS, clavecin makers of Antwerp, who were working as masters between 1579 and 1667 or later, the first of whom, Hans Ruckers, is always credited with great improvements in keyboard instruments. It is certain that the tone of the Ruckers clavecins has never been surpassed for purity and beauty of tone-colour (timbre); and from this quality they remained in use in England, as well as in France and the Netherlands, until harpsichords and spinets were superseded, at the end of last century, by the pianoforte. The art of harpsichord making, as exemplified in London by Kirkman and Shudi, was directly derived from Antwerp and the Ruckers. Time seemed to have no effect with the Ruckers instruments. They were decorated with costly paintings in this country and France, when a hundred years old and more. New keys and new jacks replaced the old ones; so long as the soundboard stood lasted the 'silvery sweet' tone. It has done so in some instances until now, but modern conditions of life seem to be inimical to the old wood; it will be difficult, if not impossible, to preserve any of these old instruments much longer. As a work of piety we have catalogued all that we have seen or can hear of, appending the list to this notice.

In John Broadwood's books, 1772–3, are several entries concerning the hiring of Ruker, Rooker, and Rouker harpsichords to his customers; to the Duchess of Richmond, Lady Pembroke, Lady Catherine Murray, etc., etc. In 1790 Lord Camden bought a 'double Ruker': in 1792 Mr. Williams bought another, the price charged for each being 25 guineas. These entries corroborate the statement of James Broadwood ('Some Notes,' 1838, printed privately 1862) that many Ruckers harpsichords were extant and in excellent condition fifty years before he wrote. He specially refers to one that was twenty years before in possession of Mr. Preston, the publisher, reputed to have been Queen Elizabeth's, and sold when Nonsuch Palace was demolished. To have been hers Hans Ruckers the elder must be credited with having made it.

If the tone caused, as we have said, the long preservation of the Ruckers clavecins, on the other hand the paintings which adorned them not unfrequently caused their destruction. A case in point is the instrument of the Parisian organist, Balbastre, whom Burney visited when on his famous tour. Burney says it was painted inside and out with as much delicacy as the finest coach or snuffbox he had ever seen. Inside the cover was the story of Rameau's 'Castor and Pollux,' the composer, whom Burney had seen some years before, being depicted lyre in hand and very like. He describes the tone as delicate rather than powerful (he would be accustomed in London to the sonorous pompous Kirkmans, which he so much admired), and the touch, in accordance with the French practice of quilling, as very light. This instrument was then more than a hundred years old, perhaps more than a hundred and fifty. We learn the fate of it from Rimbault ('The Pianoforte,' 1860, p. 76), who tells us that it became the property of Mr. Goding of London, who sacrificed Ruckers' work, to display the paintings by Boucher and Le Prince that had adorned it, on a new grand piano made for the purpose by Zeitter. This maker showed respect for his predecessor by preserving the soundboard, which he converted into a music box, the inscription 'Joannes Ruckers me fecit Antverpiæ' being transferred to the

back. This box ultimately became Rimbault's; the piano was sold at Goding's sale by Christie & Manson in 1857.

It was this intimate combination of the decorative arts with music that led to the clavecin and clavichord makers of Antwerp becoming members of the artists' guild of St. Luke in that city. They were enrolled in the first instance as painters or sculptors. We must however go farther back than Hans Ruckers and his sons to truly estimate their position and services as clavecin makers. For this retrospect the pamphlet of the Chevalier Léon de Burbure—'Recherches sur les Facteurs de Clavecins et les Luthiers d'Anvers' (Brussels, 1863), supplies valuable information. We learn that at the end of the 15th and beginning of the 16th centuries, precisely as in England and Scotland at the same period, the clavichord was in greater vogue than the clavecin; possibly because clavecins were then always long, and the oblong clavichord recommended itself as more convenient and cheap for ordinary use; just as is now the case with grand and upright pianos. But about the year 1500 the clavecin had been made in the clavichord shape in Venice, and called Spinet. [See SPINET.] This new form must have soon travelled to the Low Countries, and have superseded the Clavichord, as it did in England and France about the same epoch.

A clavecin maker named Josse Carest was admitted in 1523 to the St. Luke's guild as a sculptor and painter of clavichords (literally 'Joos Kerrest, clavecordmaker, snyt en scildert').[1] Another Carest had been accepted in 1519 as an apprentice painter of clavecins ('Goosen Kareest, schilder en Klavecimbelmaker, gheleert by Peeter Mathys'). This is an earlier instance of the name Clavecin than that quoted by M. de Burbure as the oldest he had found in Belgium, viz. a house in the parish of Notre Dame, Antwerp, which, in 1532, bore the sign of 'de Clavizimbele.' No doubt at that time both clavecins and clavichords were in use in Antwerp, but in a few years we hear of the latter no more; and the clavecin soon became so important that, in 1557, Josse Carest headed a petition of the clavecin-makers to be admitted to the privileges of the guild as such, and not, in a side way, merely as painters and sculptors of their instruments. Their prayer was granted, and the ten petitioners were exempted from the production of 'masterworks,' but their pupils and all who were to come after them[2] were bound to exhibit masterworks, being clavecins, oblong or with bent sides ('viercante oft gehoecte clavisimbale,' square or grand as we should say), of five feet long or more; made in the workshops of master experts, of whom two were annually elected; and to have the mark, design, or scutcheon, proper to each maker (syn eygen marck, teecken, oft wapene), that is, a recognised trade-mark on each instrument. We will give these trade marks of the members of the Ruckers family from sketches kindly supplied by M. Abel Régibo, of Renaix in Belgium; three, belonging to Hans and his two sons, having been already published by M. Edmond Vander Straeten in his monumental work 'La Musique aux Pays Bas,' vol. iii. (Brussels, 1875).[3] It is at once evident that such regulations tended to sound work. The trade-marks we have more particularly described under ROSE. They were usually made of lead, gilt, and were conspicuous in the soundholes of the instruments.

Some of the cotemporary Italian keyboard-instruments might be taken to give a general idea of what the Antwerp ones were like prior to the improvements of Hans Ruckers the elder. In the preparation of the soundboards the notion of the soundchest of LUTE and PSALTERY prevailed. Ruckers adhered to this principle, but being a tuner and perhaps a builder of organs, he turned to the organ as a type for an improved clavecin, and while holding fast to *timbre* as the chief excellence and end of musical instrument making, introduced different tone-colours, and combined them after organ analogies and by organ contrivances of added keyboards and registers. The octave stop had been already copied in the little octave spinets which Prætorius tells us were commonly used to reinforce the tone of larger instruments, but the merit of Hans Ruckers, traditionally attributed to him, and never gainsaid, was his placing the octave as a fixture in the long clavecin, boldly attaching the strings to hitchpins on the soundboard (strengthened beneath for the purpose), and by the addition of another keyboard, also a fixture, thus establishing a model which remained dominant for large instruments until the end of the clavecin manufacture.[4]

An interesting chapter is devoted to the Ruckers family by M. Edmond Vander Straeten in the work already referred to (vol. iii. p. 325 etc.) He has gathered up the few documentary notices of the members of it discovered by MM. Rombouts and Van Lerius, by M. Génard and by M. Léon de Burbure, with some other facts that complete all that is known about them.

The name Ruckers, variously spelt Rukers, Rueckers, Ruyckers, Ruekaers, Rieckers, and Rikaert, is really a contraction or corruption of the Flemish Ruckaerts or Ryckaertszoon, equivalent to the English Richardson. Hans the elder was certainly of Flemish origin, being the son of Francis Ruckers of Mechlin. He can hardly have been born later than 1555. Married at Notre Dame (the cathedral), Antwerp, June 25, 1575, as Hans Ruckaerts, to Naenken Cnaeps, he was admitted as Hans Ruyckers, 'clavisinbalmakerre,' to the Lucas guild in 1579. It appears strange that he was not enrolled a citizen

1 See 'De Liggeren en andere Historische Archieven der Antwerpsche Sint Lucasgilde.' Rombouts en Van Lerius. 2 vols. Baggerman, Antwerp; Nijhoff, The Hague.

2 Later on, tuners also became members of the guild. For instance, Michel Colyns, *Claversingelstelder*, in 1631-2; who was however the son of a member.

3 Burney refers to these marks when writing about the Ruckers.

4 The end of the manufacture for Antwerp is chronicled by M. de Burbure in one seen by him—he does not say whether single or double—made by a blind man, and inscribed 'Joannes Heineman me fecit A° 1795, Antwerpiæ.'

until 1594, but this may have been, as M. de Burbure suggests, a re-admission, to repair the loss of a record burnt when the Spaniards sacked the Hôtel de Ville in 1576. In those troubled times there could have been but little to do in clavecin-making. May we see in this a reason for his acquiring that knowledge of the organ which was to lead ultimately to his remodelling the long clavecin?

He had four sons, Francis, Hans, Andries, and Anthony. It is only with Hans (baptized Jan. 13, 1578) and Andries (baptized Aug. 30, 1579) that we are concerned, since they became clavecin makers of equal reputation with their father. We learn that in 1591 Hans Ruckers the elder became tuner of the organ in the Virgin's chapel of the Cathedral, and that in 1593 he added 14 or 15 stops to the large organ in the same church. In 1598 and 1599 either he or his son Hans (the records do not specify which) had charge of the organs of St. Bavon, and from 1617 to 1623 of St. Jacques. The like doubt exists as to the Hans who died in 1642. We believe that this date refers to the son, as the latest clavecin we have met with of his make is Mr. Leyland's beautiful instrument dated that year; the latest date of the father's clavecins at present found being either 1632 (doubtful, see No. 8) or 1614. The earliest is 1590, with which date three existing instruments are marked. The trade-mark of Hans the elder, is here represented.

(1.)

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Of the instruments catalogued below it will be observed that eleven are probably by Hans the elder. The long ones are provided with the octave stop and, perhaps without exception (one being without details), have the two keyboards identified with him as the inventor. But it is interesting to observe the expedients agreeing with the statement of Prætorius, that octave instruments[1] were employed with and in the oblong clavecins. These expedients doubtless originated before Hans Ruckers; indeed in the Museum at Nuremberg, there is an oblong clavecin of Antwerp make, signed 'Martinus Vander Biest,' and dated 1580, that has an octave spinet in it.[2] 'Merten' Vander Biest entered the Guild in Antwerp, as one of the ten clavecin makers, in 1558. Now Messrs. Chappell of London own such an instrument, No. 9 in appended catalogue, made by Hans Ruckers, certainly the elder. No keys remain, but the scale of both the fixed and movable keyboards is the same, four octaves marked near the wrestpins *si–si* (B–B). In this clavecin it is the left hand keyboard which is removable and is tuned an octave higher. In the Museum of the Conservatoire, Brussels, there is an oblong clavecin by Hans the elder (No. 4) wherein the octave spinet is above and not by the side of the fixed one—according to M. Victor Mahillon a later addition, though the work of the maker himself. This curious instrument formerly belonged to Fétis, and is dated 1610. While on the subject of these removable octave spinets we will refer to one with keyboards side by side made by Hans the younger (No. 13), and dated 1619, the property of M. Régibo, and another, a long clavecin, also by Hans the younger (No. 26), not dated, belonging to M. Snoeck of Renaix, that has the octave spinet fixed in the angle side, precisely as in a more modern one, made by Coenen of Ruremonde, which may be seen in the Plantin museum, Antwerp.

Hans Ruckers the younger—known to the Belgian musicologists as Jean, because he used the initials J. R. in his rose, while the father, as far as we know, used H. R.—was, as we have said, the second son. M. Régibo has supplied us with three of his roses.

(2.)

(3.)

(4.)

We have given the date of his baptism in the cathedral in 1578, but have no further details to record beyond the ascertained facts that he was married to Marie Waelrant, of the family of the musician Hubert Waelrant,[3] in the cathedral, Nov. 14, 1604; that either he or his brother

[1] We hesitate to accept Prætorius' statement literally as to such spinets being tuned a fifth as well as an octave higher. This more likely originates in the fact that the F and C instruments had before his time been made at one and the same pitch, starting from the lowest key, although the disposition of the keyboards and names of the notes were different; as in organs, where pipes of the same measurement had been actually used for the note F or the note C. See Arnold Schlick's 'Spiegel der Orgelmacher,' 1511.

[2] A woodcut of this rare instrument is given in Part ix. of Dr. A. Reissmann's 'Illustrirte Geschichte der deutschen Musik,' Leipzig, 1881. Both keyboards, side by side, are apparently original, with white naturals and compass of 4 octaves C-C. It is the right-hand keyboard that is tuned the octave higher and is removable like a drawer. A full description of this double instrument is reproduced in Reissmann's work, copied from the 'Anzeiger für Kunde der deutschen Vorzeit' (Nuremberg, 1879, No. 9).

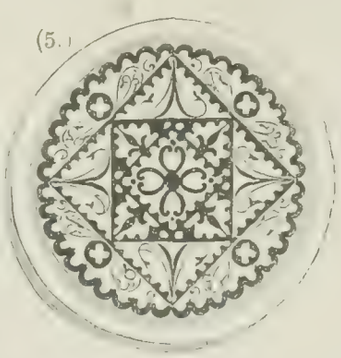
[3] Dr. John Bull succeeded Rumold Waelrent as organist of the cathedral in 1617, and retained the post until his death in 1628. He must have known Hans Ruckers and his two sons well, and been well acquainted with their instruments.

Andries was admitted as a master in the Guild in 1611; and that he was employed to tune the organ of St. Jacques from 1631 until 1642. There is also evidence as to his having died in that year, and not the father, who would seem to have died before.

Mr. Vander Straeten has however brought us nearer Hans the younger, by reference to Sainsbury's collection of 'Original unpublished papers illustrative of the life of Sir Peter Paul Rubens' (London, 1859, p. 208 etc.), wherein are several letters which passed in 1638 between the painter Balthazar Gerbier, at that time at Brussels, and the private secretary of Charles I., Sir F. Windebank. They relate to the purchase of a good virginal from Antwerp for the King of England. Be it remembered that up to this time, and even as late as the Restoration, all clavecins in England, long or square, were called Virginals. [See VIRGINAL.] Gerbier saw one that had been made by Hans Ruckers the younger ('Johannes Rickarts'), for the Infanta. He describes it as having a double keyboard placed at one end, and four stops; exactly what we should now call a double harpsichord. There were two paintings inside the cover, the one nearest the player by Rubens; the subject Cupid and Psyche. The dealer asked £30 for it, such instruments without paintings being priced at £15. After some correspondence it was bought and sent over. Arrived in London it was found to be wanting 6 or 7 keys, and to be insufficient for the music,[1] and Gerbier was requested to get it exchanged for one with larger compass. Referring to the maker, Gerbier was informed that he had not another on sale and that the instrument could not be altered. So after this straightforward but rather gruff answer Gerbier was written to not to trouble himself further about it. Mr. Vander Straeten enquires what has become of this jewel? We agree with him that the preservation of the pictures has probably long since caused the destruction of the instrument. With such decoration it would hardly remain in a lumber room. Mr. Vander Straeten himself possesses a Jean Ruckers single harpsichord, restored by M. Ch. Meerens, of which he has given a heliotype illustration in his work. It is a splendid specimen of Hans the younger.

Andries Ruckers (the elder, to distinguish him from his son Andries), the third son of Hans, was, as we have said, baptized in 1579, and perhaps became a master in 1611. It is certain that in 1619 a clavecin was ordered from him, for the reunions and dramatic representations of the guild and purchased by subscription. As a member of the confraternity of the Holy Virgin in the cathedral he was tuning the chapel organ gratuitously in 1644. His work, spite of Burney's impression about the relative excellence of his larger instruments, was held in as great esteem as that of his father and brother, as the above-mentioned commission shows. In 1671, Jean Cox, choirmaster of the cathedral, left by will, as a precious object, an André Ruckers clavecin. Handel, many years after, did the same. Within the writer's recollection there have been three honoured witnesses in London to this maker's fame, viz. Handel's (No. 47), dated 1651, given by Messrs. Broadwood to South Kensington Museum; Col. Hopkinson's (No. 31) dated 1614; and Miss Twining's, a single keyboard one (No. 45), dated 1640, still at Twickenham.[2] A tradition exists that Handel had also played upon both the last-named instruments. We do not know when Andries Ruckers the elder died. He was certainly living in 1651, since that date is on his harpsichord (Handel's) at South Kensington. His roses are here given.

(5.)



(6.)

Of Andries Ruckers the younger, the information is most meagre. Born in 1607, we think he became a master in 1636. The christian name is wanting to the entry in the ledger, but as the son of a master, the son of Andries the elder is apparently indicated. The researches of M. Génard have proved the birth of a daughter to Hans the younger, but not that of a son. It might be Christopher, could we attribute to him a master for a father. Regarding him, however, as living earlier, we are content to believe that Andries the younger then became free of the Guild; but as his known instruments are of late date it is possible that he worked much with his father. We know from a baptism in 1665 that the younger Andries had married Catherina de Vriese, perhaps of the family of Dirck or Thierri de Vries, a clavecin-maker whose death is recorded in 1628. Fétis (Biographie universelle, 2nd edit. vii., 346*b*) says he had seen a fine clavecin made by Andries the younger, dated 1667. M. Régibo possesses undoubted instruments by him, and has supplied a copy of his rose (7). He has done the same for Christopher Ruckers (8), of whose make he owns a specimen. M. Vander

(7.)

[1] The Hitchcocks were at this time making spinets in London with five octaves, G—G.

[2] This instrument formerly belonged to the Rev. Thomas Twining, Rector of St. Mary, Colchester, who died in 1804. A learned scholar (he translated Aristotle's 'Poetics') and clever musician, he enjoyed the friendship of Burney and valued highly his favourite harpsichord, on which the great Handel had played. Mr. Charles Salaman used both this instrument and Messrs. Broadwood's in his admirable lectures given in 1855-6 in London and the provinces.

Straeten refers to another in the Museum at Namur. We cannot determine Christopher's relationship to the other Ruckers, but he might have been the her Christofel Ruckers, organist and clockmaker of Termonde, where he set up a carillon in 1549—possibly a priest, at least the title 'her' would indicate a person regarded with veneration. The same writer, in the 5th vol. p. 393 of 'La Musique aux Pays-Bas,' continues, 'who knows if this Christopher did not own a workshop for clavecin making. The priest was everything at that epoch, and a scholar an organ or spinet builder seems to us quite natural and normal.'

We will now give the list of the existing Ruckers instruments, as complete as we have been able to make it. The kind and never tiring help of MM. Mahillon, Meerens, and Vander Straeten of Brussels, and of MM. Snoeck and Régibo of Renaix, as well as of other friends, in compiling it, is gratefully acknowledged.

Catalogue of Ruckers Clavecins, still existing (1881), *as far as possible according to date. Extreme measurements of length and width.*

In all the soundboards are painted with devices, generally of fruit, birds, and flowers.

I. Hans Ruckers de Oude (the Elder).

No.	Form.	Date.	Dimensions. ft. in. by ft. in.	General Description.	Present Owner.	Source of information.
1	Bent side.	1590	7 4 by 2 9	2 keyboards, not original; black naturals; 4¾ octaves, G—E; finely painted. Rose No. 1.	Collection of M. Régibo, Renaix.	A. Régibo.
2	Bent side.	1590	7 9 by 2 10½	2 keyboards, not original; black naturals; 5 oct.; extended by Blanchet.[1] Inscribed Hans Ruckers me fecit Antverpiae; Rose No. 1.	Musée du Conservatoire, Paris.	G. Chouquet.
3	Bent side.	1590	. . . . .	2 keyboards; case 'en laque de Chine'; 5 stops 'a genouillere.'	Château de Pau, France.	Spire Blondel, 'La Revue Britannique,' Oct. 1880.[2]
4	Oblong.	1610	5 7 by 1 7	2 keyboards one above the other; white naturals; 4½ oct., C—F each. The upper and octave instrument a later addition by the maker. Inscribed Hans Ruckers me fecit Antverpiae, 1610.	Musée du Conservatoire, Brussels.	V. Mahillon.
5	Oblong.	1611	5 6 by 1 7½	1 keyboard; 3¾ oct., E—C; case patterned paper. Inscribed Joannes Ruckers fecit Antverpiae, 1611; H. R. rose.	Musée du Steen, Antwerp.	E. Vander Straeten and V. Mahillon.
6	Oblong.	1614	5 5½ by 1 7½	1 keyboard; 3¾ oct., E—C; white naturals.	M. Snoeck, Renaix.	C. Meerens.
7	Bent side.	1614	7 4½ by 3 3	2 keyboards; not original; 5 oct., etc., F—G; white naturals; curved bent side and round narrow end; 2 genouillères and a sourdine of the last century. Rose No. 1.	M. Snoeck, Renaix.	C. Meerens.
8	. . . .	1632	. . . . .	Top painted. (The date inclines us to attribute this one to Hans the Younger); the rose is not described.	M. De Breyne, Ypres.	E. Vander Straeten.
9	Oblong.	Undated	5 7 by 1 5½	2 keyboards side by side, the left-hand one removable, having its own belly and rose, but to be tuned an 8ve. higher than the fixed instrument; no keys left; 4 oct., B—B. Both stretchers inscribed Joannes Ruckers me fecit. 2 roses No. 1. (See No. 13.) Good paintings. Stand, an arcade with 6 balusters.	Messrs. Chappell & Co., London.	A. J. Hipkins.
10	Bent side.	. . .	7 4 by 2 7	2 original keyboards; 4½ oct., C—F (5 keys added); white naturals; 3 stops.	M. Régibo, Renaix.	A. Régibo.

II. Hans Ruckers de Jonge (the Younger).

11	Bent side.	1617	6 8 by 3 7	2 keyboards; white naturals. Paintings in Vernis Martin, lately removed.	M. Pilette, Brussels, 1878, since sold, Hotel Drouot.	Victor Mahillon.
12	Oblong.	1618	2 8½ by 1 3	1 original keyboard; 3¾ oct., E—C; white naturals. Inscribed Joannes Ruckers fecit. Rose No. 2.	Musée du Conservatoire, Paris.	G. Chouquet.
13	Oblong.	1619	7 4 by 2 7	2 original keyboards side by side, 4 stops to the fixed one, the other tuned 8ve. higher; 4½ oct., C—F; white naturals. Roses No. 4. (See No. 9.)	M. Régibo, Renaix.	A. Régibo.
14	Oblong.	1619	3 5 by 1 8½	1 original keyboard; 3¾ oct., E—C; white naturals. Rose No. 2.	M. Régibo, Renaix.	A. Régibo.
15	Oblong.	1622	5 7 by 1 7½	1 keyboard; 4½ oct., C—F; white naturals. Inscribed Joannes Ruckers fecit Antverpiae, 1622, and Omnis Spiritus Laudet Dominum.	M. Victor Mahillon, Brussels.	V. Mahillon.

[1] It is believed by MM. Snoeck, Vander Straeten, Régibo, and V. Mahillon, that few of the Ruckers clavecins are of the original compass of keys. The statements of compass in this list and also in Keyboard should be qualified by this remark. The increase was, however, made long ago, and in some instances possibly by the maker himself. M. Vander Straeten, p. 348, has a quoted passage from Van Blankenburg: 'This was at the time when clavecins had still a narrow keyboard. In the present day (1739?) it would be difficult to meet with one of this kind; all the keyboards having been lengthened.' Again, white naturals are believed to be original in these instruments. Upon very old alterations it is not easy to decide. We are of opinion that black naturals and ivory sharps were occasionally substituted when the paintings were done. In dealing with these questions, however, it is best to refrain from generalising; many errors having arisen from too hasty conclusions.

[2] M. Spire Blondel (Histoire Anecdotique du Piano) mentions a Ruckers clavecin, painted by Gravelot, as finding a buyer at the sale of Blondel d'Azincourt. M. du Sommerard in a private letter refers to one found in a village, probably a Hans Ruckers. There are more in France, as M. Chouquet has heard of three, but has no particulars of them to communicate. Enquiry has failed to discover one in Holland or the Rhenish provinces.

No.	Form.	Date.	Dimensions.	General Descriptions.	Present Owner.	Source of information.
			ft. in. ft. in.			
16	Bent side.	1627	6 0 by 2 7½	1 original keyboard; 4⅓ oct., C—E; white naturals; 2 stops; Rose No. 4; painting inside top, drawn in 'La Musique aux Pays-Bas,' tome 3. Inscribed as No. 15, and MUSICA DONUM DEI.	M. Vander Straeten Brussels.	E. Vander Straeten.
17	Oblong.	1628	5 9 by 1 7½	1 keyboard; 4½ oct., C—F, without lowest C♯; appears to have been extended by the maker from 3¾ oct., E—C. A sourdine 'à genouillère.'	M. Léon Jouret, Brussels.	V. Mahillon.
18	Bent side.	1630	4 10½ by 2 10	2 keyboards; 4¾ oct., G—E; black naturals; painting inside top said to be by Lancret. Inscribed JOANNES RUCKERS ME FECIT ANTVERPIAE. Case and top black and gold lacquer, *Chinese*. Drawn in '*L'Illustration*' 13 March, 1858, and as frontispiece to Chevalier de Burbure's pamphlet.	Baroness James de Rothschild, Paris.	Georges Pfeiffer.
19	Bent side.	1632	8 2 by 3 3	2 keyboards; 5 oct. and 1 note, F—G; white naturals; 4 stops 'à genouillère.' Rose No. 3.	M. Snoeck, Renaix.	C. Meerens.
20	Bent side.	1637	6 1 by 2 9½	1 keyboard; 4 oct., A—F; white naturals. Inscribed as No. 18, with date.	John Callcott Horsley, Esq., R.A., London.	J. C. Horsley.
21	Oblong.	1638	5 9 by 1 7	1 keyboard; 4 oct., etc., C—D; white naturals. Inscribed as No. 15, with date, and MUSICA MAGNORUM EST SOLAMEN DULCE LABORUM. Rose No. 2.	M. Snoeck, Renaix.	C. Meerens.
22	Bent side.	1639	5 9 by 2 7½	1 keyboard; no keys; 4 stops; Rose No. 4; black and gold case.	South Kensington Museum (gift of Messrs. Kirkman).	A. J. Hipkins.
23	Bent side.	1642	7 4½ by 2 8	2 keyboards; 4⅓ oct., B—D; 4 stops at the side as originally placed; Rose No. 4; paintings.	F. R. Leyland, Esq., London.	A. J. Hipkins.
24	Bent side.	Undated	7 11 by 3 0	2 keyboards; 5 oct., F—F; painted outside by Teniers or Brouwer, inside by Breughel and Paul Bril. Rose No. 3.	Musée du Conservatoire, Paris (Clapisson Collection).	G. Chouquet.
25	Bent side.		7 1 by 2 7	1 keyboard; 4½ oct., G—D; black naturals; Rose No. 4; blackwood case with incrusted ivory; according to M. du Sommerard, Italian work.	Musée de l'Hotel de Cluny, Paris. Cat. 1875, *No.* 2825.	A. J. Hipkins.
26	Bent side, with oblong clavecin attached.	. . .	5 11 by 2 5½	2 keyboards; each 3¾ oct., E—C; black naturals; 2 stops to the bent side instrument and Rose No. 4; to the oblong one, Rose No. 2; superbly painted. The two instruments together form an oblong square.	M. Snoeck, Renaix.	C. Meerens.
27	Bent side.	. . .	5 11 by 2 7½	4⅓ oct., C—E; white naturals; superb paintings.	M. Snoeck, Renaix.	C. Meerens.
28	Bent side.	. . .	6 0 by 2 7	1 original keyboard, 4½ oct., C—F; 5 keys added in treble; white naturals; 3 stops; Rose No. 2; painting of Orpheus playing a bass viol.	M. Régibo, Renaix.	A. Régibo
29	Bent side.	. . .	. . . . .	1 original keyboard; 4½ oct., C—F; 4 keys added in treble; Rose No. 3, cut in hard wood.	M. Régibo, Renaix.	A. Régibo.

III. ANDRIES RUCKERS DE OUDE (the Elder).

30	Oblong.	1613	3 8½ by 1 4½	1 keyboard; 4 oct., C—C; white naturals. Inscribed ANDREAS RUCKERS ME FECIT ANTVERPIAE, 1613. *Belonged to the clavecinist and carilloneur, Matthias Vanden Gheyn, who put his mark upon it in 1740.*	Musée du Conservatoire, Brussels.	V. Mahillon.
31	Bent side.	1614	7 6 by 2 8	2 keyboards, not original; 4½ oct., A—E; white naturals; buff leather, lute and octave stops; pedal, not original; case veneered last century. Inscribed as No. 30. Rose No. 6. Painting inside top attributed to Van der Meulen.	Colonel Hopkinson, London.	A. J. Hipkins.
32	Bent side.	1615	4 0 by	Inscribed CONCORDIA RES . PARVAE . CRESCUNT . DISCORDIA . MAXIMAE . DILABUNTUR; was in the Collegiate Church of St. Jacques, Antwerp.	. . . . .	Léon de Burbure, p. 26.
33	Bent side.	1618	7 4 by 2 10	4½ oct., C—F; white naturals. Inscribed SOLI DEO GLORIA.	M. Snoeck, Renaix.	C. Meerens.
34	Bent side.	1619	8 10½ by 2 10	2 keyboards; 5 oct., C—C; the lowest note 8ve. below cello C; belly gilt and diapered in Moorish style; painting of Orpheus outside. Inscribed as No. 30, with date. Rose No. 5.	M. Régibo, Renaix.	A. Régibo.
35	Bent side.	1620	5 10 by 2 8	4½ oct., C—F; white naturals; 4 stops.	M. Snoeck, Renaix.	C. Meerens.
36	Oblong.	1620	4 1 by 1 3½	1 keyboard; 3¾ oct., E—C; white naturals. Inscribed as No. 30, and inside the top SIC TRANSIT GLORIA MUNDI.	M. Alfred Campo, Brussels.	V. Mahillon.
37	Oblong.	1623	5 7½ by 1 7½	1 keyboard; 4 oct., C—C; white naturals. Inscribed as No. 30, with date.	MM. Victor and Joseph Mahillon, Brussels.	V. Mahillon.
38	Bent side.	1623	7 9 by 3 1	2 keyboards; 5 oct., F—F; white naturals; 3 stops; pedal not original; case veneered last century. Rose No. 6.	Dr. Hullah, London.	H. Holiday.
39	Bent side.	1624	8 0 by 2 10	5 oct., F—F; 3 stops. Inscribed MUSICA LAETITIAE COMES, MEDICINA DOLORUM.	Musée Archéologique, Bruges.	V. Mahillon.
40	Oblong.	1626	4 0 by 3 1½	1 keyboard; 3½ oct. and 2 notes; at least an 8ve. added in the last century. Inscribed as No. 30, and inside top as No. 36. The stand a row of five balusters.	. . . . .	E. Vander Straeten.
41	Oblong.	1632	5 8 by 1 7½	1 original keyboard to right hand of front; 4½ oct., C—F; white naturals. Inscribed inside top MUSICA . MAGNORUM . SOLAMEN . DULCE . LABORUM. Rose No. 6.	M. Régibo, Renaix.	A. Régibo.
42	Oblong.	1633	2 1½ by 1 6	1 original keyboard to left hand of front; 4½ oct., C—F; white naturals. Inscribed ANDREAS RUCKERS FECIT ANTVERPIAE. Hardwood jacks of double thickness; painting inside top. Rose No. 6.	M. Régibo, Renaix.	A. Régibo.
43	. . . .	1634	. . . . .	Inscribed ANDREAS RUCKERS ANTVERPIAE.	In a village in Flanders.	E. Vander Straeten.

No.	Form.	Date.	Dimensions.	General Description.	Present Owner.	Source of information.
			ft. in. ft. in.			
44	Bent side.	1636	. . . . .	2 keyboards not original ; 5 oct. ; black naturals ; stops and legs like Taskin's ; beautifully painted. Inscribed as No. 30, with date.	. . . Dijon, France.	E. Vander Straeten.
45	Bent side.	1640	6 0 by 2 5	1 original keyboard ; 4 oct., etc., C—D ; white naturals. Inscribed ANDREAS RUKERS, 1640 ; and inside top MUSICA LAETITIAE COMES MEDICINA DOLORUM ; inside flap CONCORDIA MUSIS AMICA. 2 stops ; Rose No. 6 ; case patt. paper.	Miss Twining, Dial House, Twickenham.	A. J. Hipkins.
46	Oblong.	1644	5 8 by 1 8	1 keyboard ; 4 oct., C—C. Inscribed ANDREAS RUCKERS, ANNO 1644.	M. Victor Mahillon, Brussels.	V. Mahillon.
47	Bent side.	1651	6 8 by 3 0	2 keyboards not original ; nearly 5 oct., G—F, lowest G♯ wanting ; white naturals. Inscribed as No. 30, with date, and SIC TRANSIT GLORIA MUNDI, MUSICA DONUM DEI, and formerly ACTA VIRUM PROBANT. Concert of monkeys on the belly, one conducting. Rose No. 6.	South Kensington Museum (gift, as having been Handel's, of Messrs. Broadwood).	A. J. Hipkins.
48	Oblong.	Undated	2 7 by 1 3½	1 original keyboard placed in the middle ; 4 oct., C—C ; white naturals. Rose No. 6.	M. Régibo, Renaix.	A. Régibo.
49	Bent side.	. . .	7 6 by 2 7	2 keyboards ; the lower 4 oct., etc., B—C, the upper 3¼ oct., E—C ; only one key, a white natural, left ; 3 stops ; no name or rose, but style of work of A. R. Inscribed OMNIS SPIRITUS LAUDET DOMINUM CONCORDIA RES PARVAE CRESCUNT DISCORDIA MAXIMAE DILABUNTUR.	Musée du Steen, Antwerp.	V. Mahillon.
50	Bent side.	. . .	7 3 by 2 11	2 keyboards, not original ; 5 oct., F—F ; black naturals ; inscribed as No. 30 ; date of renovation, 1758, marked on a jack ; fine paintings.	Le Baron de Göer, Château de Velu, Pas de Calais, France.	V. Mahillon.
51	Oblong.	. . .	3 8 by 1 5	1 keyboard ; 4½ oct., C—F ; white naturals ; inscribed as No. 30.	. . . . .	V. Mahillon.
52	Bent side.	. . .	6 6 by 2 8	2 keyboards ; 4½ oct., B—F ; white naturals ; name and rose wanting ; attributed to A. R. by the work.	M. Snoeck, Renaix.	C. Meerens.
53	Oblong.	. . .	3 8 by 1 4	1 keyboard 3¾ oct., E—C. Rose No. 6.	M. Snoeck, Renaix.	C. Snoeck.
				IV. ANDRIES RUCKERS DE JONGE (the Younger).		
54	Bent side.	1655	. . . . .	Case painted in blue camaieu in rococo style ; attribution to the younger A. R. from the late date.	M. Lavignée (from the Château de Perceau, près Cosne).	S. Blondel.
55	Bent side.	1656	5 4½ by 2 2½	1 original keyboard ; 4 oct., C—C ; white naturals ; painting inside top. Rose No. 7.	M. Régibo, Renaix.	A. Régibo.
56	Bent side.	1659	5 10 by 2 4	1 original keyboard ; 4 oct., C—C ; white naturals. Rose No. 7.	M. Régibo, Renaix.	A. Régibo.
57	Oblong.	. . .	4 9 by 1 5½	1 original keyboard to the left ; 4 oct., etc., D—E ; white naturals. Rose No. 7.	M. Régibo, Renaix.	A. Régibo.
				V. CHRISTOFEL RUCKERS.		
58	Oblong.	Undated	3 7 by 1 5½	1 original keyboard to the right ; 4 oct., E—E, without the highest D♯ ; white naturals ; Rose No. 8 ; soundboard and top renewed.	M. Régibo, Renaix.	A. Régibo.

[A. J. H.]

RUDERSDORFF, HERMINE, born Dec. 12, 1822, at Ivanowsky in the Ukraine, where her father, Joseph Rudersdorff, a distinguished violinist (afterwards of Hamburg), was then engaged. She learned singing at Paris from Bordogni, and at Milan from de Micherout, also master of Clara Novello, Catherine Hayes, etc. She first appeared in Germany in concerts, and sang the principal soprano music, on production of Mendelssohn's 'Lobgesang' at Leipzig, June 5, 1840. The next year she appeared on the stage at Carlsruhe with great success, and then at Frankfort—where in 1844 she married Dr. Küchenmeister, a professor of mathematics,—and at Breslau. Her parts consisted of Agatha, Reiza, Valentine, Isabella, Elvira (Puritani), etc. From 1852 to 54 she sang at the Friedrich-Wilhelmstadt Theatre, Berlin, with great success, in light French operas of Adam, Auber, Boieldieu, Hérold, and Thomas, as Juliet (Bellini), and in new German operas, such as Bertalda in Lortzing's 'Undine,' etc., besides playing at Aix-la-Chapelle, Cologne and Dantzic. On May 23, 54, she first appeared in England in German opera at Drury Lane, as Donna Anna, and was fairly well received in that and her subsequent parts of Constance in Mozart's 'Entführung,' Agatha, Fidelio, and Margaret of Valois, and in English as Elvira in 'Masaniello.' She took up her residence in England for several years, only occasionally visiting Germany for concerts and festivals. She sang at the Royal Italian Opera in 1855, also from 1861 to 65, as Donnas Anna and Elvira, Jemmy, Bertha, Natalia (L'Étoile du Nord), etc. ; and in English at St. James's Theatre for a few nights in Loder's opera, 'Raymond and Agnes.' But it was as a concert singer that she was best appreciated, her very powerful voice (not always pleasing), combined with admirable powers of declamation and certainty of execution, and thorough musicianship having enabled her to take high rank as a singer of oratorio. Conspicuous may be mentioned, her rendering of the opening soprano recitatives in the 'Messiah' and of the air following, 'Rejoice greatly,' and of the final air and chorus in the 'Israel,' especially at the Handel Festivals, when her voice would tell out with wonderful effect against the powerful band and choir. In concerts, whatever she undertook she always showed herself a thorough artist, being devoted to her art, in which she worked with untiring industry. This she proved by her revival of Mozart's fine scenas 'Ahi lo previdi' and 'Misera dove son,' and of

Handel's air from 'Semele,' 'O Sleep,' or by the introduction in their own tongue of Danish melodies and the Spanish songs of Yradier. She was engaged at the Boston festivals of 1871 and 72, and after the latter took up her permanent abode in the States, where she now resides. At the Birmingham Festival of 73 she wrote the libretto of Signor Randegger's cantata 'Fridolin,' founded on Schiller's 'Gang nach dem Eisenhammer.' She had previously introduced, in 1869, at the Gewandhaus concerts, Leipzig, the same composer's scena 'Medea,' which she sang also at the Crystal Palace and in 72 at Boston. She has now retired from public life, and devotes herself to teaching singing. Among her pupils are Mesdames Anna Drasdil, Emma Thursby, and Isabel Fassett. [A.C.]

RUDHALL. A family of bell founders of this name carried on business in Bell Lane, Gloucester, from 1648 until late in the 18th century. Its successive members were Abraham, sen., Abraham, jun., Abel, Thomas, and John. From catalogues published by them it appears that from 1648 to Lady day, 1751, they had cast 2972 bells 'for sixteen cities' and other places 'in forty-four several counties,' and at Lady day 1774 the number had increased to 3594. The principal metropolitan peals cast by them were those of St. Bride, St. Dunstan in the East, and St. Martin in the Fields. The most eminent member of the family was Abraham junior, who brought the art of bell-casting to great perfection. He was born 1657, and died Jan. 25, 1736, 'famed for his great skill, beloved and esteemed for his singular good nature and integrity,' and was buried in Gloucester Cathedral. His daughter, Alicia, married William Hine, the cathedral organist. [See HINE, WILLIAM.] The bells of the Rudhalls were distinguished for their musical tone. [W.H.H.]

RUDOLPH JOHANN JOSEPH RAINER, ARCHDUKE of Austria, born at Florence, Jan. 8, 1788, died suddenly at Baden, Vienna, July 24, 1831, was the youngest child of Leopold of Tuscany and Maria Louisa of Spain. On the death of the Emperor Joseph II., Feb. 20, 1790, Leopold succeeded his brother as Emperor Leopold II., and thus Rudolph received an exclusively German education. Music was hereditary in his family. His great-grandfather, Carl VI., so accompanied an opera by Fux, that the composer exclaimed: 'Bravo! your Majesty might serve anywhere as chief Kapellmeister!' 'Not so fast, my dear chief Kapellmeister,' replied the Emperor; 'we are better off as we are!' His grandmother, the great Maria Theresa, was a well-educated *dilettante*, and a fine singer; her children, from very early age, sang and performed cantatas and little dramas, to words by Metastasio, on birthdays and fêtes. His uncle, Max Franz, was Elector of Cologne, viola-player, and organiser of that splendid orchestra at Bonn, to which the Rombergs, Rieses, Reichas and Beethovens belonged. It was his father, Leopold, who, after the first performance of Cimarosa's 'Matrimonio segreto,' gave all those who took part in the production a supper, and then ordered the performance to be repeated; and it was his aunt, Marie Antoinette, who supported Gluck against Piccinni at Paris.

Like the other children of the Imperial family, Rudolph was instructed in music by Anton Teyber, and tradition says that, as early as twelve or fourteen he played in the *salons* of his friends with credit to himself. In later years he gave ample proof of more than ordinary musical talent and taste; but none greater than this—that as soon as he had liberty of choice he exchanged Teyber for Beethoven. The precise date and circumstances attending this change have eluded investigation; but in his 17th year he received a separate establishment from his elder brother, then Emperor Francis I. of Austria (succeeded March 1, 1792), as 'Coadjutor' of the Prince Archbishop Colloredo of Olmütz. From the notices of Ries and other sources, it seems probable that the connection between Rudolph, a youth of sixteen, and Beethoven, a man of thirty-four, began in the winter of 1803–4.

Ries relates that Beethoven's breaches of court etiquette were a constant source of trouble to his pupil's chamberlains, who strove in vain to enforce its rules on him. He at last lost all patience, pushed his way into the young Archduke's presence, and, excessively angry, assured him that he had all due respect for his person, but that the punctilious observance of all the rules in which he was daily tutored, was not his business. Rudolph laughed good-humouredly and gave orders that for the future he should be allowed to go his own way.

Beethoven in 1817 told Fräulein Giannatasio, that he had struck his pupil's fingers, and, upon Rudolph's resenting the affront, had defended himself by pointing to a passage in one of the poets (Goethe?) which sustained him.

Beethoven's triple concerto, op. 56 (1804), though dedicated to Prince Lobkowitz, was written, says Schindler, for the Archduke, Seidler, and Kraft. The work does not require great execution in the piano part, but a youth of sixteen able to play it must be a very respectable performer.

The weakness of the Archduke's constitution is said to have been the cause of his entering the Church. The coadjutorship of Olmütz secured to him the succession; and the income of the position was probably not a bad one; for, though his allowance as Archduke in a family so very numerous was of necessity comparatively small, yet, in the spring of 1809, just after completing his 21st year, he subscribed 1500 florins to Beethoven's annuity. [See vol. ii. p. 59.] In 1818 Beethoven determined to compose a solemn Mass for the installation service of his pupil, a year or two later. On Sept. 28, 1819, the Cardinal's insignia arrived from the Pope, and the installation was at length fixed for March 9,[1] 1820. But the Mass had assumed such gigantic proportions that the ceremony

[1] This date is from the report of the event in the 'Wiener musikalische Zeitung' of March 25, 1820.

had passed nearly two years before it was completed.[1] [See SOLENNIS.] Instead of it, the music performed was a Mass in B♭, by Hummel; a 'Te Deum' in C, by Preindl; 'Ecce Sacerdos magnus,' by a 'Herr P. v. R.'; and Haydn's Offertorium in D minor. The orchestra was increased for the occasion to 84 players. What an opportunity was here lost by Beethoven!

Besides the annuity, Rudolph's purse was probably often opened to his master; but the strongest proofs of his respect and affection are to be found in his careful preservation of Beethoven's most insignificant letters; in the zeal with which he collected for his library everything published by him; in his purchase of the calligraphic copy of his works[2] made by Haslinger; and in his patience with him, under circumstances that must often have sadly tried his forbearance. For Beethoven, notwithstanding all his obligations to his patron, chafed under the interference with his perfect liberty, which duty to the Archduke-Cardinal occasionally imposed. There are passages in his letters to Ries and others (suppressed in publication), as well as in the conversation-books, which show how galling even this light yoke was to Beethoven; and one feels in perusing those addressed to the Archduke how frivolous are some of the excuses for not attending him at the proper hour, and how hollow and insincere are the occasional compliments, as Rudolph must have felt. That Beethoven was pleased to find the Forty Variations dedicated to him by 'his pupil, R. E. H.' (Rudolph Erz-Herzog), was probably the fact; but it is doubtful whether his satisfaction warranted the superlatives in which his letter of thanks is couched. Other letters again breathe throughout nothing but a true and warm affection for his pupil. Köchel sensibly remarks that the trouble lay in Beethoven's 'aversion to the enforced performance of regular duties, especially to giving lessons, and teaching the theory of music, in which it is well known his strength did not lie, and for which he had to prepare himself.' When the untamed nature of Beethoven, and his deafness, are considered, together with his lack of worldly wisdom and his absolute need of a Mæcenas, one feels deeply how fortunate he was to have attracted and retained the sympathy and affection of a man of such sweet and tender qualities as Archduke Rudolph.

We can hardly expect an Archduke-Cardinal to be a voluminous composer, but the Forty Variations already mentioned, and a sonata for PF. and clarinet, composed for Count Ferdinand Troyer, both published by Haslinger, are good specimens of his musical talents and acquirements. He was for many years the 'protector' of the great 'Society of the Friends of Music' at Vienna, and bequeathed to it his very valuable musical library. He was also extremely fond of engraving, and several copper plates designed and engraved by him have been preserved to testify to very considerable taste and skill in that art.

A son of his, for thirty years past a well-known contributor to the German musical periodical press, still living (1881), possesses an oil portrait of his father. It shows a rather intellectual face, of the Hapsburg type, but its peculiarities so softened as to be more than ordinarily pleasing, and even handsome.[3]

The Archduke's published works are the two alluded to above:—Theme by L. van Beethoven, with 40 variations—for PF. solo (Haslinger); Sonata for PF. and clarinet, op. 2, in A (Haslinger).

Those dedicated to him by Beethoven are as follows—a noble assemblage—

Concerto for PF. and Orchestra, No. 4, in G (op. 58).
Do., do., No. 5, in E♭ (op. 73).
Sonata for PF. solo, 'Les Adieux, L'Absence, et le Retour,' in E♭ (op. 81 *a*).
PF. arrangement of Fidelio (op. 72 *b*).
Sonata for PF. and Cello, in G (op. 96).
Trio for PF., V., and Cello, in B♭ (op. 97).
Grand Sonata for the Hammerklavier, in B♭ (op. 106).
Canon, 'Alles Gute.'
Missa Solennis, in D (op. 123).
Grand Fugue for Quartet (op. 133), and 4-hand arrangement of same.
Song, 'Gedenke mein.'

[A.W.T.]

RUDORFF, ERNST, was born in Berlin Jan. 18, 1840; his family was of Hanoverian extraction. At the age of five he received his first musical instruction from the daughter of Professor Lichtenstein and god-daughter of C. M. von Weber, an excellent pianist and of a thoroughly poetical nature. From his twelfth to his seventeenth year he was a pupil of Bargiel in PF. playing and composition. A song and a PF. piece composed at this period he afterwards thought worthy of publication (Op. 2, No. 1; Op. 10, No. 4). For a short time in 1858 he had the advantage of PF. lessons from Mme. Schumann, and from his twelfth to his fourteenth year learned the violin under Louis Ries. At Easter, 1857, he entered the first class of the Friedrichs Gymnasium, whence at Easter, 1859, he passed to the Berlin university. During the whole of this time his thoughts were bent on the musical profession. When Joachim visited Berlin in 1852 Rudorff had played before him, and had made such a favourable impression that Joachim advised his being allowed to follow the musical profession. His father was at first opposed to this, but at length consented that he should go at Michaelmas, 1859, and attend the Conservatorium and the University at Leipzig. After two terms of theology and history he devoted himself exclusively to music, and on leaving the Conservatorium at Easter, 1861, continued his musical studies for a year under Hauptmann and Reinecke. The summer of 1862 he passed at Bonn, and returned to Berlin without any fixed employment beyond that of cultivating his musical ability. Stockhausen was then conductor of a choral society at Hamburg. Rudorff went to him early in 1864, conducted those of the Society's concerts in which Stockhausen himself sang, and finally made concert tours with him. In 1865 he became professor at

[1] Beethoven announces its completion in a letter to the Archduke Feb. 27, 1822.

[2] These, a splendid series of red folio volumes, beautifully copied, are conspicuous in the Library of the Gesellschaft der Musikfreunde at Vienna.

[3] For a more detailed notice see the 'Musical World' April 2, 1881.

the Cologne Conservatorium, and there in 1867 he founded the Bach Society, whose performance at their first concert in 1869 caused a great sensation, and gave such satisfaction to Rudorff himself that he at first refused an appointment as professor in the new Hoch Schule at Berlin under Joachim's direction. He afterwards changed his mind, and since Oct. 1869 has been first professor of PF.-playing and director of the piano classes in that institution, besides conducting part of the orchestral practices, and in Joachim's absence directing the public performances. In the summer of 1880, on Max Bruch's appointment as director of the Liverpool Philharmonic Society, Rudorff succeeded him as conductor of the Stern Singing-Society in Berlin, but without resigning his post at the High School.

The surroundings among which Rudorff grew up were in many respects most favourable. His father, a pupil of Savigny and a distinguished professor at the Berlin University, was not only deeply learned but was endowed with a poetical mind and a natural gift for music. His mother, a granddaughter of J. F. Reichardt, and a friend of the Mendelssohns, was devoted to music. Among the relations of the family were Tieck, H. Steffens, and K. von Raumer; while Achim von Arnim, Schleiermacher and the brothers Grimm were intimate friends of his father's and constantly in the house. The influence of such characters as these on a boy of intellect and susceptibility is obvious, and they may be said to have formed him both morally and intellectually. He himself has made some not unsuccessful attempts at literature, of which his essay 'On the Relation of Modern Life to Nature' (Preuss. Jahrbücher, 1880, p. 261) is a good example.

As a musician he certainly ranks among the most distinguished of living Germans. He has much talent for PF.-playing, though an unfortunate nervousness prevents him from exercising it much in public. His tone is beautiful, and his conception poetical, and he possesses considerable power of execution, never degenerating into display. He is a very good teacher, and numbers Miss Janotha among his pupils. But his greatest gifts are shown in composition. His musical style is founded throughout upon the romantic school of Chopin, Mendelssohn and Schumann, and especially of Weber. There prevails to a considerable extent in Germany a foolish inclination to undervalue that great genius on account of some weak points in his music; indeed, among the younger generation of German composers, Rudorff is the only one in whom we can trace his direct influence, and we owe to him the first edition of the score of 'Euryanthe' (Berlin, Schlesinger, 1866). In addition to these the genius of Bach has influenced him powerfully. Rudorff however is no antiquated Romanticist. There is in Germany at present a widespread effort to throw off the romantic style which characterised the first half of the century. The leader of this movement is Brahms, who has lately almost openly abandoned the romantic style. This is not the case with Rudorff; his sentiment is that of the Romanticists. But he agrees with Brahms in endeavouring to combine the sentiment of the romantic school with classical form. In this he has succeeded better in instrumental than in vocal music. Rudorff's sentiment is much too complicated to admit of his producing any really satisfactory compositions of a kind for which he nevertheless has a predilection, viz. unaccompanied part-songs. His part-songs interest by their elegance and thoughtfulness, but few, if any, leave a pleasant impression on the mind. This is true also of his solo songs. He has an almost feminine horror of anything rough or common, and often carries this to such a pitch as seriously to interfere with simplicity and naturalness. He has deeply imbibed the romantic charm of Weber's music, but the bold easy mirth which at times does not shrink from trivialities is unfortunately utterly strange to him. His melodies are intricate, and so artificially treated as to avoid natural development. Or they are so ingeniously harmonised as to give to what is really simple an appearance of singularity; and thus, owing to his vivid and passionate sentiment, his compositions often seem overstrained or extravagant. To this criticism, however, his earliest songs (op. 2 and 3) are not open. True, they follow closely in Schumann's steps, but they are among the most beautiful that have been written in his style.

But it is through his instrumental music that Rudorff will be longest known. He has produced a number of remarkable and distinguished works; PF. pieces, a sextet for strings, a romance for violoncello, etc., two overtures, a serenade, and variations on an original theme, all for orchestra; a ballad for orchestra and a piano fantasia composed about the same time are less happy. His first overture—in many respects the most charming thing he has written—fails here and there in respect to structure, but in his later orchestral works he shows a complete mastery over forms, from the simplest to the most complicated. That the sense of form should be so strong in a nature of so rich and wide a subjectivity is characteristic of this composer. In general his talent leads him to create that which is elegant, dreamy and tender, rather than that which is manly, powerful, and impetuous. The choral work with orchestral accompaniment, 'Der Aufzug der Romanze,' fails at the beginning and end in those broad decided forms which are necessary to the style of the composition; but the middle part, which treats of spring and love, is of singular beauty. Through the 'Gesang an die Sterne' there breathes that solemn devotion to nature which was first illustrated in music by Beethoven.

Rudorff's works are for the most part of great technical difficulty. This is principally because the composer, we will not say over-loads them with detail, but over-elaborates them. This has kept his works from being as well known as they deserve. But he is sure to make a name in the future, even though he should never compose again.

Rudorff is however in the prime of life, and there is happily no prospect of his laying down his pen. The following is a list of his published works:—

Op. 1, variations for 2 PFs.; op. 2, six songs; op. 3, six do. from Eichendorff; op. 4, six duets for PF.; op. 5, sextet for strings; op. 6, four part-songs for mixed voices; op. 7, romance for cello and orchestra; op. 8, overture to 'Der blonde Ekbert' for orchestra; op. 9, six part-songs for female voices; op. 10, eight Fantasiestücke for PF.; op. 11, four part-songs for mixed voices; op. 12, overture to 'Otto der Schütz' for orchestra; op. 13, four part-songs for mixed voices; op. 14, fantasie for PF.; op. 15, ballade for full orchestra; op. 16, four songs; op. 17, four do.; op. 18, 'Der Aufzug der Romanze,' from Tieck, for solos, chorus and orchestra; op. 20, serenade for orchestra; op. 22, six 3-part songs for female voices; op. 24, variations on an original theme for orchestra; op. 25, four 6-part songs; op. 26, 'Gesang an die Sterne,' by Rückert, for 6-part chorus and orchestra; op. 27, six 4-part songs; op. 27, No. 1 étude for PF.; No. 2 concert étude for do. He has also arranged Schubert's 4-hand fantasia in F minor (op. 103) for orchestra. [P.S.]

RÜBEZAHL. An opera in 2 acts; words by J. G. Rhode, music composed by C. M. von Weber, at Breslau, between October 1804 and May 1806. Weber's autograph list shows that the first act contained 15 scenes, the second 12. Of these pieces of music, however, only 3 have survived (in MS.)—a Chorus of Spirits, a Recitative and Arietta, and a Quintet. Of the overture (in D minor) only the last 11 bars of the first violin part exist: it was recast into the overture called 'The Ruler of the Spirits.' (See Jähns's List, nos. 44, 45, 46, 122; Anhang 2, no. 27.) [G.]

RUFFO, Vincenzo, an Italian composer of the 16th century, included by Baini among the 'good musicians' of his 4th Epoch. He is stated by Fétis to have been born at Verona, and to have become maestro di capella, first of the cathedral at Milan, and then of that of his native place. Eitner gives the date of the latter as 1554. Another notice makes him also Maestro di Capella at Pistoja. Nine separate original publications of his works are mentioned by Fétis and Pougin, embracing a mass; 2 books of motets; 1 do. of Magnificats; 1 do. of psalms; 4 do. of madrigals; and ranging in date from 1550 to 1583. The Catalogue of the Fétis Library, however, contains (No. 2213) a book of madrigals, dated Venice, 1545. The psalms and the mass are stated in the prefaces (1568, 74) to have been written for his patron Card. Borromeo, in accordance with the decrees of the Council of Trent (1563). An 'Adoramus' has been reprinted by Lück, and a madrigal, 'See from his ocean bed,' for 4 voices, was edited by Oliphant, and is given in Hullah's 'Part Music, Class A.' The Library of Ch. Ch., Oxford, has a MS. motet à 3 of his, and the Sacred Harmonic Society (No. 1940) two madrigals. [G.]

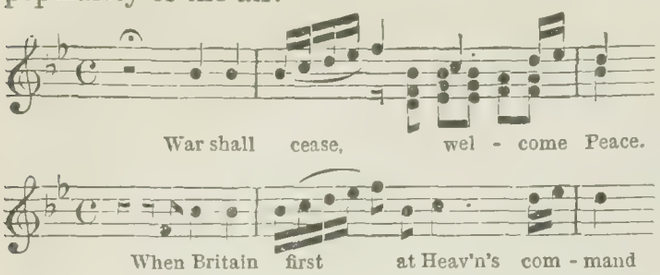
RUGGIERI, the name of a celebrated family of violin-makers, who flourished at Cremona and Brescia. The eldest was Francesco, commonly known as 'Ruggieri il Per' (the father), whose instruments date from 1668 to 1720 or thereabouts. John Baptist (1700–1725) and Peter (1700–1720), who form the second generation of the family, were probably his sons; and John Baptist (called 'il buono'), who was indisputably the best maker in the family, claims to have been a pupil of Nicholas Amati. Besides these, we hear of Guido and Vincenzo Ruggieri, both of Cremona, early in the eighteenth century. The instruments of the Ruggieri, though differing widely among themselves, bear a general resemblance to those of the Amati family. They rank high among the works of the second-rate makers, and are often passed off as Amatis. [E.J.P.]

RUINS OF ATHENS, THE. A dramatic piece (Nachspiel) written by Kotzebue, and composed by Beethoven (op. 113), for the opening of a new theatre at Pesth, February 9, 1812, when it was preceded in the ceremony by 'King Stephen' (op. 117). It contains an overture and 8 numbers, and was probably composed late in 1811. The 'Marcia alla turca,' No. 4, is founded on the theme of the Variations in D, op. 76, which was composed two years earlier. The March and Chorus, no. 6, were used in 1822, with the Overture, op. 124, for the opening of the Josephstadt Theatre, Vienna. The Overture to 'The Ruins of Athens' and the Turkish March were published in 1823, but the rest of the music remained in MS. till 1846. [G.]

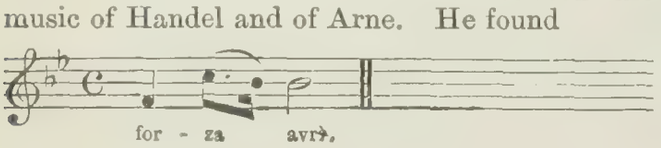
RULE, BRITANNIA! The music of this noble 'ode in honour of Great Britain,' which, according to Southey, 'will be the political hymn of this country as long as she maintains her political power,' was composed by Arne for his masque of 'Alfred' (the words by Thomson and Mallet), and first performed at Cliefden House, Maidenhead, Aug. 1, 1740. Cliefden was then the residence of Frederick, Prince of Wales, and the occasion was to commemorate the accession of George I, and the birthday of Princess Augusta. The masque was repeated on the following night, and published by Millar, Aug. 19, 1740.

Dr. Arne afterwards altered the masque into an opera, and it was so performed at Drury Lane Theatre on March 20, 1745, for the benefit of Mrs. Arne. In the advertisements of that performance, and of another in April, Dr. Arne entitles 'Rule, Britannia!' 'a celebrated ode,' from which it may be inferred that it had been especially successful at Cliefden, and had made its way, though the masque itself had not been performed in public. Some detached pieces had been sung in Dublin, but no record of a public performance in England has been discovered.

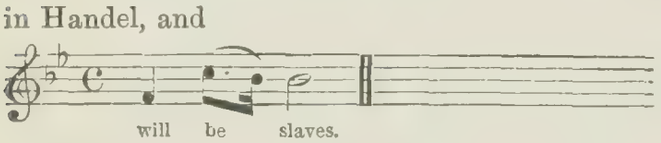
The year 1745, in which the opera was produced, is memorable for the Jacobite rebellion in the North, and in 1746 Handel produced his 'Occasional Oratorio,' in which he refers to its suppression, 'War shall cease, welcome Peace,' adapting those words to the opening bars of

'Rule, Britannia!'—in itself a great proof of the popularity of the air.

By a singular anachronism, Mr. Schœlcher, in his 'Life of Handel' (p. 299), accuses Arne of copying these and other bars in the song from Handel, instead of Handel's quoting them from Arne. He says also: 'Dr. Arne's *Alfred*, which was an utter failure, appears to have belonged to 1751.' It was not Arne's 'Alfred' that failed in 1751, but Mallet's alteration of the original poem, which he made shortly after the death of Thomson. Mallet endeavoured to appropriate the credit of the masque, as he had before appropriated the ballad of 'William and Margaret,' and thereby brought himself into notice.[1] Mallet's version of 'Alfred' was produced in 1751, and, in spite of Garrick's acting, failed, as it deserved to fail.[2]

Mr. Schœlcher's primary mistake led him to search further for resemblances between the music of Handel and of Arne. He found



in Handel, and



in Arne. Not knowing that this cadence was the common property of the whole world, he imagined that Arne must have copied it from Handel. His objections have been answered by Mr. Husk, Mr. Roffe, and others in vols. iv. and v. of 'Notes and Queries,' 2nd Series, to which the curious may be referred. Even the late M. Fétis, who had Anglophobia from his youth, and who repaid the taunts of Dr. Burney upon French music with sneers upon English composers, admits that 'Arne eut du moins le mérite d'y mettre un cachet particulier, et de ne point se borner, comme tous les compositeurs Anglais de cette époque, à imiter Purcell ou Hændel.' M. Fétis's sneer at the other English composers of 'cette époque' as copyists of Handel is quite without foundation. Handel's music, even with other words, was published under his name as its recommendation; English church musicians would have thought it heresy to follow any other models than those of their own school, and English melodists could not find what they required in Handel. Ballad operas, Arne's Shakespearian songs, Vauxhall songs, ballads, and Anglo-Scottish songs, were the order of the day 'à cette époque,' and Handel's purse suffered severely from their opposition.

The score of 'Rule, Britannia!' was printed by Arne at the end of 'The Judgment of Paris,' which had also been produced at Cliefden in 1740. The air was adopted by Jacobites as well as Hanoverians, but the former parodied, or changed, the words. Among the Jacobite parodies, Ritson mentions one with the chorus—

> Rise, Britannia! Britannia, rise and fight!
> Restore your injured monarch's right.

A second is included in 'The True Loyalist or Chevalier's favourite,' surreptitiously printed without a publisher's name. It begins :—

> Britannia, rouse at Heav'ns command!
> And crown thy native Prince again;
> Then Peace shall bless thy happy land,
> And plenty pour in from the main;
> Then shalt thou be—Britannia, thou shalt be—
> From home and foreign tyrants free! etc.

Another is included in the same collection.

A doubt was raised as to the authorship of the words of 'Rule, Britannia!' by Dr. Dinsdale, editor of the re-edition of Mallet's Poems in 1851. Dinsdale claims for Mallet the ballad of 'William and Margaret,' and 'Rule, Britannia!' As to the first claim, the most convincing evidence against Mallet—unknown when Dinsdale wrote—is now to be found in the Library of the British Museum. In 1878 I first saw a copy of the original ballad in an auction room, and, guided by it, I traced a second copy in the British Museum, where it is open to all enquirers. It reproduces the tune, which had been utterly lost in England, as in Scotland, because it was not fitted for dancing, but only for recitation. Until Dinsdale put in a claim for Mallet, 'Rule, Britannia!' had been universally ascribed to Thomson, from the advertisements of the time down to the 'Scotch Songs' of Ritson—a most careful and reliable authority for facts. Mallet left the question in doubt. Thomson was but recently dead, and consequently many of his surviving friends knew the facts. 'According to the present arrangement of the fable,' says Mallet, 'I was obliged to reject a great deal of what I had written in the other; neither could I retain of my friend's part more than three or four single speeches, and a part of one song.' He does not say that it was the one song of the whole that had stood out of the piece, and had become naturalised, lest his 'friend' should have too much credit, but 'Rule, Britannia!' comes under this description, because he allowed Lord Bolingbroke to mutilate the poem, by substituting three stanzas of his own for the 4th, 5th and 6th of the original. Would Mallet have allowed this mutilation of the poem had it been his own? Internal evidence is strongly in favour of Thomson. See his poems of 'Britannia,' and 'Liberty.' As an antidote to Dinsdale's character of David Mallet, the reader should compare that in Chalmers's 'General Biographical Dictionary.'

Beethoven composed 5 Variations (in D) upon the air of 'Rule, Britannia!' and many minor stars have done the like. [W.C.]

1 For 'William and Margaret,' with and without Mallet's alterations, see Appendix to vol. iii. of 'Roxburghe Ballads,' reprinted for the Ballad Society; also an article in No. 1 of the periodical entitled 'The Antiquary.'

2 See Chappell's 'Popular Music of the Olden Time.'

RUMMEL. A German musical family. (1) CHRISTIAN FRANZ LUDWIG FRIEDRICH ALEXANDER was born at Brichsenstadt, Bavaria, Nov. 27, 1787. He was educated at Mannheim, and seems to have had instruction from the Abbé Vogler. In 1806 he took the post of bandmaster to the 2nd Nassau infantry, made the Peninsular Campaign, married in Spain, was taken prisoner, released, and served with his regiment at Waterloo. He was then employed by the Duke of Nassau to form and lead his court orchestra, which he did with great credit to himself till 1841, when it was dissolved. Christian Rummel died at Wiesbaden Feb. 13, 1849. He was not only an able conductor and a composer of much ability and industry, but a fine clarinetist and a good pianoforte-player. His works are numerous, and embrace pieces for military band, concertos, quintets and other pieces for clarinet, many pianoforte compositions, especially a sonata for 4 hands (op. 20) waltzes, variations, etc. and a Method for the PF. (2) His daughter JOSEPHINE was born at Manzanares in Spain during the Peninsular War, May 12, 1812. She was pianist at the Court at Wiesbaden, and died Dec. 19, 1877. (3) His son JOSEPH, born Oct. 6, 1818, was educated by his father in music generally, and in the clarinet and PF. in particular, on both of which he was a good player. He was for many years Kapellmeister to the Prince of Oldenburg, then residing at Wiesbaden—a post in which he was succeeded by Adolphe Henselt. Up to 1842 he lived in Paris, and then removed to London for five years. In 1847 he returned to Paris, and remained there till driven back to London by the war in 1870; and in London he resided till his death, March 25, 1880. Joseph Rummel wrote no original music, but he was one of the most prolific arrangers of operas and operatic selections for the PF. that ever existed. For nearly 40 years he worked incessantly for the houses of Schott and Escudier, publishing about 400 pieces with each house under his own name, besides a much larger number under *noms de plume*. His arrangements and transcriptions amount in all to fully 2000. He wrote also a series of exercises for Augener & Co., and for Escudier. (4) Joseph's sister FRANZISKA, born at Wiesbaden, Feb. 4, 1821, was educated by her father until she went to Paris to study singing under Bordogni, and afterwards to Lamperti at Milan. She became principal singer at the Court of Wiesbaden, and at length married Peter Schott, the well-known music publisher at Brussels, who died in 1873. (5) Another son, AUGUST, became a merchant in London, where he still lives, and where (6) his son FRANZ was born, Jan. 11, 1853.

FRANZ RUMMEL at the age of 14 went to Brussels to study the PF. under Brassin, first as a private pupil and afterwards in the Conservatoire. He took the first prize for PF.-playing there in 1872, and afterwards became one of the staff of teachers. He made his first public appearance at Antwerp Dec. 22, 1872, in Henselt's PF. Concerto; in July 1873 played the Schumann Concerto at the Albert Hall Concerts, London; and again at Brussels, before the King and Queen of the Belgians, with great distinction. He remained at the Conservatoire as professor till 1876, when on the advice of Rubinstein he threw up his post and began to travel, playing in the Rhine Provinces, Holland, and France. Early in 1877 he came to London, and played at the Crystal Palace on April 7. Next year he went to America, where he met with great success, though interrupted by a serious accident. He returned in 1881, and played again at the Crystal Palace on April 30. His répertoire is large, embracing the works of Tschaïkowsky, Raff, Rubinstein, Liszt, as well as those of the more established classical masters. [G.]

RUNGENHAGEN, CARL FRIEDRICH. See SINGAKADEMIE.

RUSSELL, WILLIAM, Mus. Bac., son of an organ builder and organist, was born in London in 1777. He was sucessively a pupil of Cope, organist of St. Saviour's Southwark, Shrubsole, organist of Spa Fields Chapel, and Groombridge, organist of Hackney and St. Stephen's, Coleman Street. In 1789 he was appointed deputy to his father as organist of St. Mary, Aldermanbury, and continued so until 1793, when he obtained the post of organist at the chapel in Great Queen Street, Lincoln's Inn Fields, which he held until 1798, when the chapel was disposed of to the Wesleyan body. In 1797 he became a pupil of Dr. Arnold, with whom he studied for about three years. In 1798 he was chosen organist of St. Ann's, Limehouse. In 1800 he was engaged as pianist and composer at Sadler's Wells, where he continued about four years. In 1801 he was engaged as pianist at Covent Garden and appointed organist of the Foundling Hospital Chapel. He took his Mus. Bac. degree at Oxford in 1808. He composed two oratorios, 'The Redemption of Israel' and 'Job'; an 'Ode to Music,' an 'Ode to the Genius of Handel,' Christopher Smart's 'Ode on St. Cecilia's day,' and an 'Ode to Harmony,' several glees, songs, and organ voluntaries, and about 20 dramatic pieces, chiefly spectacles and pantomimes. He edited in 1809 'Psalms, Hymns and Anthems for the Foundling Chapel.' He was much esteemed both as pianist and organist. He died Nov. 21, 1813. [W.H.H.]

RUSLAN I LYUDMILA. A Russian romantic opera, in 5 acts, based on a poem by Pushkin, the music by Glinka. Produced at St. Petersburg, Nov. 27, 1842. The scene is laid in the Caucasus, in fabulous times, and the music is said to partake strongly of the Asiatic, oriental, character. The overture was played at the Crystal Palace, Sydenham, London, July 4, 1874. [G.]

RUST. A distinguished German musical family. FRIEDRICH WILHELM was born at Wörlitz, Dessau, July 6, 1739; his father was a person of eminence, and he received a first-rate education. He was taught music by his elder brother, who, as an amateur, had played the violin in J. S. Bach's orchestra at Leipzig; and

at 13 he played the whole of the Well-tempered clavier without book. Composition, organ, and clavier he learned from Friedemann and Emmanuel Bach, and the violin from Höckh and F. Benda; and in 1765, during a journey to Italy, from G. Benda, Tartini, and Pugnani. In 1766 he returned to Dessau, and became the life and soul of the music there. On Sept. 24, 1774, a new theatre was opened through his exertions, to which he was soon after appointed music-director. He married his pupil, Henriette Niedhart, a fine singer, and thenceforward, with a few visits to Berlin, Dresden, etc., his life was confined to Dessau, where he died, Feb. 28, 1796. His compositions include a Psalm for solo, chorus, and orchestra; several large Church Cantatas; Duodramas and Monodramas; Operas; music to Plays; Prologues and Occasional pieces, etc.; Odes and Songs (2 collections); Sonatas and Variations for the PF. solo—'4 dozen' of the former and many of the latter—Concertos, Fugues, etc., etc.; and three Sonatas for the violin solo, which have been republished by his grandson (Peters), and are now the only music by which Rust is known; that in D minor has been often played at the Monday Popular Concerts. His last composition was a violin sonata for the E string, thus anticipating Paganini. A list of his works, with every detail of his life, extending to 6½ large pages, is given in Mendel. His eldest son was drowned; the youngest, Wilhelm Karl, born at Dessau, April 29, 1787, began music very early; and besides the teaching he naturally got at home, learned thorough-bass with Türk while at Halle University. In Dec. 1807 he went to Vienna, and in time became intimate with Beethoven, who praised his playing of Bach, and recommended him strongly as a teacher. Amongst other pupils he had Baroness Ertmann and Maximilian Brentano. His letters to his sister on Beethoven are very interesting, and are given by Thayer, iii. 35–6. He remained in Vienna till 1827, when he returned to his native place, and lived there, teaching and making music, much beloved and sought after till his death, April 18, 1855. His memory appears to have been extraordinarily retentive and accurate, and an anecdote is given by his nephew in Mendel of his recollecting a composition of Palestrina's after 48 years. He published little or nothing.

Wilhelm Rust is the son of Karl Ludwig, brother of the foregoing, himself an advocate, and fine amateur-player on both violin and PF. Wilhelm was born Aug. 15, 1822, at Dessau; he learned music from his uncle, Wilhelm Karl, and F. Schneider. After a few years wandering he settled in Berlin, where he soon joined the Singakademie. He played at the Philharmonic Society of Berlin, Dec. 5, 1849, and was soon much in request as a teacher. In Jan. 1861 he became organist of the St. Luke's church, and twelvemonths afterwards director of Vierling's Bach Society, which he conducted till 1874, performing a large number of fine works by Bach and other great composers, many of them for the first time. The list of occasional concerts conducted by him is also very large. With 1870 he undertook the department of counterpoint and composition in the Stern Conservatorium at Berlin, and in 1879 succeeded E. F. E. Richter as Cantor of the St. Thomas school, Leipzig, where he now resides. He has been long connected with the Leipzig Bach-gesellschaft, and has edited vols. v, vii, ix—xxiii, and xxv. His original works have reached op. 33, of which eight are for the PF. and the rest for voices. [G.]

RUY BLAS. A play by Victor Hugo, to which Mendelssohn composed an Overture, and a Chorus for soprano voices and orchestra. The Overture (op. 95), is in C minor, and the Chorus (op. 77, no. 3) in A. Both pieces were conceived, written, copied, rehearsed, and executed, in less than a week (see Letter, March 18, 1839). The first performance was Monday, March 11, 1839. Mendelssohn brought it to London in MS. in 1844, and it was tried at a Philharmonic Rehearsal, but for some reason was not performed till a concert of Mrs. Anderson's, May 25, 1849, and is now in the library at Buckingham Palace. The MS. differs in a few passages from the published score, which was not printed till after Mendelssohn's death (No. 5 of the posth. works). [G.]

RUZICKA,[1] Wenzel, deserves a corner for his connexion with Schubert. He was born at Jarmeritz in Moravia, where his father was schoolmaster, Sept. 8, 1758, and died at Vienna, July 21, 1823. At 14 he was sent to Vienna to support himself by music, which he did, contriving at the same time to make himself a thorough proficient in the rules of composition. In 1783 he was playing the violin, and in 1797 the viola, at the Hofburg theatre. He then appears to have gone to Veszprim in Hungary, and become chorus-master and military bandmaster, and to have put, or assisted to put, the famous Rakoczy march into its present shape. And there he composed his one large work, an opera, 'Bela futás,' which was first performed at Pesth, Feb. 22, 1862, and holds a high place in Hungary. On Dec. 1, 1792, he was made Adjunct, and on April 1, 1793, First organist to the Court at Vienna, a post which he held till his death. He had a great reputation as a teacher of composition, and when Salieri discovered Schubert's easy aptitude for music he handed him to Ruzicka for instruction. Ruzicka, however, did not keep the lad long, but returned him, saying much as Holzer had done before him. 'He knows everything already, God Almighty has taught him.'—A sonata of Ruzicka's for PF. and violin is published by Mechetti. [G.]

RYAN, Michael Desmond, dramatic and musical critic, was born at Kilkenny, March 3, 1816, one of the numerous offspring of Dr. Michael Ryan, a physician of some position in the county. On the completion of his academical education at an early age, he entered the University of Edinburgh, early in the year 1832, for the purpose

[1] Spelt also Rucsicska, Rutschitschka, etc.

of studying medicine. He remained in Edinburgh steadily pursuing his studies for some three years, and had made satisfactory progress until it came to the dissecting room, at which his sensitive nature revolted. Being fairly well read, a dabbler in literature, an enthusiastic admirer of art, a good amateur musician, and a keen follower of the stage, Mr. Ryan determined to quit Edinburgh and try his fortune in London. Here he arrived in 1836, by chance met with Mr. J. W. Davison, and commenced an intimate friendship which lasted until dissolved by death. Mr. Ryan now entered upon his literary career in earnest, writing articles and poems for Harrison's Miscellany, etc., and producing verses for songs, original and translated, in teeming abundance. His 'Christopher among the Mountains,' in which he satirised Professor Wilson's criticism upon the last canto of 'Childe Harold,' and his parody of the 'Noctes Ambrosianæ,' were among his first ambitious efforts. A set of twelve sacred songs, versified from the Old Testament and set to music by Edward Loder (D'Almaine), may also be mentioned. The 'Songs of Ireland' (D'Almaine), in which, in conjunction with F. N. Crouch, new verses were fitted to old melodies, is another example of effective workmanship. In 1844 Mr. Ryan became a contributor to 'The Musical World,' and two years later sub-editor, a post which he filled as long as he lived. For years he was a contributor to the 'Morning Post,' 'Court Journal,' 'Morning Chronicle,' and other periodicals, writing criticisms on the drama and music, which had the merit of being trenchant, sound, and erudite. In 1849 he wrote the libretto of 'Charles II.' for Mr. G. A. Macfarren. The subject was taken from a well-known comedy by Howard Payne, rendered popular at Covent Garden by Charles Kemble's acting some quarter of a century before. A short time afterwards Mr. Ryan was commissioned by M. Jullien to provide the libretto of a grand spectacular opera, on the subject of 'Peter the Great'—brought out at the Royal Italian Opera on August 17, 1852, under the title of 'Pietro il Grande.' The fact of the book having been written in English, and translated into Italian (by Signor Maggioni) for the performance at Covent Garden, is a circumstance rare in itself if not absolutely unique. With the late Mr. Frank Mori, Mr. Ryan collaborated in an opera called 'Lambert Simnel,' originally intended for Mr. Sims Reeves, but destined never to see the light. Of the various other works, completed or mapped out, which he produced, nothing need be said; the name of Desmond Ryan will be best remembered as that of an intelligent critic, whose judgment was matured by experience and dictated by a seldom failing instinct. In 1857 he formed his first association with the 'Morning Herald,' and its satellite, the 'Standard,' and became permanently connected with those journals in 1862, as musical and dramatic critic. Few temperaments, however, can sustain the excitement and toil demanded in these days of newspaper activity, and after a painful and prolonged illness, Mr. Ryan quitted this life on Dec. 8, 1868, followed to the grave by the regretful memories of those who had known and esteemed his character. Desmond Ryan was twice married, and left to mourn him a widow and eight children. [D. L. R.]

S.

SACCHINI, Antonio Maria Gaspare, born at Pozzuoli, near Naples, on July 23, 1734. This 'graceful, elegant, and judicious composer' as Burney calls him, who enjoyed great contemporary fame, and was very popular in this country, was the son of poor fisherpeople who had no idea of bringing him up to any life but their own. It chanced however that Durante heard the boy sing some popular airs, and was so much struck with his voice and talent that he got him admitted into the Conservatorio of San Onofrio, at Naples. Here he learned the violin from Niccolo Forenza, and acquired a considerable mastery over the instrument, which he subsequently turned to good account in his orchestral writing. He studied singing with Gennaro Manna; harmony and counterpoint with Durante himself, who esteemed him highly, holding him up to his other pupils, among whom were Jommelli, Piccinni and Guglielmi, as their most formidable rival. Durante died in 1755, and in the following year Sacchini left the Conservatorio, but not until he had produced an Intermezzo, in two parts, 'Fra Donato,' very successfully performed by the pupils of the institution. For some years he supported himself by teaching singing, and writing little pieces for minor theatres, till, in 1762, he wrote a serious opera for the Argentina theatre at Rome. This was so well received that he remained for seven years attached to the theatre as composer, writing operas not only for Rome but many other towns. Among these, 'Alessandro nelle Indie,' played at Venice in 1768, was especially successful, and obtained for its composer, in 1769, the directorship of the 'Ospedaletto' school of music there. He seems to have held this office for two years only, but during that time formed some excellent pupils, among whom may be mentioned Gabrieli, Canti, and Pasquali.

In 1771 he left Venice, and proceeded by way of Munich, Stuttgart, and other German towns, to England, arriving in London in April 1772. His continental fame had preceded him to this country, and a beautiful air of his, 'Care luci,' introduced by Guarducci into the pasticcio of 'Tigrane,' as early as 1767, had, by its popularity, paved the way for his music. True, a strong *clique* existed against the new composer, but he soon got the better of it. 'He not only

supported the high reputation he had acquired on the Continent, but vanquished the enemies of his talents in England. His operas of the "Cid" and "Tamerlano," were equal, if not superior, to most of the musical dramas performed in any part of Europe; indeed each of these dramas was so entire, so masterly, and yet so new and natural, that there was nothing left for criticism to censure, though innumerable beauties to point out and admire.' (Burney.)

In addition to the operas named above, he produced here 'Lucio Vero' and 'Nitetti e Perseo.' His perfect comprehension of the art of writing for the voice, and the skill with which he adapted his songs to their respective exponents, contributed an important element to the success of his music, even indifferent singers being made to appear to advantage. His popularity, however, was undermined after a time, from a variety of causes. Jealousy led to cabals against him. 'Upon a difference with Rauzzini, this singer, from a friend, became a foe, declaring himself to be the author of the principal songs in all the late operas to which Sacchini had set his name, and threatening to make an affidavit of it before a magistrate. The utmost of this accusation that can be looked upon as true may have been that during Sacchini's severe fits of the gout, when he was called upon for his operas before they were ready, he employed Rauzzini, as he and others had done Anfossi in Italy, to fill up the parts, set some of the recitatives, and perhaps compose a few of the airs for the under singers.' (Burney.) He would probably have lived down this calumny, prompted as it was by personal spite, but his idle and dissolute habits estranged his friends, impaired his health, and got him deeply into debt, the consequence of which was that he left this country and settled in Paris—Burney says in 1784; Fétis in 1782. It seems probable that this last date is correct, as several of his operas were produced in the French capital during 1783–4. He had been there on a visit in 1781, when his 'Isola d'Amore,' translated by Framéry and adapted to the French stage, was played there successfully, under the name of 'La Colonie.' His 'Olimpiade' is said to have been deprived of a hearing through the jealousy of Gluck. Burney says, that in Paris Sacchini was almost adored. His works were often performed and widely popular there after his death, but during his life his luck seems to have been almost invariably bad. He started with an apparent advantage in the patronage of Joseph II. of Austria, who was in Paris at the time, and recommended the composer to the protection of his sister, Marie Antoinette. Thanks to this, he obtained a hearing for his 'Rinaldo' (rearranged and partly rewritten for the French stage as 'Renaud'), and for 'Il gran Cid,' which, under the name of 'Chimène,' was performed before the Court at Fontainebleau. Both of these works contained great beauties, but neither had more than a limited success. 'Dardanus,' a French opera, was not more fortunate, in 1784. 'Œdipe à Colone' was finished early in 1785. This, his masterpiece, brought him his bitterest disappointment. The Queen had promised that 'Œdipe' should be the first opera at the royal theatre during the Court's next residence at Fontainebleau. The time was approaching, but nothing was said about it, and Sacchini remarked with anxiety that the Queen avoided him and seemed uneasy in his presence. Suspense became intolerable, and he sought an audience, when the Queen unwillingly and hesitatingly confessed the truth. 'My dear Sacchini, I am accused of showing too much favour to foreigners. I have been so much pressed to command a performance of M. Lemoine's "Phèdre" instead of your "Œdipe" that I cannot refuse. You see the situation; forgive me.' Poor Sacchini controlled himself at the moment, but on arriving at home gave way to despair. The Queen's favour lost, he believed his only chance gone. He took to his bed then and there, and died three months afterwards, on October 7, 1786.

It is very difficult to form a just estimate of this composer, whose merits were great, yet whose importance to the history of Art seems now so small. The dramatic music of the end of the last century is summed up to us in the operas of Gluck and Mozart, exclusive of many others, akin to these in style and tendency, deficient only in the vital element which makes one work live while others die out. At the time of their production the line may have seemed more difficult to draw. One drop of essence may be distilled from a large quantity of material, yet without the proportion of material, that drop would not be obtained. Among the second-rate writers of this transition period, Sacchini must rank first. A little more force, perhaps a little less facility, and he might have been a great, instead of a clever, or a 'graceful, elegant and judicious' composer. He, better than most Italians, seems to have understood the dawning idea of the 'poetical basis of music'; unfortunately the musical ideas, of which the superstructure must (after all) consist, while good and appropriate as far as they went, were limited. His dramatic sense was keen and just, but was not backed by sufficient creative power to make a lasting mark. Fear, remorse, love, hatred, revenge,—these things repeat themselves in the world's drama from Time's beginning to its end, but their expressions are infinite in variety. They repeat themselves, too, in Sacchini's operas, but always in very much the same way. In his later works, the influence of Gluck's spirit is unmistakeable. There is a wide gulf between such early Italian operas as 'L'Isola d'Amore,' consisting of the usual detached series of songs, duets, and concerted pieces, and the 'Œdipe à Colone,' where each number leads into the next, and where vigorous accompanied recitative and well-contrasted, dialogued choruses carry on and illustrate the action of the drama, while keeping alive the interest of the hearer. Burney remarks that Sacchini, 'observing how fond the English were of Handel's oratorio choruses, introduced

solemn and elaborate choruses into some of his operas; but, though excellent in their kind, they never had a good effect; the mixture of English singers with the Italian, as well as the awkward figure they cut as actors, joined to the difficulty of getting their parts by heart, rendered those compositions ridiculous which in still life would have been admirable.' In Paris they managed these things better, for in all the operas of Sacchini's which were composed or arranged for the French stage, choruses are used largely and with admirable effect, while in 'Œdipe' they are the principal feature. A somewhat similar transition to this is apparent in comparing Piccinni's earlier and later works; but his French operas are only Italian ones modified and enlarged. Sacchini had far more dramatic spirit, and took more kindly to the change. He bears the kind of relation to Gluck that Piccinni does to Mozart, but he approached his model more nearly, for he handled Gluck's *theory* almost as well as Gluck himself: had he possessed the one thing lacking—force of originality, there might have been more in his works for 'criticism to censure,' but they might not now have been forgotten. As it was, they made a hard struggle for life. The 'Œdipe' was continuously on the boards of the Académie for 43 years (from 1787 to 1830), which can be said of no other opera. During this time it had 583 representations. It was revived in July 1843, and was performed six times in that year and once in May, 1844.

Sacchini understood orchestral as well as choral effect. His scores are small, oboes, horns, and sometimes trumpets and bassoons, being the only additions to the string quartet, but the treatment is as effective as it is simple. His part-writing is pure and good, while the care and finish evident in his scores is hard to reconcile with the accounts of his idle and irregular ways. The same technical qualities are shown in his compositions for the church, which in other ways are less distinguished than his operas from contemporary works of a similar kind.

Much of Sacchini's music is lost. Fétis gives a list of 21 sacred compositions, and the names of 41 operas, the chief of which have been mentioned here, but Burney puts the number of these much higher. The last of them, 'Arvire et Evelina,' was left unfinished. It was completed by J. B. Rey, and performed with success after the composer's death (April 29, 1788). He also left six trios for two violins and bass; six quartets for two violins, tenor and bass; and two sets, each of six harpsichord sonatas, with violin, as well as twelve sonatas (ops. 3 and 4) for clavier solo. These were all published in London. One of the sonatas, in F, is included in Pauer's 'Alte Meister.' [See the list, vol. ii. 247 *b*.] A couple of cavatinas are given by Gevaert in his 'Gloires d'Italie,' and an antiphon for two voices by Choron in his 'Journal de Chant.' [F.A.M.]

SACKBUT (Fr. *Saquebute, Sambuque*; Span. *Sacabuche*; Ital. *Trombone*; Ger. *Posaune*). An old name for the Trombone or Bass-trumpet. There is good evidence that, besides the Tuba and Lituus, the Romans had instruments of the trumpet family, provided with a slide for altering their pitch. Indeed a fine specimen, discovered in the ruins of Herculaneum, and presented to George III. is now in possession of Her Majesty the Queen. Some such instrument was known to Shakespeare, who has the passage:

> The trumpets, sackbuts, psalteries, and fifes
> Make the sun dance.—*Coriolanus.*

It is also named by Burton in his 'Anatomy of Melancholy': 'As he that plaies upon a Sagbut by pulling it up and down alters his tones and tunes.' The word translated Sackbut in the English Bible is *sabeca*, which was probably a stringed instrument, and which some identify with the *σαμβύκη* of the Greeks.

It is a singular fact that the sackbut or trombone, though known in Germany, a century ago had in this country fallen into disuse. This is clearly proved by the following extract from Dr. Burney's 'Account of the musical performances in Westminster Abbey and the Pantheon on May 26, 27, 29, and June 3 and 5, 1784':

> In order to render the band as powerful and complete as possible it was determined to employ every species of instrument that was capable of producing grand effects in a great orchestra and spacious building. Among these the SACBUT or DOUBLE TRUMPET was sought; but so many years had elapsed since it had been used in this kingdom, that neither the instrument nor a performer upon it could easily be found. It was however discovered . . that in his Majesty's private military band there were six musicians who played the three several species of sacbut, tenor, bass, and double bass.[1]

On referring to the band-list the following entry is found:

TROMBONI OR SACBUTS.

Mr. Karst.	Mr. Moeller.	Mr. Pick.
„ Kneller.	„ Neibour.	„ Zink.

These performers played on other instruments when the Sacbuts were not wanted.

For musical details, see TROMBONE. [W.H.S.]

SACRED HARMONIC SOCIETY. This Society was originated by Thomas Brewer, Joseph Hart, W. Jeffreys, Joseph Surman, and — Cockerell, who first met, with a view to its establishment, on Aug. 21, 1832. Its practical operations did not however commence until Nov. 20 following. Its first meetings were held in the chapel in Gate Street, Lincoln's Inn Fields, many years since converted into a music hall. Its first concert was given in the chapel on Tuesday evening, Jan. 15, 1833. The programme comprised selections from Handel's 'Messiah' and 'Funeral Anthem,' and from Perry's 'Fall of Jerusalem' and 'Death of Abel,' with Attwood's Coronation Anthem, 'O Lord, grant the king a long life,' and the hymn

1 'The most common Sacbut, which the Italians call *Trombone*, and the Germans *Posaune*, is an octave below the common trumpet; its length eight feet when folded, and sixteen straight. There is a manual by which a note can be acquired a fourth lower than the usual lowest sound on the trumpet, and all the tones and semitones of the common scale.' (*Footnote in the original.*)

'Adeste fideles.' The names of the principal singers were not published; Thomas Harper was engaged as solo trumpeter. The then officers of the Society were John Newman Harrison, president; Thomas Brewer, secretary; J. G. Moginie, treasurer; Joseph Surman, conductor; George Perry, leader of the band; and F. C. Walker, organist. In Nov. 1833, the permission to meet in the chapel being suddenly withdrawn, the Society removed to a chapel in Henrietta Street, Brunswick Square, and shortly afterwards to a room belonging to the Scottish Hospital in Fleur de Lys Court, Fleet Street; but at Midsummer, 1834, it migrated to Exeter Hall, which was its home until Michaelmas, 1880. The concerts were for the first two years given in the Minor Hall, and consisted principally of selections, in which a few short complete works were occasionally introduced, such as Handel's 'Dettingen Te Deum,' Haydn's 'Mass,' No. 1, Bishop's 'Seventh Day,' and Romberg's 'The Transient and the Eternal.' The Society having on June 28, 1836, given a concert in the Large Hall in aid of a charity with very great success, was shortly afterwards induced to give its own concerts there. At the same time an important change in its policy was effected, viz. the abandonment of miscellaneous selections for complete oratorios, a change which was received by the public with great favour. Up to that period, even at the provincial festivals, it was very rarely that any complete oratorio, except Handel's 'Messiah' was performed, whilst the programmes of the so-called 'Oratorios' at the two patent theatres on the Wednesdays and Fridays in Lent were a mongrel mixture of oratorio songs and choruses, secular songs of all kinds, and instrumental solos. The first concert given in the Large Hall on the Society's own account was Handel's 'Messiah,' on Dec. 20, 1836, the orchestra consisting of about 300 performers. In 1837 the works performed included Mendelssohn's 'St. Paul' (March 7), for the first time in London and second in England, Handel's 'Messiah,' 'Israel in Egypt,' and 'Dettingen Te Deum,' Haydn's 'Creation,' and the Mass known as Mozart's 12th. On Sept. 12 another performance of 'St. Paul' was given, in the composer's presence [see MENDELSSOHN], of which he wrote to the Committee of the Society—'I can hardly express the gratification I felt in hearing my work performed in so beautiful a manner,—indeed, I shall never wish to hear some parts of it better executed than they were on that night. The power of the choruses,—that large body of good and musical voices,—and the style in which they sang the whole of my music, gave me the highest and most heartfelt treat; while I reflected on the immense improvement which such a number of *real amateurs* must necessarily produce in the country which may boast of it.' During the year the number of performers was increased to 500. In the same year the formation of a musical library was commenced, and Robert Kanzow Bowley appointed honorary librarian. In 1838 Handel's 'Judas Maccabeus,' 'Samson,' and 'Solomon' were revived, and Beethoven's 'Mass in C,' Spohr's 'Last Judgment,' and Perry's 'Fall of Jerusalem' introduced. 1839 witnessed the revival and repetition of Handel's 'Joshua.' A new organ was built for the Society by Walker, and opened Jan. 23, 1840, with a performance by Thomas Adams. Handel's 'Saul' was revived, and Elvey's 'Resurrection and Ascension,' and Perry's 'Thanksgiving Anthem on the birth of the Princess Royal' introduced. 1841 was distinguished by a revival of Handel's 'Jephthah,' and by two performances of a selection of anthems. The latter was received with great interest, public attention having been then lately drawn to our cathedral music. The programme was chronologically arranged and exhibited the various changes in the style of English church music from Tallis to Samuel Wesley, a period of two centuries and a half. It is true that a performance of a so-called 'Selection of Anthems' had been given in the preceding year, but the programme being injudiciously arranged—a few anthems being interspersed with songs and other pieces in no wise connected with church-music,—had produced but little effect: the distinguishing feature of it was two admirable performances upon the organ by Mendelssohn. Perry's 'Death of Abel,' was also brought forward in 1841. In 1842 Handel's 'Jubilate Deo,' and Beethoven's 'Mount of Olives' (the 'Engedi' version), were introduced. In 1843 Spohr's 'Fall of Babylon' was produced, conducted by the composer, who was then on a visit to England; Dr. Crotch's anthem, 'The Lord is king,' was performed for the first time; Mendelssohn's 'Hymn of Praise' was introduced, and also Handel's 'Deborah.' The new introductions in 1844 were a Coronation Anthem and an organ concerto by Handel, Mendelssohn's 42nd Psalm, and Haydn's Mass, No. 16; but the season was chiefly distinguished by two performances of Mendelssohn's 'St. Paul,' conducted by the composer. Handel's 'Athaliah,' Purcell's 'Jubilate in D,' and cantata 'Saul and the Witch of Endor,' Neukomm's 'David,' and a new selection of anthems, were brought forward for the first time in 1845. In 1846 the new introductions comprised Perry's 'Belshazzar's Feast,' Mendelssohn's 114th Psalm, Haydn's Mass, No. 2, and some minor pieces. 1847 was an important epoch in the Society's annals; Handel's 'Belshazzar' was revived, and a new selection of anthems given, but the greatest event was the production for the first time in its improved form of Mendelssohn's 'Elijah,' under his own personal direction. Four performances of it were given, and it at once took that firm position which it has ever since maintained. Subsequently Spohr visited this country at the invitation of the Society and conducted two performances of his 'Fall of Babylon' and one of his 'Christian's Prayer' and 'Last Judgment' (the last for the only time in England), and produced his '84th Psalm, Milton's version,' composed expressly for the occasion. An occurrence also took place during this year which eventually

led to changes which had an important influence on the fortunes of the Society. A committee, appointed to investigate the conduct of Joseph Surman, both in respect of his dealings with the Society and his execution of the office of conductor, having unanimously reported adversely to him, he was removed from his office Feb. 15, 1848. [SURMAN.] Pending a regular appointment the remaining concerts of the season were conducted by the leader of the band, George Perry. Mr. (now Sir Michael) Costa was elected conductor, Sept. 22, 1848. Very beneficial results followed this appointment: both band and chorus were strengthened and improved, and the number of performers was augmented to nearly 700. The performances of the season consisted principally of more effective renderings of the stock pieces, but Mendelssohn's music for 'Athalie' was introduced with great success. In 1850 nothing new was given but Mendelssohn's 'Lauda Sion' in an English dress. 1851 was chiefly remarkable for the number of concerts given—31; 'Messiah,' 'Elijah,' and the 'Creation' having been performed alternately, one in each week, from May to September for the gratification of visitors to the Great Exhibition in Hyde Park. Later in the year Haydn's 'Seasons' was introduced for the first time. In 1852 Spohr's 'Calvary' and the fragments of Mendelssohn's 'Christus' were introduced. In 1853 some changes took place in the officers of the Society, R. K. Bowley becoming treasurer, and W. H. Husk succeeding him as librarian: Mozart's 'Requiem' was first brought forward this year. 1854 was distintinguished by two performances of Beethoven's Mass in D. Griesbach's 'Daniel' was also brought forward, and the Society undertook the performance of the music at the opening of the Crystal Palace on May 10. In 1856 Costa's 'Eli' was performed for the first time in London with marked success. In 1857 Rossini's 'Stabat Mater' was introduced, and the Society undertook the musical arrangements for the first Handel Festival at the Crystal Palace. [See HANDEL FESTIVAL.] In 1862 Beethoven's 'Mount of Olives' was given with its proper libretto. Costa's 'Naaman' was introduced to a London audience in 1865. In 1867 Benedict's 'Legend of St. Cecilia' was given for the first time in London. In 1870 Beethoven's Mass in D was again performed. The Society sustained the loss, by death, of three of its principal officers, J. N. Harrison, president, R. K. Bowley, treasurer, and T. Brewer, secretary and, for a few weeks, president. They were replaced by D. Hill, president, W. H. Withall, treasurer, and J. F. Puttick, secretary. In 1873 the last-named died, and E. H. Mannering was appointed in his stead. Bach's St. Matthew 'Passion' was given for the first time. In 1874 Dr. Crotch's 'Palestine' was introduced, and Macfarren's 'St. John the Baptist' given for the first time in London. Mozart's Litany in B♭, in an English dress, was introduced in 1877. In 1878 Rossini's 'Moses in Egypt' was restored to its original position as an oratorio. Nothing new was brought forward in the season of 1879-80, which ended on April 30, 1880, with 'Israel in Egypt.' Owing to a change in the proprietorship of Exeter Hall the Society had to quit that building, and the concerts of the season 1880-81 were given in St. James's Hall, the number of performers being reduced, on account of the limited space of the orchestra, to about 300. The first concert was on Dec. 3. Sullivan's 'Martyr of Antioch' (first time in London) and Cherubini's Requiem in C minor were brought out during the season.

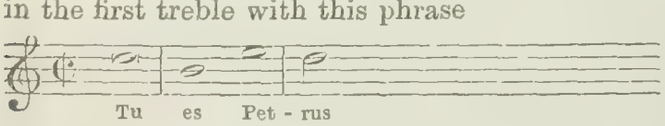
The Society's library, in the 44 years which have elapsed since its formation, has become the largest collection of music and musical literature ever gathered together by a musical body in England. Space does not allow here of even a brief list of its principal contents, and the reader is therefore referred to the last edition of its printed catalogue, issued in 1872. [See also MUSICAL LIBRARIES, vol. ii. p. 420 *a*.] The Society also possesses some interesting original portraits, statuary, and autograph letters. It is in constitution an essentially amateur body, none but amateurs being eligible for membership, and the governing committee being chosen by and from the members. Every member is required to take some part in the orchestra, and a strict examination as to his qualification for so doing is made prior to his admission. The most eminent professors are engaged as principal vocalists and instrumentalists, the rest of the band and the whole of the chorus being amateurs. The members are comparatively few in number, the majority of the amateurs being assistants, who give their gratuitous services, but pay no subscription. The subscription of members, originally £1, is now £2 2*s*. 0*d*. per annum. Subscribers to the concerts pay £3 3*s*. 0*d*., £2 12*s*. 6*d*., or £2 2*s*. 0*d*. per annum, according to the position of their seats. [W.H.H.]

SACRED HARMONIC SOCIETY, THE BENEVOLENT FUND OF THE, was instituted March 14, 1855, for the aid of necessitous persons who had at any time been connected with the Sacred Harmonic Society. It differs from a benefit society in the fact that relief is not restricted to subscribers to the Fund, and that none are entitled to the receipt of stated sums upon the happening of stated events. Each applicant's case is considered on its merits, and either a temporary grant or a small continuous pension awarded as circumstances may require. The management of the Fund is entrusted to an independent committee, chosen by the Governors of the Fund from the members of the Sacred Harmonic Society. An annual subscription of 10*s*. 6*d*. constitutes a Governor, and a donation of £5 5*s*. at one time a Life Governor. The claims upon the Fund have been so numerous and urgent that it has been impossible to increase its capital to the desired extent. [W.H.H.]

SAGGIO DI CONTRAPPUNTO (Pattern of Counterpoint). A very important work, published, at Bologna, in 1774-5, by the Padre Giambattista Martini, in two large 4to volumes, dedicated to Cardinal Vincenzo Malvezzi, and

now becoming very scarce. The full title, 'Esemplare, o sia saggio fondamentale pratico di contrappunto sopra il canto fermo,' etc., sufficiently explains the design of the work, in which the author endeavours to teach the Art of Counterpoint, rather by reference to the most perfect obtainable models, than by any code of written laws. The method adopted for this purpose is above all praise. The bulk of the volume consists of a series of examples, in the form of Motets, Madrigals, Movements from Masses, and other similar Compositions, selected from the works of the greatest Masters of the 16th and 17th centuries, beautifully printed, from moveable types, in lozenge-headed notes, resembling those found in Italian Part-Books of the best period, but, without the Ligatures which render those books so puzzling to the modern Musician. The Masters selected are, Agostini, Animuccia, Barbieri, Baroni, Benevoli, Bernabei, Caresana, Cifra, Clari, Corvo, Falconio, Foggia, Gabussi, Gesualdo, Lotti, Marcello, Marenzio, Minarti, Monteverde, Morales, Navarro di Siviglia, Nitrami, Olstani, Ortiz, Pacchioni, Palestrina, P. Pontio Parmigiano, Pasquale, Perti, Piocchi, Porta, Predieri, Riccieri, Rota, A. Scarlatti, Stradella, Turini, Vittoria, Willaert, Zarlino, and several Anonymi. The works are arranged in accordance with the characteristics of their respective Schools; and each Movement is illustrated by a copious series of annotations, explaining its general design, pointing out the various devices employed in its construction, and calling particular attention to its merits, and the lessons to be learned from it. The amount of sound scholarship, and able criticism, displayed in these annotations, renders the work extremely valuable for purposes of study; while the rarity of the original edition suggests the desirableness of a careful reprint. [W. S. R.]

SAINT ANNE'S TUNE. This well-known tune, in accordance with a practice of which there are several examples,[1] was constructed by the addition of a new continuation to a fragment of an older melody. A seven-part motet of Palestrina's, published in May 1569, leads off in the first treble with this phrase

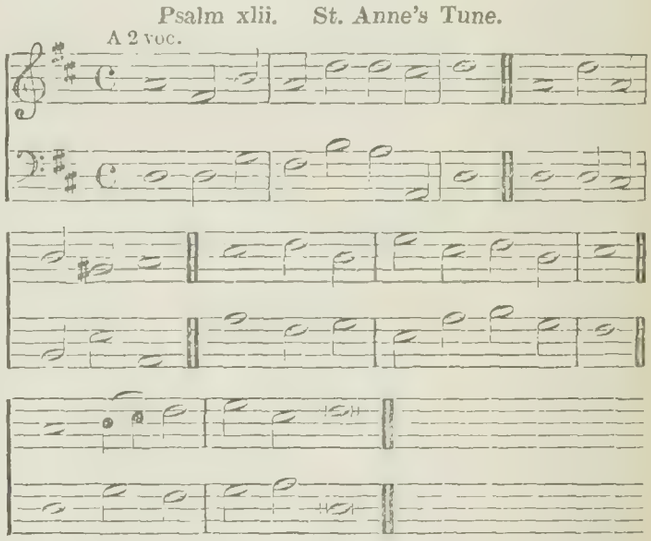


identical with the first phrase of St. Anne's; after which the resemblance ceases. The entire first strain of the tune is said to be traceable to a French chanson of the 16th century. It was adopted by J. S. Bach as the subject of an organ fugue, known in England as 'St. Anne's fugue'—a misleading title, as, except in the identity of its subject with the first strain of St. Anne's, the fugue has no connection with the hymn-tune. As early as 1638 the same strain was employed by Henry Lawes as the commencement of the tunes set by him to the 9th and 136th Psalms in Sandys's 'Paraphrase upon the Psalmes of David.'

[1] The 'Old Hundredth' psalm tune is another instance. Its first strain is the commencement of several distinct tunes.

St. Anne's tune, under that name, is first found in 'A Supplement to the New Version of the Psalms,' sixth edition, much enlarged, 1708. Dr. Croft's name is not mentioned in the work, but he is believed to have been the musical editor of this edition of the Supplement; the name of the tune is probably derived from that of the parish, St. Anne's, Westminster, of which he was then organist, and the tune itself is directly ascribed to him by his contemporaries, viz. Philip Hart in 'Melodies proper to be sung to any of ye Versions of ye Psalms of David,' cir. 1716, and John Church in his 'Introduction to Psalmody,' 1723. The tune appears in the 'Supplement' in the following form:—

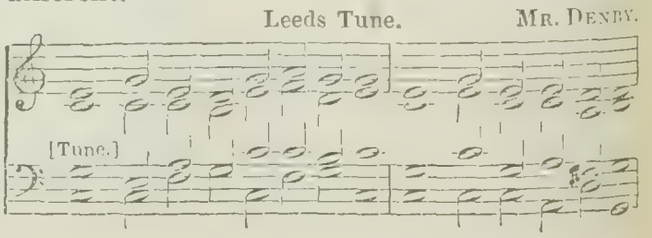
Psalm xlii. St. Anne's Tune.

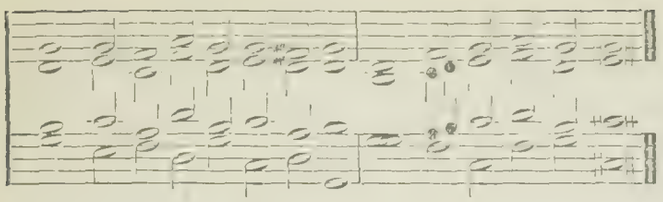


That this arrangement is by Croft cannot be doubted.

Of late years some doubt has been thrown on the authorship of the tune from its having been found in Abraham Barber's 'Book of Psalm Tunes,' a Yorkshire collection, of which the license bears date Feb. 14, 1687, when Croft was but ten years of age. Here the tune appears under the name of 'Leeds' and is ascribed to 'Mr. Denby,' whose name some editors of hymnals have too hastily substituted for that of Croft. The edition, however, of Barber's Psalms which contains the tune is the seventh, dated 1715, or seven years after the publication of the 'Supplement' already mentioned. This edition contains, besides tunes for Canticles, Psalms, etc., 28 hymn-tunes arranged in four parts, with the melody in the tenor. Of these tunes three only have a composer's name prefixed, and these three, which bear the names of northern towns ('Leverpool,' 'Hallifax,' and 'Leeds'), are all ascribed to 'Mr. Denby.' It may be observed that while the melody of 'Leeds' is identical with that of St. Anne's in the 'Supplement,' the modulation at the end of the 3rd strain is different.

Leeds Tune. Mr. Denby.





The supposition, however, that 'Leeds' was originally in Barber's Psalm-book has been disproved by the recent discovery of a copy of an early edition of the collection, which from the evidence of the preface appears to be either the third or fourth, and to have been published about 1696.[1] The title-page is unfortunately missing. This volume, a smaller book than the edition of 1715, contains but twelve hymn-tunes arranged in *two* parts, and neither the tune in question nor Denby's name occurs in it. Until therefore an edition of Barber's Psalms is found, containing 'Leeds,' and of earlier date than 1708, Denby must be regarded as merely the author of a rearrangement of Croft's tune.

That some confusion existed respecting the authorship may perhaps be inferred from the fact that Dr. Miller, a Yorkshire organist, in his 'Psalms of David,' 1790, gives 'St. Ann's, Dr. Croft' on one page, and opposite to it 'Leeds, Denby,' in triple time and as a different tune. On the other hand it may be noticed that in another Yorkshire collection, John and James Green's 'Collection of choice Psalm Tunes' (Sheffield, 3rd ed. 1715), St. Anne's tune is quoted under that name. Dr. Sullivan has employed St. Anne's with excellent effect in his Te Deum performed at St. Paul's in the Thanksgiving Service, Feb. 27, 1872, on occasion of the recovery of the Prince of Wales; and in another piece ('The Son of God') has harmonised the tune with varying effects in successive verses in an admirable manner. [G.A.C.]

SAINT-AUBIN, JEANNE CHARLOTTE SCHRŒDER, a very remarkable opera-singer, born in Paris, Dec. 9, 1764. She was daughter of a theatrical manager, began to act as a mere child, and when only 9, charmed Louis XV. by her precocious talent. In 1782 she married Saint-Aubin, an actor in Mdlle. Montansier's company, and in 1786 made her first appearance at the Académie, in 'Colinette à la Cour,' but perceiving that she was not qualified for so large a stage, had the good sense to cancel her engagement with the Opéra, and transfer herself to the Comédie Italienne. There her pleasing and expressive face, refined and graceful acting, and singing, always intelligent and in tune, could be properly appreciated, and she speedily became a favourite both with the public and the dramatists. No actress ever created a greater number of *rôles*; sentimental, pathetic, ingénues, soubrettes, grandes coquettes, or burlesque characters—all came alike to her. Her singing was not so remarkable as her acting, but she sang romances with great charm of expression, and by taste and skill supplied the lack of power in her voice, became the acknowledged star of the company and its most profitable member. She was, however, badly treated by the management, for though admitted as *sociétaire* to the fourth of a share in 1788, she was not advanced to a full share till 1798, after her success in 'Le Prisonnier.'

In 1800 she lost all her savings by the bankruptcy of the Théâtre Favart, but on the union of the two comedy-companies she retained her position as *sociétaire*, and was appointed one of the five members of the management, a post which she resigned on Mme. Dugazon's retirement, not wishing to be the only woman on the board. At her farewell benefit (April 2, 1808) she took the part of Mme. Belmont in 'Le Prisonnier,' leaving Rosine, her own creation, to her second daughter, Alexandrine. Her elder daughter also appeared in the 'Concert interrompu.' Her modest pension of 1900 francs was increased by Louis XVIII. to 3000. She took her final farewell, assisted by her eldest daughter, Mme. Duret, on Nov. 7, 1818, in 'Une heure de mariage,' and was as much applauded as ever. Mme. Saint-Aubin lived to a great age, and died in Paris, Sept. 11, 1850. Three of her children distinguished themselves; the son, JEAN DENIS, born at Lyons in 1783, a violinist and composer of great promise, died at Paris in 1810.

The elder daughter, CÉCILE, born at Lyons in 1785, a pupil of Garat, made her début in 1805 at the Opéra Comique in 'Le Concert interrompu,' but went back to the Conservatoire to study, and did not reappear till 1808. In the interval she gained both style and taste in singing, but remained an indifferent actress. Under the name of Mme. Duret she rose for a short time to distinction as the favourite singer of Nicolo Isouard, who composed several important and difficult parts for her. Her best creations were in 'Le Billet de Loterie,' and 'Jeannot et Colin.' Her voice was of considerable compass, even and sonorous, though rather heavy; she vocalized with skill, and articulated distinctly, but her breath was short and drawn with effort. She retired in 1820. Her sister ALEXANDRINE, born at Paris 1793, made a brilliant début at the Théâtre Feydeau in 1809, and in the following year excited great enthusiasm in Isouard's 'Cendrillon.' This was however the only original part in which she distinguished herself, and on her marriage with an actor at the Vaudeville in 1812, she retired from the stage. [G.C.]

SAINT-GEORGES, JULES HENRI VERNOY, MARQUIS DE,—not to be confounded with the notorious Chevalier de Saint-Georges (1745–1799 or 1801)—born in Paris 1801, died there 1875, writer of novels, and author of numerous librettos for operas and operas-comiques, was the favourite collaborateur of Halévy. Among his 120 librettos we need only specify those for Donizetti's 'Fille du Régiment'; Adolphe Adam's 'La Marquise,' 'Cagliostro,' 'Le Bijou perdu,' operas; and 'Giselle,' 'La jolie Fille de Gand,' and 'Le Corsaire,' ballets; Auber's 'L'Ambassadrice,'

[1] The preface speaks of 'former editions,' and adds—'since the Psalmes in metre are this last year much refin'd as to the English by some good grave Divine Persons who hath only left out all the old words and made the meter good English.' The preface to the seventh edition is a different one.

'Zanetta,' and 'Les Diamants de la Couronne,' with Scribe; Grisar's 'Lady Melvil,' 'Le Carillonneur de Bruges,' and 'Les Amours du Diable'; Clapisson's 'La Fanchonnette'; and Halévy's 'L'Eclair,' 'Les Mousquetaires de la Reine,' 'Le Val d'Andorre,' 'La Fée aux Roses,' 'Le Juif errant,' 'Le Nabab,' and 'Jaguarita l'Indienne.'

From this list it will appear that Saint-Georges was the most prolific, as he was the ablest, of all French contemporary librettists after Scribe. No one has yet appeared competent to supply the place of either of these clever writers. [G.C.]

SAINT [1]HUBERTY, ANTOINETTE CÉCILE, an eminent French operatic actress, whose real surname was Clavel, was born at Toul, about 1756. Her father, who had previously served in the army, became stage manager to a French opera company at Mannheim, and afterwards at Warsaw, where she studied for four years with Lemoyne, conductor of the orchestra. Her first public appearance was in an opera of his 'Le Bouquet de Colette.' She then went to Berlin, and is said to have been married there to a certain Chevalier de Croisy, of whom, however, nothing is heard in her subsequent history. For three years she sang at Strassburg, as Mlle. Clavel, and thence went to Paris, and made her *début* at the Académie as 'un démon, un plaisir' in the first performance of Gluck's 'Armide' (Sept. 23, 1777). For a considerable time she only played in subordinate parts. Her appearance was not striking; she was fair, thin, and below middle height, with a face expressive, but not beautiful. Her voice was produced badly and with effort, her stage action was spasmodic and exaggerated, and she had a strong German accent. But Gluck found in this ill-trained actress some qualities he may have vainly sought for in more finished singers. She appeared one morning at rehearsal in an old black gown in the last stage of patched decrepitude. 'Here comes Madame la Ressource,' remarked some gay rival (alluding to the character of that name in 'Le Joueur'). 'Well said,' answered Gluck; 'that woman will some day be the *resource* of the opera.' Perhaps she heard the words—we may be sure she heard of them. She laboured to improve herself, and on the retirement of two leading singers succeeded to their parts. Her first great success was as Angélique in Piccinni's 'Roland,' and was followed by others in Floquet's 'Le Seigneur Bienfaisant,' Gossec's 'Thésée' (March 1, 1782), and Edelmann's 'Ariane' (Sept. 24, 1782), all tragic *rôles*; while as Rosette in Grétry's 'L'Embarras des Richesses' (Nov. 26, 1782), she showed all the versatility and vivacity necessary for comedy. As Armide (in Sacchini's 'Renaud'), in 'Didon,' 'Chimène,' 'Les Danaïdes,' 'Alceste,' and 'Phèdre,' she had a succession of triumphs. 'Didon,' Piccinni's masterpiece, made no impression till she undertook the title *rôle*, and the composer declared that, without her, his opera was 'without Dido.' On her first appearance in that part (Jan. 16, 1784) she was crowned upon the stage. She was never a perfect vocalist; 'less violent and extravagant in her singing than the generality of French singers, but still with too much of the national style,' says Lord Mount-Edgecumbe, who admits however that she was an excellent musician. But her power lay in her extreme sensibility. In truth and force of expression she was unequalled; her declamation was impassioned, her by-play 'terrible,' her silence 'eloquent.'

In 1785 she made a journey to Marseilles, which resembled a royal progress. The excitement she created amounted to frenzy, and when she left Provence she carried away more than a hundred crowns, many of them of great value.

But on her return to Paris she found new rivals to dispute her sway. She failed, too, as Clytemnestra, a part altogether unsuited to her. It ended four years later by her marrying the Comte d'Entraigues, of strong royalist sympathies, in which she participated warmly. In 1790 he had emigrated to Lausanne, and there their marriage took place, at the end of that year. It was only acknowledged, however, in 1797, after the Count, imprisoned at Milan by Bonaparte, had been released by his wife, who found means of enabling him to escape, and of preserving his portfolio, full of political papers. For this service she was rewarded by Louis XVIII. with the Order of St. Michel and, it seems, by her husband with the recognition of their marriage.

The Count afterwards entered the Russian diplomatic service, and was employed on secret missions. The peace of Tilsit changed his tactics. He possessed himself in some manner of a copy of the secret articles of the Treaty, and hastened with them to England to communicate them to the government. For this he is said to have received a pension. He established himself, with his wife, at Barnes, near Richmond, where, July 22, 1812, they were assassinated by their servant, who stabbed them as they were getting into their carriage, and blew out his own brains afterwards. This man had been bribed by emissaries of Fouché's, sent to watch the proceedings of the Count d'Entraigues, and had allowed them to take copies of correspondence with the Foreign Office, entrusted to his care by his master. He had reason to think that his treachery was being discovered, and fear of the consequences probably prompted him to the dreadful deed. [F.A.M.]

SAINT JAMES'S HALL CONCERT ROOMS were erected, at the cost of a company with limited liability, from designs by Owen Jones. Messrs. Lucas were the builders.

The project was taken up by two of the music-publishing firms, Messrs. Beale & Chappell of Regent Street, and Chappell & Co. of New Bond Street; and the company was formed mainly by them, and among their friends. Messrs. T. F. Beale and W. Chappell became the tenants of the Crown for the land, holding it in trust for the Company. The capital was fixed at £40,000, because the original estimate for the new building was £23,000, and the remainder was supposed to be an ample sum for

[1] How she obtained this name is not known.

compensations, working expenses, etc. It was then unknown that between Regent Street and Piccadilly was the ancient boundary of Thorney Island with its quicksand, but this was encountered in the course of the building, and had to be saturated with concrete at great cost, in order to make a sure foundation. Other demands raised the cost of the building to beyond £70,000. The Great Hall was opened to the public on March 25, 1858, with a concert for the benefit of Middlesex Hospital, given in presence of the Prince Consort.

The principal entrance to the Great Hall is from Regent Street, and that to the Minor Hall from Piccadilly—the former street being higher than the latter. The dimensions of the Great Hall are 139 feet in length, 60 in height, and 60 in breadth. It will seat on the Ground Floor 1100; in the Balcony 517; in the Gallery 210; in the Orchestra 300; total 2127. The above is as the numbered benches and seats are usually arranged, but, by placing the seats closer together, many more persons can be seated. Under the further part of the Great Hall is the Minor Hall, 60 feet by 57, having also a Gallery, an Orchestra, and a small room. Under the Regent Street end of the Great Hall is one of the dining rooms, 60 feet by 60, and on the Regent Street level is another dining room 40 feet by 40, with a large banquetting-room on the floor above, etc.

In 1860 alterations and additions were made to the Restaurant attached to the Concert Rooms, at a further outlay of £5000. The Company was eventually enabled to pay these charges, through the uncovenanted liberality of some of the directors, in accepting personal responsibility to mortgagees and bankers, while they diminished the debt annually through the receipts of the Hall. Many concerts were given for the express purpose of engaging the Hall on off-nights, especially the Monday Popular Concerts, which have now become an institution, but were originally started by Chappell & Co. to bring together a new public to fill the Hall on Monday nights. In 1874 three more houses in Piccadilly were purchased to add to the Restaurant. The rebuilding of these entailed a further expenditure of £45,000, so that the total cost has exceeded £120,000. Mr. George Leslie has been Secretary to the Company from its first institution, and so continues. [W.C.]

SAINT-SAËNS, Charles Camille, born Oct. 9, 1835, in the Rue du Jardinet (now No. 3) Paris. Having lost his father, he was brought up by his mother and a great-aunt, whom he called 'bonne maman.' She taught him the elements of music, and to this day the composer keeps the little old-fashioned instrument on which this dearly-loved relative gave him his first lessons. At seven he began to study the piano with Stamaty, and afterwards had lessons in harmony from Maleden. Gifted with an excellent ear and a prodigious memory, he showed from childhood a marvellous aptitude for music, and an unusual thirst for knowledge. In 1847 he entered Benoist's class at the Conservatoire (the only one he attended) and obtained the second organ-prize in 1849, and the first in 1851. He left in the following year, but competed for the Prix de Rome, which was however won by Léonce Cohen, his senior by six years. He was not more fortunate at a second trial in 1864, although by that time he had made a name in more than one branch of composition. These academic failures are therefore of no real importance, and we merely mention them because it is remarkable that the most learned of French contemporary musicians should have gained every possible distinction except the Grand Prix de Rome.

Saint-Saëns was only sixteen when he composed his first symphony, which was performed with success by the Société de Sainte Cécile. In 1853 he became organist of the church of St. Merri, and shortly after accepted the post of pianoforte professor at Niedermeyer's Ecole religieuse. Though overwhelmed with work he found time for composing symphonies, chamber-music, and vocal and instrumental pieces—and for playing at concerts, where he became known as an interpreter of classical music. In 1858 he became organist of the Madeleine, and distinguished himself as much by his talent for improvisation as by his execution. He only resigned this coveted post in 1877, when he was much gratified by the appointment of Theodore Dubois, a solid musician, worthy in every respect to be his successor.

The stage in Paris being the sole road to fame and fortune, all French musicians naturally aim at dramatic composition. Saint-Saëns was no exception to this rule. He was in the first rank of pianists and organists, and his cantata 'Les Noces de Prométhée' had been awarded the prize by the International Exhibition of 1867, and performed with great éclat, but these successes could not content him, and he produced 'La Princesse jaune,' 1 act, at the Opéra Comique, June 12, 1872, and 'Le Timbre d'argent,' a fantastic opera in 4 acts, at the Théâtre Lyrique Feb. 23, 1877. Both operas were comparative failures; and, doubtless discouraged by so harsh a judgment from the Parisian public, he produced his next work, 'Samson et Dalila,' a sacred drama (Dec. 1877), at Weimar, and 'Etienne Marcel,' opera in 4 acts (Feb. 8, 1879), at Lyons.

Whether as a performer or a conductor, M. Saint-Saëns likes a large audience, and this desire has led him to become an extensive traveller. He has been in Russia, Spain, and Portugal, besides paying repeated visits to Germany, Austria, and England, so that he may be truly said to have acquired a European reputation. His fame mainly rests on his instrumental music, and on his masterly and effective manner of dealing with the orchestra. He is an excellent contrapuntist, shines in the construction of his orchestral pieces, has a quick ear for picturesqueness of detail, and has written enough fine music to procure him an honourable position among French composers. He has very great power of combination, and of seizing instanta-

neously all the latent capacities of a given theme, both in the way of melody and harmony.[1]

In addition to his other claims to distinction, Saint-Saëns is a first-rate musical critic, and has contributed articles to 'La Renaissance,' 'L'Estafette,' and 'Le Voltaire,' the best of which he intends to publish separately. He was elected member of the Institute, *vice* Henri Reber, Feb. 19, 1881.

The printed catalogue of his works includes 64 opus numbers, besides many unnumbered pieces. From it the following list has been compiled and classified.

Dramatic and lyric:—The 4 operas already mentioned, and 'Les Noces de Prométhée' (Cirque des Champs Élysées, Sept. 1, 1867); 'Le Déluge' (1876); 'La Lyre et la Harpe,' cantata composed for the Birmingham Festival (Aug. 28, 1879). Another, written for the Centenary of General Hoche (Versailles, June 24, 1868), has not been published.

Orchestral:—2 Symphonies, in Eb and A minor; 'Occident et Orient,' march for military band and orchestra (performed at the giving away of the prizes at the Paris Exhibition of 1878); 'Marche héroïque'; 'Suite pour orchestre' (Prelude, Sarabande, Gavotte, Romance, and Finale); 4 poèmes symphoniques, 'Le Rouet d'Omphale,' 'Phaéton,' 'Danse Macabre,' and 'La Jeunesse d'Hercule'; a very important 'Suite Algérienne' (Prélude, Rhapsodie Mauresque, Réverie du Soir, and Marche militaire française); 'Une Nuit à Lisbonne,' barcarolle; 'La Jota Aragonesa,' transcription. Also a prize symphony in F (1856) for the Société Sainte Cécile at Bordeaux, a MS. overture 'Spartacus,' awarded the prize by the same society, and several minor pieces.

Sacred music:—'Messe à 4 voix' for solos, chorus, orchestra, full organ, and 'orgue d'accompagnement'; 'Messe de Requiem,' for solos, chorus, and orchestra; 'Oratorio de Noël' for ditto; 'Tantum ergo' in Bb, for chorus and organ; Psalm xix, 'Cœli enarrant,' for solos, chorus, and orchestra. Also 13 motets, and several pieces for full organ, including 'Bénédiction nuptiale' (op. 9) and 'Elévation' (op. 13).

Concerted music with orchestra:—4 PF. concertos (in D, G minor, Eb, and C minor); 3 violin concertos (in A, C, and B minor); 'Introduction et Rondo' (op. 28), 'Morceau de concert' (op. 62), and 'Romance' (op. 48), all for violin; Cello-Concerto (A minor); 'Romance' for horn or cello (op. 36, in F); 'Romance' for flute or violin (op. 37 in Db); and 'Tarentelle' for flute and clarinette (op. 6).

Chamber music:—Quintet for PF., 2 violins, viola, and cello (op. 14); Serenade for PF., organ, violin, and viola, or cello (op. 15); Trio in F for PF. and strings; Quartet in Bb for PF. and ditto (op. 41); Suite for PF. and cello (op. 16); Romance for PF., organ, and violin (op. 27); Sonata in C minor for PF. and cello (op. 32); Berceuse in Bb for PF. and violin (op. 38); 'Allegro appassionato' for PF. and cello (op. 43); Romance in D for ditto (op. 51); Septet for PF., 5 strings, and trumpet obligato (the minuet very original).

Pianoforte:—Op. 3; 11 (Duettino in G, 4 hands); 21 (1st Mazurka); 23 (Gavotte); 24 (2nd Mazurka); 35 (Variations sur un thème de Beethoven for 2 PFs—a Scherzo); 52 (Études); 56 (Menuet et Valse); and 59 (Ballade, 4 hands); besides several transcriptions of classical or popular airs, and 12 transcriptions from Bach's cantatas and sonatas.

Vocal:—Scena from 'Horace' (op. 10); 'Mélodies Persanes' (op. 26); 'Les Soldats de Gédéon' (op. 46, double chorus for men's voices, without acct.); 'Chanson de Grand Père,' chorus for women's voices; 'Chanson d'Ancêtre,' chorus for men's voices, and baritone solo (op. 53, with acct. for orchestra or PF.); more than 40 songs to French, Italian, and English words, and several duettinos and trios.

M. Saint-Saëns is a dark, nervous-looking man, with delicate, almost sharp features, and bright intelligent eyes. In England he is no stranger. He first appeared here at the Musical Union, in 1871. In 1874 he played Beethoven's Concerto in G at the Philharmonic, and again, on July 2, 1879, his own PF. Concerto in G minor, and Bach's Prelude and Fugue in A minor on the organ. Later in the same year, Dec. 6, he played the same work, and conducted his 'Rouet d'Omphale' at the Crystal Palace. The Concerto was first introduced there by Miss Helen Hopekirk, a very rising pianist, Mar. 15, 1879; the Cello Concerto in A was played by Herr Hollman, Nov. 27, 1880, and the Overture to the 'Princesse jaune' on the 6th of the same month. At the Popular Concerts three of his works are known, the Cello Sonata (op. 32); a trio for PF. and strings in F (op. 18), and a string quartet in Bb (op. 41). [G.C.]

SAINTON, Prosper Philippe Catherine, an eminent violin-player, born June 5, 1813, at Toulouse, where his father was a merchant. He received his education at the College of Toulouse, and was destined to the law, but his great talent for music, combined with other reasons, fortunately altered this, and in 1832 he entered the Conservatoire at Paris, and studied the violin under Habeneck, taking the first prize in 1834. For two years after this he was a member of the orchestra of the Société des Concerts, and the Grand Opéra; and then made an extended tour through Italy, Germany, Russia, Finland, Sweden, Denmark, and Spain, with great success. In 1840 he was appointed Professor of the violin in the Conservatoire of his native city. In 1844 he made his first visit to England and played at the Philharmonic on June 10 and July 8 of that memorable season, under the bâton of Mendelssohn. The following year he returned, was appointed Professor at the Royal Academy of Music, and séttled in London, where, with occasional visits to the continent, he has resided ever since. He took the 1st and 2nd violin alternately with Sivori, Ernst, Molique, and Vieuxtemps, at the performances of Beethoven's quartets, at the house of Mr. Alsager in 1845 and 46, which resulted in the 'Beethoven Quartet Society.' He was also a constant leader at the performances of the Musical Union, the Quartet Association, the Monday Popular Concerts, etc., etc. On the establishment of the Royal Italian Opera at Covent Garden, April 6, 1847, Mr. Sainton became leader of the orchestra, a post which he held until 1871, when he accompanied Sir Michael Costa to the rival house, and remained there till 1880. He was leader of the Philharmonic band from 1846 to 1854 inclusive, and of the Sacred Harmonic Society since 1848, conducting the performances of the latter Society in the absence of his chief, as he did those of the Opera. He has been also for many years leader of the Birmingham Festivals, and other provincial musical performances. From 1848 to 55 he was conductor of the State Band and Violin Solo to the Queen, resigning the post of his own accord. At the opening of the International Exhibition of 1862 Mr. Sainton conducted the performance of Sterndale Bennett's Ode (to Tennyson's words) and was presented by the composer with the autograph of the work as a token of his gratitude and consideration. Among the many pupils whom he has formed

[1] The writer retains a delightful recollection of his improvisations at the Madeleine, and will never forget a *tour de force* he himself witnessed in 1867. At a party where several eminent musicians were assembled, some one begged Schulhoff to play anything that came into his head. After a little pressing the fascinating pianist sat down to the instrument, and began to prelude in the bass, when Saint-Saëns drew near, and still standing, accompanied in the treble the melodies which Schulhoff was playing; then sitting down in his turn he improvised on the improvisation of his partner in a manner to captivate the most hypercritical ear. There was indeed occasionally a slight clashing of keys, but even these double modulations with contrary resolutions added to the interest, with an audience composed entirely of practised musicians. It was the most extraordinary exhibition of this kind of power which ever came within the writer's observation.

during his long career as Professor of the Violin at the Royal Academy may be mentioned H. Weist Hill [see WEIST HILL], F. Amor, A. C. Mackenzie, A. Burnett, Miss Gabrielle Vaillant, W. Sutton, and many more good players. His works comprise 2 Concertos for the violin with orchestra; a Solo de Concert; a Rondo mazurka; 3 Romances; several airs with variations; and numerous Fantasias on operas. In 1860 Mr. Sainton married Miss Dolby the well-known English contralto singer. [G.]

SAINTON-DOLBY, CHARLOTTE HELEN, was born in London in 1821, and gave signs of possessing decided musical talent when still young. Her earliest instructress was a Mrs. Montague, from whom she received pianoforte lessons. On the death of her father Miss Dolby determined to adopt the musical profession, and in 1832 entered the Royal Academy of Music, where she first studied under Mr. J. Bennett and Mr. Elliott, and then under Signor Crivelli. In 1837 so great was her promise that she was elected a King's Scholar, although her voice was still weak and not fully developed. She remained at the Academy for five years, and after leaving was elected an honorary member of the institution. Almost from the date of her first appearance in public, until her retirement in 1870, Miss Dolby remained unrivalled as a singer of oratorio and English ballads. The admirable skill with which she controlled a powerful contralto voice, the exquisite intonation, perfect enunciation, and noble declamation which distinguished her singing, caused her to take a very high place, not only among English, but among European artists of the present century. She made her first appearance at the Philharmonic in a quartet, June 14, 1841, and in a solo, April 14, 1842. In the winter of 1846–7, Mendelssohn, who had been delighted by her singing in 'St. Paul,' obtained for her an engagement at the Gewandhaus Concerts at Leipzig, where she appeared with as great success as she had done in England. About this time Mendelssohn dedicated to her his Six[1] Songs (op. 57), besides writing the contralto music in 'Elijah' with the special view to her singing it. Her success in Leipzig was followed by several concert tours in France and Holland, in both of which countries Miss Dolby established her reputation as a singer of the first rank. In 1860 she married M. Prosper Sainton, the eminent violinist, and ten years later she retired from public life. In 1872 Mme. Sainton opened her Vocal Academy, at which she has successfully trained many excellent artists in the admirable school of pure vocalisation, of which she is herself so distinguished an example. Besides her labours in connection with this Academy, Mme. Sainton has of late years appeared before the world as a composer. Her cantatas 'The Legend of St. Dorothea,' and 'The Story of the Faithful Soul,' produced respectively at St. James's Hall on June 14, 1876, and Steinway Hall on June 19, 1879, have been performed in the provinces and the colonies with unvaried success. Mme. Sainton has also written many ballads and songs, and is (1881) engaged upon a work of more importance than she has yet attempted. [W.B.S.]

[1] Also dedicated to Mme. Livia Frege.

SALA, NICOLA, born at a little village near Benevento, Naples, in 1701, and brought up in the Conservatorio della Pietà de' Turchini under Fago, Abos, and Leo. He died in 1800, and devoted the whole of a long life to his Conservatorio, in which he succeeded Fago as second master, and Cafaro, in 1787, as first master. The great work to which all his energies were devoted was his 'Regole del contrappunto prattico,' in 3 large volumes, containing methodical instruction in the composition of fugues, canons, etc., which was published in 1794. During the disturbances in Italy the engraved plates vanished for a time and were supposed to be lost. Choron then reprinted the work (Paris 1808), but the plates were afterwards discovered. Both editions are in the Library of the Sacred Harmonic Society. Sala wrote little besides this work. Three operas, 'Vologero,' 1737; 'Zenobia,' 1761; and 'Merope,' 1769; an oratorio, 'Giuditta,' 1780; 3 'Prologues' on the births of kings of Naples; a Mass, a Litany, and a few smaller pieces, are mentioned by Florimo (Cenno storico, 562). [G.]

SALAMAN, CHARLES KENSINGTON, born in London, March 3, 1814; began music early—violin, PF., and composition. In 1824 was elected student of the Royal Academy of Music, but soon left it and became pupil of Mr. Neate, the friend of Beethoven. He made his first public appearance at Blackheath, in 1828, as a PF. player; then went to Paris and took lessons of Herz, and in the following summer returned to London and began teaching, playing, and writing.

In 1830 he composed an ode for the Shakespeare commemoration, which was performed at Stratford-on-Avon April 23, and was repeated in London. From 1833 to 1837 he gave annual orchestral concerts in London, at one of which he played Mendelssohn's G minor Concerto for the third time in England—the former two performances having been by the composer himself. In 1846, 7, and 8 he resided at Rome, and while conducting Beethoven's Symphony No. 2 (for the first time in Rome), the concert was interrupted by the news of Louis Philippe's flight from Paris. On March 18, 1850, he played at the Philharmonic. In 1855 he began a series of lectures on the History of the Pianoforte, and other musical subjects, which he continued both in London and the country for several years. In 1858 he was one of the founders of the MUSICAL SOCIETY OF LONDON, and acted as secretary to it until the year 1865. He is now one of the Committee of the MUSICAL ASSOCIATION. Mr. Salaman has been for many years a well-known professor and teacher of music in London. He has composed many songs, some to words by Horace, Catullus, and Anacreon; Psalms (the 84th, 29th); and

various PF. pieces. He contributed to 'Concordia,' during its existence, and still occasionally writes in the 'Musical Times.' [G.]

SALCIONAL or SALICET, a soft-toned organ-stop of a reedy quality. The pipes are of a very small scale, the tenor C being of about the same diameter as the middle C of an ordinary open diapason. The mouth is also much more 'cut up' than that of a diapason pipe. The origin of the word Salicet is plain; to this day country boys make toy wind-instruments out of 'withy'; but withy is also called 'sally,' and 'sally' is *salix* a willow. In some counties a willow is called (by combining both names) a 'sally-withy.' A Salicet is therefore a stop made to imitate a rustic 'willow-pipe.' The introduction of the Salcional or Salicet was later than that of the Dulciana (said to have been invented by Snetzler), and it must be considered merely as a variety of that stop. It is of 8 ft. or unison pitch. [J.S.]

SALE, JOHN, born at Gainsborough, March 19, 1734, was admitted in 1766 a lay clerk of St. George's Chapel, Windsor, and held that post until his death, Oct. 2, 1802.

His son, JOHN, born in London in 1758, was in 1767 admitted a chorister of St. George's Chapel, Windsor, and Eton College under William Webb, and so continued until 1775. In 1777 he obtained a lay clerk's place in both choirs. On July 12, 1783, he was admitted a gentleman of the Chapel Royal in the room of Nicholas Lade or Ladd; in 1794 he succeeded John Soaper as vicar choral of St. Paul's; and in 1796 John Hindle as lay vicar of Westminster Abbey. At Christmas 1796 he resigned his appointments at Windsor and Eton. In 1800 he succeeded Richard Bellamy as almoner and master of the choristers of St. Paul's. On Jan. 14, 1812, he was appointed successor to Samuel Webbe as secretary to the Catch Club, and soon afterwards resigned his places of almoner and master of the choristers of St. Paul's. He was also conductor of the Glee Club. He possessed a rich, full, and mellow-toned bass voice, and sang with distinct articulation and energetic expression. He was for thirty years a principal singer at the Concert of Ancient Music and other leading concerts in London, and at various provincial festivals. He composed several glees, which were included, with glees by Lord Mornington and other composers, in collections published by him. He died Nov. 11, 1827. He left two sons, viz.—

JOHN BERNARD, born at Windsor, 1779, and admitted a chorister of St. George's Chapel, Windsor, and Eton College in 1785. In 1800 he succeeded Richard Bellamy as lay vicar of Westminster Abbey; on Jan. 19, 1803 was admitted a gentleman of the Chapel Royal, in the place of Samuel Champness, and in 1806, on the death of Richard Guise, obtained a second lay vicar's place at Westminster Abbey.[1] On March 30, 1809, he succeeded Michael Rock as organist of St Margaret's, Westminster. About 1826 he was appointed musical instructor to the Princess (now Queen) Victoria. In 1838 he was admitted organist of the Chapel Royal on the death of Attwood. His voice was a powerful bass, and his style of singing chaste and refined; he excelled in anthems, glees and other part singing. He was for many years principal second bass at the Concert of Ancient Music. He long enjoyed a high reputation as a teacher of singing and the pianoforte. His compositions were few, consisting only of some chants, psalm-tunes, Kyries, glees songs and duets. One of his duets, 'The Butterfly,' was long in favour. In 1837 he published a collection of psalm and hymn tunes, chants, etc. with a concise system of chanting. He died Sept. 16, 1856. Of his three daughters, two, MARY ANNE and SOPHIA, were organists and teachers of music; Sophia died May 3, 1869. The youngest, LAURA, was the wife of William John Thoms, the antiquary, and originator of 'Notes and Queries.'

The other son, GEORGE CHARLES, born at Windsor in 1796, was admitted a chorister of St. Paul's under his father in 1803. He afterwards became a skilful organist, in 1817 succeeded Dr. Busby as organist of St. Mary, Newington, and in 1826 was appointed organist of St. George's, Hanover Square. He died Jan. 23, 1869. [W.H.H.]

SALIERI, ANTONIO, Court-capellmeister at Vienna, son of a wealthy merchant, born Aug. 19, 1750, at Legnano in the Venetian territory, learnt music early from his brother Franz, a pupil of Tartini. After the death of his parents a friend of the family named Mocenigo took him to Venice, where he continued his studies, and made the acquaintance of Gassmann, composer and late Capellmeister to the Emperor, who became much interested in him, and took him to Vienna in June 1766. Here Gassmann continued his fatherly care, provided his protégé with teachers and himself instructed him in composition, made him acquainted with Metastasio, and introduced him to the Emperor Joseph, whose chamber-concerts he henceforth attended, and often took an active part in. While Gassmann was in Rome, composing an opera for the Carnival of 1770, Salieri conducted the rehearsals for him, and composed his own first comic opera, 'Le Donne letterate,' which received the approval of Gluck and Calsabigi, and was performed with success at the Burg-theater. On Gassmann's death in 1774 Salieri returned his paternal kindness by doing all in his power for the family, and educating the two daughters as opera singers. In the same year the Emperor appointed him court composer, and on Bonno's death in 1788 he became Court-capellmeister. He was also a director of the Opera for 24 years, till 1790, when he resigned, and out of compliment to him the post was given to his pupil Weigl. In 1778 Salieri was in Italy, and composed five operas for Venice, Milan, and Rome. For the Emperor's newly-founded National-Singspiel he wrote 'Der Rauch-

[1] In order to understand how one person could perform the duties of two in the same choir it is necessary to explain that by long-standing custom each lay vicar attends during six months of the year only, i. e. in each alternate month.

fangkehrer' (1781), and for a fête at Schönbrunn 'Prima la musica, poi le parole' (1786).[1] When the Académie de Musique in Paris requested Gluck to suggest a composer who could supply them with a French opera in which his own principles should be carried out, he proposed Salieri, who accordingly received the libretto of 'Les Danaïdes' from Moline, worked at it under Gluck's supervision, and personally superintended its production in Paris (April 26, 1784).[2] He was entrusted with librettos for two more operas, and returned with a great increase of fame to Vienna, where he composed an opera buffa, 'La Grotto di Trofonio' (Oct. 12, 1785), the best of its kind and one of his finest works, which had an extraordinary success, and was engraved by Artaria. In 1787 he again visited Paris, where the first of his operas, 'Les Horaces,' had failed (Dec. 7, 1786), owing to a variety of untoward circumstances, a failure amply retrieved however by the brilliant success of 'Axur, Re d'Ormus' (June 8, 1787) or 'Tarare,' as it was first called. This, which has remained his most important work, was first performed in Vienna, Jan. 8, 1788. Another work composed in Vienna for Paris was a cantata, 'Le Dernier Jugement'[3] (libretto by Chevalier Roger), ordered by the Société d'Apollon, and performed there and at the Concerts Spirituels with great applause from the connoisseurs. In 1801 Salieri went to Trieste to conduct an opera composed for the opening of a new opera-house. This was his last Italian opera, and 'Die Neger' (Vienna, 1804) his last German one, for owing to his dislike to the change of taste in dramatic music, he devoted himself chiefly to church music, composing also a few instrumental pieces, choruses, and canons in various parts, published as 'Scherzi armonici.' On June 16, 1816, he celebrated the fiftieth anniversary of the commencement of his career in Vienna, when he was decorated with the gold 'Civil-Ehrenmedaille' and chain, and honoured by a fête, at which were performed special compositions by each of his pupils, including Schubert.[4] Salieri was also vice-president of the Tonkünstler Societät, and till 1818 conducted nearly all the concerts. For the twenty-fifth anniversary of its foundation (1796) he composed a cantata 'La Riconoscenza,' and for the fiftieth (1821) a part-song, 'Zu Ehren Joseph Haydn,' to whom the society was largely indebted. Salieri was also a generous contributor to the funds. He took great interest in the foundation of the Conservatorium (1817) and wrote a singing-method for the pupils. He lost his only son in 1805, and his wife in 1807, and never recovered his spirits after it. During his latter years he suffered much, but never failed to derive comfort from the beauties of nature, for which he had always a great taste. On June 14, 1824, after fifty years of service at court, he was allowed to retire on his full salary, and not long afterwards died, May 7, 1825.

His biographer, Edler von Mosel ('Ueber das Leben und die Werke des Anton Salieri,' Vienna, 1827), describes him as a methodical, active, religious-minded, benevolent, and peculiarly grateful man, easily irritated, but as quickly pacified. He was very fond of sweets, especially pastry and sugar-plums, and drank nothing but water. We have seen how he discharged his obligations to Gassmann. He gave gratuitous instruction and substantial aid of various kinds to many poor musicians, and to the library of the Tonkünstler Societät he bequeathed 41 scores in his own handwriting (34 operas, and 7 cantatas) now in the Hofbibliothek. In accordance with his own wish his Requiem was performed after his death at the Italian church. He remained throughout on cordial terms with Haydn, whose two great oratorios he often conducted, and Beethoven dedicated to him in 1799 three sonatas for PF. and violin, op. 12 (Artaria). In the first vol. of his 'Beethoven's Studien' (Rieter-Biedermann, 1873), Mr. Nottebohm has printed ten Italian vocal pieces, submitted by Beethoven to Salieri, with the corrections of the latter. These chiefly concern the arrangement of the notes to the words, so as to conform to the rules of Italian prosody, and produce the best effect. The pieces are undated, but internal evidence fixes them to the period between 1793 and 1802. It appears that as late as 1809 the great composer consulted his old adviser as to the arrangement of his Italian, probably in the 'Four Ariettas and Duet' of op. 82; and that even then, when Beethoven was so fiercely independent of all other musicians, their relations were such that he voluntarily styled himself 'Salieri's pupil.'[5] As regards Mozart, Salieri cannot escape censure, for though the accusation of having been the cause of his death has been long ago disproved, it is more than possible that he was not displeased at the removal of so formidable a rival. At any rate though he had it in his power to influence the Emperor in Mozart's favour, he not only neglected to do so, but even intrigued against him, as Mozart himself relates in a letter to his friend Puchberg.[6] After his death however, Salieri befriended his son, and gave him a testimonial, which secured him his first appointment.[7]

[1] Mozart's 'Schauspieldirector' was given the same evening.

[2] The play-bill of the first 12 performances described it as an opera by Gluck and Salieri, in accordance with a stipulation of the publisher Deslauriers, but before the 13th representation Gluck publicly stated in the 'Journal de Paris' that Salieri was the sole author.

[3] The following anecdote is connected with this cantata. Salieri was talking over the difficulties of the work with Gluck, especially as to the voice to be assigned to the part of Christ, for which he finally proposed a high tenor. Gluck assented, adding, half in joke, half in earnest, 'Before long I will send you word from the other world in what key our Saviour speaks.' Four days later, Nov. 15, 1787, he was dead.

[4] The autograph of Schubert's Cantata—both words and music by him—was sold by auction in Paris, May 14, 1881.

[5] See Moscheles's Life, i. 10.

[6] Nottebohm's 'Mozartiana,' 64.

[7] 'Io qui sottoscritto faccio fede che il giovine Signor Wolfgango Amadeo Mozart, già bravo suonator di Pianoforte, ha un talento raro per la musica; che perfezionarsi in quest' arte, di çui egli fa professione, dopo aver studiato le regole del contrappunto sotto la scuola del Signor Albrechtsberger Maestro di Capella di S. Stefano, ora pratico sotto di me, e che ne prognostico una riuscita non inferiore a quella del suo celebre Padre. ANTONIO SALIERI, primo Maestro di Cappella della corte imperiale di Vienna. *Vienna*, 30 Marzo, 1807.'—'I the undersigned certify that the young Signor W. A. Mozart, already a good player on the PF., has a rare talent for music, to perfect himself in which, having studied the rules of counterpoint in the school of Sig. Albrechtsberger, Maestro di Capella

His works were too much in accordance with the taste, albeit the best taste, of the day to survive. He drew up a catalogue of them in 1818. They comprise 5 Masses, a Requiem, 3 Te Deums, and several smaller church works; 4 oratorios (including 'La Passione di Gesù Christo,' performed by the Tonkünstler Societät in 1777); 1 French, 3 Italian, and 2 German cantatas, and 5 patriotic part-songs; several instrumental pieces; 3 operas to French, and 33 to Italian words; 1 German Singspiel, 1 German opera ('Die Neger'), and numerous vocal pieces for one or more voices, choruses, canons, fragments of operas, etc. [C.F.P.]

SALMON, Eliza, whose maiden name was Munday, was born at Oxford in 1787. Her mother's family had produced several good musicians; her uncle, William Mahon (born 1753, died at Salisbury, May 2, 1816), was the best clarinetist of his day; her aunts, Mrs. Warton, Mrs. Ambrose, and Mrs. Second, were excellent singers of the second rank. She was a pupil of John Ashley, and made her first appearance at Covent Garden in the Lenten concerts given by him under the name of 'oratorios,' March 4, 1803. About 1805 she married James Salmon, and went to reside at Liverpool, where she became distinguished as a concert singer, occasionally appearing in London, and rapidly attaining the highest popularity. In 1812 she sang at Gloucester Festival, and in 1815 at the Concert of Ancient Music. From that time to the close of her career her services were in constant request at nearly all the concerts, oratorios, and festivals in town and country. Her voice was a pure soprano of the most beautiful quality, of extensive compass, very brilliant tone, and extraordinary flexibility. She excelled in songs of agility, and was unsurpassed for the rapidity, neatness, and certainty of her execution, and the purity of her taste in the choice of ornament. In the higher and more intellectual qualities of singing, expression and feeling, she was wanting. But she extorted admiration, even from those most sensible of her deficiencies, by the exquisite loveliness of her voice and the ease with which she executed the most difficult passages. She unfortunately acquired the habit of intemperance, which eventually occasioned derangement of the nervous system, and in 1825 she suddenly lost her voice. She visited the continent, hoping by change and rest to recover it, but in vain; the jewel was gone never to be regained. She endeavoured to gain a livelihood by teaching singing, but, although she was well qualified for it, the ignorant public concluded that, as she herself had lost the power of singing, she was incapable of instructing others. She re-married a Rev. Mr. Hinde, who died leaving her totally destitute. A concert was given for her relief, June 24, 1840, which proved a complete failure. She gradually sank into a state of the greatest poverty, and was dependent upon the bounty of those who had known her in prosperity for subsistence. In 1845 an effort was made to raise a fund to purchase an annuity for her, but it was only partially successful. She died at No. 33 King's Road East, Chelsea, June 5, 1849. Her death was registered in the names of Eliza Salmon Hinde.

Her husband, James Salmon, son of James Salmon (gentleman of the Chapel Royal, Nov. 30, 1789, vicar choral of St. Paul's, and lay clerk of St. George's Chapel, Windsor, died 1827), received his early musical education as a chorister of St. George's, Windsor. In 1805 he was appointed organist of St. Peter's, Liverpool, and was in much esteem as a performer. In 1813, having fallen into embarrassed circumstances (by some attributed to his wife's extravagance, and by others to his own irregularities), he enlisted as a soldier and went with his regiment to the West Indies, where he died.

William, another son of James Salmon, sen., born 1789, was also a chorister of St. George's. He was admitted a gentleman of the Chapel Royal, May 28, 1817, and was also lay vicar of Westminster Abbey and lay clerk of St. George's, Windsor. With an ungrateful voice he sang with much taste and expression, and was an excellent singing master. He died at Windsor, Jan. 26, 1858. [W.H.H.]

SALO, Gasparo di, a celebrated violin-maker of Brescia, probably born at Salo, a small town on the lake of Garda. The date of his birth is unknown, but he is supposed to have worked during the latter years of the 16th and earlier years of the 17th century. Gasparo di Salo was one of the earliest makers of stringed instruments who employed the pattern of the violin as distinguished from that of the viol. His works are of a primitive pattern, more advanced than that of Zanetto and other old Brescian makers, but totally different from that of the contemporary Amati family. The model varies, being sometimes high, sometimes flat: the middle curves are shallow, and the sound-holes straight and angular. The wood is generally well chosen, and the thicknesses are correct; and the tone of the instrument, when of the flat model and in good preservation, peculiarly deep and penetrating. The pattern of Gasparo di Salo was partially revived in the last century, owing no doubt to its great tone-producing capacity, by the celebrated Joseph Guarnerius (see that article), and to a less extent by some of the French makers. As a maker of tenors and double-basses Gasparo di Salo has never had an equal, and his instruments of these classes are eagerly sought after. The objection to his tenors is their great size, but their effect in a quartet is unrivalled. The two finest specimens known, formerly in the possession of Dr. Steward of Wolverhampton, are now in the collection of Mr. John Adam of Blackheath. Gasparo's violins, which are mostly of small size, are not in request for practical purposes. [E.J.P.]

SALOMON, Johann Peter, a name inseparably connected with that of Haydn, born

at S. Stephen's, he is now practising under me, to that degree that I predict a result not inferior to that of his celebrated father. Antonio Salieri, principal Maestro di Capella of the Imperial Court of Vienna. *Vienna*, March 30, 1807.'

at Bonn,[1] Feb. 1745 (christened Feb. 2), early became an expert violinist, and in 1758 was admitted into the orchestra of the Elector Clement August. In 1765 he made a concert-tour to Frankfort and Berlin; and Prince Henry of Prussia, who had an orchestra and a small French opera-company at Rheinsberg, made him his Concertmeister, and composer of operettas. He had already showed his appreciation for Haydn by introducing his symphonies whenever he could. On the prince's sudden dismissal of his band, Salomon went to Paris, where he was well received, but being so near London he determined to go on there, and on March 23, 1781, made his first appearance at Covent-Garden Theatre. The pieces on this occasion were Mason's 'Elfrida,' set to music by Dr. Arne, and Collins's 'Ode on the Passions,' with solos and choruses by Dr. Arnold, both of which he led, besides playing a solo in the middle. The 'Morning Herald,' says of him 'He does not play in the most graceful style, it must be confessed, but his tone and execution are such as cannot fail to secure him a number of admirers in the musical world.' From this time he frequently appeared at concerts as soloist, quartet-player (violin and viola) and conductor. He quarrelled with the directors of the Professional Concerts, soon after their foundation, and thenceforward took an independent line. During Mara's first season in London, in 1784, he conducted and played solos at all her concerts. The 'Morning Chronicle' says, in 1785, 'Salomon's solo, though perhaps not excelling in tone, was in the greatest point, in pathetic impression, excelled by none! Whose violin-playing approaches nearer the human voice? On the whole Salomon is a mannerist, but he has much originality—he is very susceptible —he is a genius.' In 1786 he gave a series of subscription concerts at the Hanover Square Rooms, and produced symphonies by Haydn and Mozart. From that time he contented himself with an annual benefit concert, but acted as leader at others, both in London, as at the Academy of Ancient Music in 1789; and elsewhere, as at the Oxford Commemoration, Winchester and Dublin. A grand chorus composed by him in honour of the King's recovery, performed by the New Musical Fund in 1789, and repeated at his own concert, was his one successful vocal piece. He removed in 1790 to No. 18 Great Pulteney Street (opposite Broadwood's), in which house Haydn stayed with him in the following year. The two had long been in correspondence, Salomon endeavouring in vain to secure the great composer for a series of concerts; but as he was at Cologne on his way from Italy, where he had been to engage singers for the Italian Opera, he saw in the papers the death of Prince Esterhazy, hurried to Vienna, and carried Haydn back in triumph with him to London. This period of Haydn's stay in England was the most brilliant part of Salomon's career as an artist, and after the return of the former to Vienna the two continued the best of friends. In 1796 Salomon resumed his concerts, at which he was assisted by Mara, the young tenor Braham, and his own promising pupil Pinto. On April 21, 1800, he produced Haydn's 'Creation' at the King's Theatre, though not for the first time in England, as he had been forestalled by John Ashley (Covent Garden, March 28). Salomon's active career closes with the foundation of the Philharmonic Society, in which he took a great interest, playing in a quintet of Boccherini's, and leading the orchestra, at the first concert in the Argyll Rooms, March 8, 1813. Up to the last he was busy planning an Academy of Music with his friend Ayrton. A fall from his horse caused a long illness, from which he died Nov. 28, 1815, at his house No. 70 Newman Street. He was buried Dec. 2 in the south cloister of Westminster Abbey. He bequeathed his house to the Munchs of Bonn, his next of kin; £200 to F. Ries, for the benefit of his brother Hubert; and his Stradivarius violin (said to have belonged to Corelli, and to have his name upon it) to Sir Patrick Blake, Bart., of Bury S. Edmunds.[2]

Salomon was, on the whole, a first-rate solo-player, but his special field was the quartet, in which he showed himself a solid and intelligent musician. Haydn's last quartets were composed especially to suit his style of playing.

He was a man of much cultivation, and moved in distinguished society. Bland published an engraving of him by Facius from Hardy's picture. Another portrait by Lansdale was sent by Salomon himself to the Museum at Bonn. His best epitaph is contained in a letter from Beethoven to his pupil Ries in London (Feb. 28, 1816): 'Salomon's death grieves me much, for he was a noble man, and I remember him ever since I was a child.'[3] [C.F.P.]

SALTARELLO or SALTARELLA (Latin *saltare*, to jump).

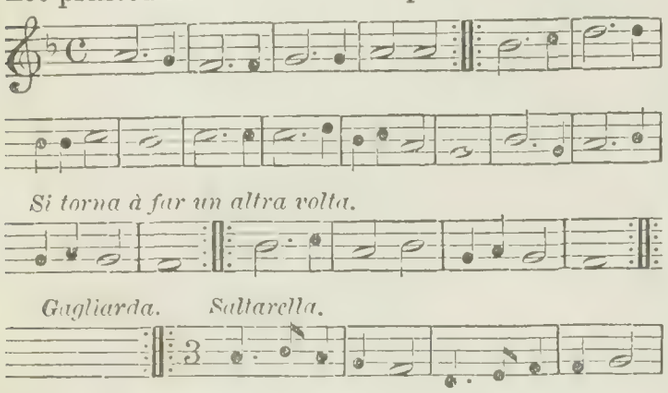
I. In 16th-century collections of dance tunes the melodies usually consist of two distinct divisions, the first of which is written in common time, the second in 3 time. The former was probably danced like our English country-dances (i.e. the dancers standing in two lines facing each other) and bore the distinguishing name of the dance, while the latter was like the modern round dance and was variously entitled Nachtanz, Proportio, Hoppeltanz, or Saltarello, the first three being the German and the last the Italian names for the same movement. Thus in Bernhard Schmidt's Tabulaturbuch (Strasburg, 1577) are found the following dances: 'Possomezzo Comun' with 'Il suo Saltarello'; 'Ein guter Hofdantz' with 'Nachdantz'; 'Alemando novello. Ein guter neuer Dantz' with 'Proportz darauf'; and 'Ein guter neuer Dantz' with 'Hoppeldantz darauf.' Similarly in Queen Eliza-

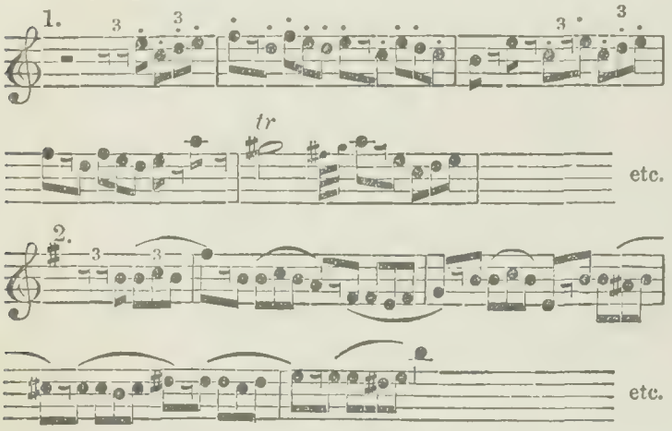
[1] The Salomons' house was 515 Bonngasse, the same in which Beethoven was born.

[2] See the 'Westminster Abbey Registers,' by J. L. Chester, D.C.L. Sir P. Blake's property was sold after his death, and nothing is now known by the family about the violin.

[3] Pohl's 'Haydn in London,' 73 to 85.

beth's Virginal Book (preserved at Cambridge in the Fitzwilliam Museum) there is an elaborate 'Galiarda Passamezzo' by Peter Philips (dated 1592) which consists of ten 8-bar 'divisions,' the 9th of which is entitled 'Saltarella.' The Saltarello, or Proportio, was always founded on the air of the first part of the dance, played in 3 time with a strong accent on the first beat of the bar. The manner in which this was done will be seen by examining the following example, from the 2nd book of Caroso da Sermoneta's 'Nobilta di Dame' (Venice, 1600). It is part of a Balletto 'Laura Soave,' the second part of which (a Gagliarda) and the last 40 bars of the Saltarello are not printed here for want of space.

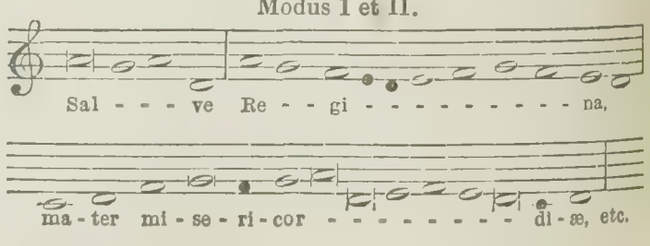


II. A popular Roman dance, in 3-4 or 6-8 time, danced by one or two persons, generally a man and a woman, the latter of whom holds up her apron throughout the dance. The step is quick and hopping, and the dance gradually increases in rapidity as the dancers move round in a semicircle, incessantly changing their position, and moving their arms as violently as their legs. The music is generally in the minor, and is played on a guitar or mandoline, with tambourine accompaniment. The finale to Mendelssohn's Italian Symphony contains two Saltarellos—

in each of which the jumping or hopping step is very apparent. In contrast to these is a Tarantella, used as a third subject, a continuous flow of even triplets. [W.B.S.]

SALVAYRE, Gervais Bernard, born June 24, 1847, at Toulouse, and educated at the Maitrise and the Conservatoire, where he studied the piano and harmony, and took a first prize for cello. He then went to Paris, entered the Conservatoire, and studied composition under Ambroise Thomas, and the organ under Benoist. He made his way upwards slowly, taking the first organ-prize in 1868, and the Grand Prix not till 1872, though he had been a competitor since 1867. At that time Bazin was professor of composition, Thomas having become director of the Conservatoire. During his two years in Rome Salvayre learned the mandoline, and made himself thoroughly acquainted with the *bella lingua Romana*; and his first publications (Milan, Ricordi) were some Italian songs—'Sospiri miei,' 'Inamoramento,' 'Dolore del tradimento,' 'Serenata romana,' and 'Serenata di Francesca da Rimini.' Industrious to a degree, he brought back (besides the regulation compositions as government student, which he had punctually forwarded) a number of compositions in various styles, and was thus ready for any opportunity which might bring him into notice. Among these Roman works were a 'Stabat Mater'; an orchestral piece, 'Les Bacchantes'; the 113th Psalm for orchestra, solos and chorus; and an oratorio, 'Le Jugement dernier,' which he subsequently remodelled, and produced at the Châtelet concerts as 'La Résurrection' (1876). Other compositions were an 'Ouverture Symphonique' (Concerts populaires), and a brilliant divertissement for the ballet inserted in Grisar's 'Amours du Diable' on its revival (Châtelet, Nov. 1874). Having at length found his way to the boards, Salvayre produced at the Gaieté (then recently transformed into an opera under Albert Vizentini) 'Le Bravo' (April 18, 1877), libretto by Blavet, from Cooper's novel. The piece was transformed from an opera comique into a spectacular drama, and had an immense success, partly owing to the singing of Bouhy the baritone, and Heilbron the prima donna. It has since been performed at several theatres of importance both in France and elsewhere. 'Le Fandango,' a one-act ballet (Opéra, Nov. 26, 1877), was less fortunate. So far M. Salvayre's gift seems rather for stage and dramatic music than for light comedy, or more poetical conceptions. [G.C.]

SALVE REGINA. One of the 'Antiphons of the Blessed Virgin Mary,' appointed, in the Roman Breviary, to be sung, from the Feast of the Holy Trinity to the Saturday before the First Sunday in Advent, either at the end of Compline, or, when Compline is not sung, at the end of Vespers.

The Plain Chaunt Melody of 'Salve Regina'—a noble example of the use of the Mixed Dorian Mode—rarely fails, by its melodious Intervals, and rich Ligatures, to attract the attention of English visitors to foreign Cathedrals.



Since the 15th century, it has been frequently treated, in the Motet style, with excellent effect. Palestrina has left us five superb settings, four of which are included in Messrs. Breitkopf & Härtel's new edition of his works; and most of the other great Masters of the Polyphonic Schools have left at least an equal number. It has also been a favourite subject with modern Composers, many of whom have treated it, more or less happily, with Accompaniments for the Orchestra, or Organ. Pergolesi's last composition was a 'Salve Regina,' which is generally regarded as his greatest triumph in the direction of Church Music.

What has been said of the 'Salve Regina' applies, with equal force, to the Antiphons for the Seasons of Advent, Lent, and Easter—'Alma Redemptoris Mater,' 'Ave Regina,' and 'Regina cœli'; the last of which, especially, has been a great favourite, both with Polyphonic and Modern Composers. [W.S.R.]

SAMSON. Oratorio by Handel, words compiled by Newburgh Hamilton from Milton's Samson Agonistes, Hymn on the Nativity, and Lines on a Solemn Musick. The autograph of the work is in the Buckingham Palace Library, and contains the following dates:—end of 1st part, 'Sept. 29, 1741' (N.B. Messiah was finished 14th of same month); end of 2nd part '☉ (*i.e.* Sunday) Oct. 11, 1741'; end of chorus 'Glorious hero,' 'Fine dell' Oratorio, S. D. G., London, G. F. Handel, ♃ (*i.e.* Thursday) Oct. 29, 1741'; then the words 'Fine dell' Oratorio' have been struck out, and 'Come, come,' 'Let the bright,' and 'Let their celestial' added, with a note at end, 'S. D. G.—G. F. Handel, Oct. 12, 1742.' It was produced at Covent Garden, Lent 1743—the first after Handel's return from Ireland.

Handel esteemed it as much as the Messiah, and after his blindness wept when he heard the air 'Total eclipse.' It was revived by the Sacred Harmonic Society, Nov. 14, 1838, and has often been performed since. The score was published by Wright; by Arnold in his edition; by the Handel Society (edited by Rimbault, 1852); and by Breitkopf & Härtel (Chrysander, 1861). [G.]

SAN CARLO, the largest and most beautiful theatre of Naples, has almost the same proportions as La Scala of Milan, with which it contends for the theatrical primacy in Italy. It was built in 1737 by the architect Carasale, on plans by Medrano, a General of the R. E., and was completed with extraordinary celerity in only nine months. Some alterations and improvements were made in it by Fuga and Niccolini towards the end of the last century. It was completely burnt down in 1816, and rebuilt even more elegantly and quickly than before, in six months, by the said Antonio Niccolini. In 1844 San Carlo underwent a thorough restoration and considerable improvement. It has now 6 tiers of boxes, each tier numbering 32, without reckoning the large and handsome royal box in their centre. The theatre has also attached to it a large ridotto or hall, notorious in former times for the reckless gambling which took place there.

The best days of San Carlo were those in which it was under the management of the great impresario Domenico Barbaja from 1810 to 1839. During that period the greatest singers appeared on its stage, amongst whom we need only name Colbran, Sontag, Grisi, Tamburini, Rubini and Lablache. Of many operas written expressly for San Carlo and first produced there, we may mention, besides those named under Rossini, Bellini's first opera, 'Bianca and Fernando,' in 1826; Donizetti's 'Lucia di Lammermoor' in 1835, and his last opera, 'Caterina Cornaro,' in 1844; Mercadante's 'L'Apoteosi d'Ercole' in 1819; and Ricci's 'L'Orfanella di Ginevra' in 1829, and 'La Festa di Piedigrotta' in 1852.

The true cause of the decadence of this great theatre is to be found in the inability of the Neapolitan public to pay sufficiently high prices for the services of the great artists of our days. The writer of this notice still remembers with what uproar and protest the rise in the prices of the stalls to 4*s.* was received by the public of Naples in 1860. Previously to that date the ticket for a stall cost only the ridiculous sum of 2*s.* Thus, notwithstanding the annual subvention granted by the municipality of Naples to the lessee of San Carlo, he is unable to engage a great star, the theatre not paying sufficiently for him to incur such great expense.

Another of the opera-houses of Naples is the theatre of Il Fondo, built at the royal expense in 1778 by the architect Securo, and restored in 1849. The form is quite round, with 5 tiers of boxes. Il Fondo is sometimes used for opera, and sometimes for drama. Here Mercadante's first work, a cantata, was produced in 1818. Il Teatro Nuovo, built in 1724 by Carasale, the architect of San Carlo, is wholly consecrated to the representation of opera buffa. Destroyed by fire in 1861, it has been lately rebuilt. Another opera house, San Ferdinando, is a standing example of the mistake of building theatres in unsuitable localities, this theatre bringing to ruin every lessee who has taken it, and being left empty, however good the artists performing on its stage. It was built in 1791, and is shut the greater part of the year. Numerous other small houses there are in Naples, where a kind of musical medley is often performed, mostly in the Neapolitan dialect, and where the lower classes nightly crowd. The music of such operettas is generally lively and tuneful, but hardly deserves any other remark. [L. R.]

SANCTUS. I. The name given to that portion of the Mass which immediately follows the Preface, and precedes the Consecration of the Host. [See Mass.] The music of the Sanctus derives, from the solemnity of the text, and the importance of its position in the Service, a peculiar significance, which has been rarely overlooked, by Composers of any country, or period. In Plain Chaunt Masses, the Melody to which it is adapted is marked by a grave simplicity which renders it capable of being sung, with good effect, at a pace considerably slower than that of the 'Kyrie' or 'Christe.'

The Great Masters of the Polyphonic Schools

have almost always treated it in Real Fugue, of a peculiarly reverent character, not unlike that of the 'Kyrie,' but developed at greater length, with frequent repetitions of the text, and three distinct Subjects, adapted to the words, 'Sanctus,' 'Dominus Deus Sabaoth,' and 'Pleni sunt cœli et terra.' Sometimes—as in Palestrina's Masses, 'Veni, sponsa Christi,' and 'Dum complerentur'—the 'Pleni sunt cœli' forms a separate Movement, assigned to three or four Solo Voices; sometimes the nature of the Subject indicates an accelerated Tempo, without an actual solution of continuity, as in the same Composer's 'Æterna Christi munera.' The 'Osanna,' with which the whole concludes, is either treated as a supplementary Movement, quite distinct from the 'Sanctus' itself; or, less frequently, aids in the development of the Fugue, by the addition of a fourth Subject, without disturbing the homogeneity of the whole. In the former case, the same 'Osanna' usually serves both for the 'Sanctus' and the 'Benedictus,'[1] as in the 'Missa Papæ Marcelli,' and Vittoria's 'Simile est regnum cœlorum': in the latter, the treatment is usually of a very subdued character, as in Palestrina's 'Tu es Petrus,' 'Assumpta est Maria,' 'Æterna Christi munera,' and 'Missa brevis.' These instances are particularly fine ones; and, indeed, it may be doubted whether even Palestrina's genius ever rose to greater sublimity of conception than in this part of the 'Missa brevis,' which, when interpreted by a large body of Voices, singing in the most delicate attainable *pianissimo*, presents us with the highest ideal of the Song of the Heavenly Host that has yet been reached.

The treatment of the 'Sanctus,' by modern Composers, exhibits an infinite variety of styles; yet the Movement is, nearly always, the most solemn one in the Mass. In Bach's great work in B minor, an indescribably massive effect is produced by the passages of sustained Chords, beginning at the seventeenth and thirty-fifth Bars. Very different is the idea developed in the corresponding division of Beethoven's Mass in D. The awe-struck character of the opening 'Adagio. Mit Andacht,' however closely it may border upon the dramatic, can scarcely impress the hearer with any other feeling than that of the most profound reverence; while the 'Allegro pesante' of the 'Pleni sunt cœli' is conceived in strict accordance with the literal meaning of the words, though nothing could possibly be more unsuited to their position in the Service. This deplorable incongruity is, however, more or less observable in all Masses with Instrumental Accompaniment. The same objection may be urged with equal propriety, against the combined 'Sanctus' and 'Benedictus,' in Cherubini's Requiem in C minor; a comparatively unpretending Movement, the persistent *fortissimo* of which can scarcely fail to distract the mind far more seriously than even the sensuous beauty of a Movement like that in Rossini's 'Messe Solennelle.'[2]

To particularise the varied readings of the 'Sanctus,' to be found in the Masses of even the greatest Composers of modern times, would be impossible. The examples to which we have called attention will serve as types of many others; and will, moreover, be valuable, as illustrations of the one practical point of divergence which, more than any other, distinguishes the reading prevalent in the 16th century from that most common in the 19th—the devotional *piano*, from the pompous *forte*. So long as Drums and Trumpets are permitted to take part in the Accompaniments of the 'Sanctus,' so long will it fail to attain that æsthetic consistency which alone can ensure its ultimate perfection as a work of Art.

II. In Anglican 'Services,' the Sanctus is usually a very unpretending Movement, written, for the most part, in simple Harmony, without any attempt at Fugal treatment, or even Imitation; though, in the works of such Masters as Tallis, Byrd, Farrant, Gibbons, and their contemporaries, it is always noted for a quiet dignity well worthy of the solemnity of the text. In practice, it is too often removed from the place assigned to it in the Prayer-Book, and sung between the Litany and the Office for the Celebration of the Holy Communion—an abuse which has, of late years, excited much reprehension. [W.S.R.]

SANDERSON, James, born in 1769 at Workington, Durham, had from early childhood a passion for music, and, without the assistance of masters, so qualified himself that in 1783 he was engaged as violinist at the Sunderland Theatre. In 1784 he went to Shields as a teacher of the violin and pianoforte, and met with much success. In 1787 he was engaged as leader at the Newcastle-upon-Tyne Theatre, and in 1788 at Astley's Amphitheatre. In 1789 he made his first attempt at dramatic composition by writing instrumental interludes to illustrate the several parts of Collins's 'Ode on the Passions,' which the eminent tragedian, George Frederick Cooke, was to recite on his benefit night at Chester. His next work was 'Harlequin in Ireland' at Astley's in 1792. In 1793 he was engaged at the Royal Circus, afterwards the Surrey Theatre, as composer and music director, a post which he retained for many years. His principal productions during that period were 'Blackbeard,' 1798; 'Cora,' 1799; 'Sir Francis Drake,' 1800 (in which was the song, 'Bound 'prentice to a waterman,' which became so great a favourite with stage representatives of British sailors that it was constantly introduced into pieces in which a seaman formed one of the characters for fully half a century), and 'Hallowe'en.' His 'Angling Duet,' originally composed for 'The Magic Pipe,' a pantomime produced at the Adelphi, also enjoyed a long popularity. He composed many pieces for the violin. He died in or about 1841. [W.H.H.]

1 In order to explain the intimate connection between these Movements, it is necessary to remind the reader that the first 'Osanna' is immediately followed by the Consecration of the Host, which takes place in silence. This completed, the 'Benedictus,' and second 'Osanna,' are sung, in continuation of the same train of ideas, and not with the intention of introducing a new subject of contemplation.

2 We say nothing, here, of the strikingly beautiful Movements in Mendelssohn's 'Elijah,' and Spohr's 'Last Judgment,' because, notwithstanding their opening words, the term 'Sanctus' cannot be fairly applied to them, in its technical sense.

SANDYS, William, F.S.A., born 1792, educated at Westminster School, and afterwards called to the bar, is entitled to mention here as editor of 'Christmas Carols, Ancient and Modern, including the most popular in the West of England, with the Tunes to which they are sung. Also specimens of French Provincial Carols,' 1833; author of 'Christmastide, its history, festivities, and carols,' with 12 carol tunes, 1852; and joint author with Simon Andrew Forster of 'The History of the Violin and other instruments played on with the bow. . . . Also an account of the principal makers, English and foreign,' 1864. He died Feb. 18, 1874. [W.H.H.]

SANG SCHOOLS, an old Scottish institution, dating from the 13th century. A 'scule' for teaching singing existed in almost every one of the cathedral cities in Scotland, and in many of the smaller towns, such as Ayr, Dumbarton, Lanark, Cupar and Irvine. Even in the far north in 1544 Bishop Reid founded and endowed a 'Sang School' in Orkney. Prior to the Reformation the teaching in these schools was principally confined to 'musick, meaners, and vertu,' but at a later date it extended to the proverbial 'three R's.' Music, however, seems to have been the chief course of instruction, and the original idea of confining its study to the cathedral singers was so far enlarged, that laymen were admitted to the schools, in which the Gregorian chant had naturally an early and important place. The master of the school was held in high esteem, and was occasionally selected from the clergy, the appointment at times leading to important preferment—thus William Hay, master of the Old Aberdeen School in 1658, was made Bishop of Moray; and John Leslie, Bishop of Ross, was once a teacher in the Aberdeen School.

Great attention seems to have been paid by the parliament of the day to the study of music, for a statute was passed in 1574 'instructing the provest, baillies, and counsale, to sett up ane sang scuill, for instruction of the youth in the art of musick and singing, quhilk is almaist decayit and sall schortly decay without tymous remeid be providit.' Comparatively little interest seems to have attended either the Edinburgh or Glasgow schools, and from a minute of the Town Council of the latter we gather that the institution collapsed in 1588, 'the scuile sumtyme callit the sang scuile' being sold to efray the expenses incidental to the heavy visitation of a plague. The Aberdeen school appears to have been the one of chief celebrity, attracting teachers of even continental fame, and the Burgh records contain references of a curious and amusing description. The school existed so early as the year 1370, its class of pupils being the same as those attending the grammar school. Both vocal and instrumental music were taught, as we learn from the title of Forbes's scarce work, 'Cantus, Songs and Fancies both apt for Voices and Viols as is taught in the Music School of Aberdeen' (1662). About this period, Mace, in his 'Musick's Monument,' directed the attention of his countrymen to the sang school of Scotland as an institution well worthy of imitation south of the Tweed. A few excerpts from the Burgh records of Aberdeen and other places may not be uninteresting, and we give the following as a fair example of the attention paid by the civic authorities of the day to the subject of music. On Oct. 7, 1496, a contract was entered into between the Town Council of Aberdeen and Robert Huchosone, sangster, 'who obliges himself by the faith of his body all the days of his life to remain with the community of the burgh, upholding matins, psalms, hymns,' etc. etc., the council also giving him the appointment of master of the Sang School. The four following extracts are also from the Aberdeen Burgh records, as faithfully transcribed by the editors of the Spalding Club publications.

4th October, 1577.

The said day the consell grantit the soume of four poundis to the support of James Symsonne, doctour of thair Sang Scuill, to help to buy him cloythis.

23 Novr., 1597.

The maister of the sang schoole sall serve bayth the Kirkis in uptacking of the psalmes theirin.

1594.

Item to the Maister of the sang schoile xiiij.

1600.

'The bairnis and scoleris of the sang schoollis' are ordered to find caution for their good behaviour.

From Dundee Records, 1602.

Item to the master of the sang scule lxxx lbs.

From Air Records, 1627.

Item to the Mr of musick scule for teaching of the musick scule and tacking up the psalmes in the kirk x bolls victuall and xiiij of silver.

From Irving Records, 1633.

Our doctour and musicianer jcii.

The stipend of the master of the Edinburgh sang school appears to have been the modest allowance of ten pounds in sterling money. It may be worth mentioning that the building in Aberdeen so long identified with the musical interests of the day was sold only in 1758, and those acquainted with the Granite-city may also be interested in knowing the site of the sang school—a feu near the churchyard wall in the Back Wynd. An attempt was recently made to form a connecting link with the past in the shape of a proposed revival of the sang school. The promoter of the movement purchased a hall, which received the name of 'Song School,' but he has not been encouraged to carry his spirited scheme to a successful issue. [J.T.F.]

SANTA CHIARA. Opera in 3 acts; words by Mad. Birch Pfeiffer, music by H.R.H. Ernest, Duke of Saxe-Coburg-Gotha. Produced at Coburg, Oct. 15, 1854; at the Opéra, Paris (French translation by Oppelt), Sept. 27, 1855, and, in Italian, at Covent Garden, June 30, 1877. [G.]

SANTINI, Fortunato, the Abbé, a learned musician, born in Rome, July 5, 1778, early lost his parents, and was brought up in an orphanage, but showed such talent for music that he was put to study with Jannaconi, and received into the Collegio Salviati. During his stay there (until 1798) he occupied himself in copying and scoring the church-music of the great masters, and after his ordination in 1801 devoted his

whole life to music, copying, collating, and compiling with unwearied industry. As an ecclesiastic he had the *entrée* to many libraries and collections generally inaccessible, and set himself to the task of scoring all important works then existing only in parts. In 1820 he issued a catalogue (46 pp., 1000 Nos.) of his music, the MS. of which, containing more than the printed one, is in the collection of the writer.[1] A MS. copy of a 'Catalogo della musica antica, sacra, e madrigalesca, che si trova in Roma via dell' anima no. 50 presso Fortunato Santini,' is in the Fétis collection, No. 5166. His learning, and practical knowledge of church-music, made his assistance invaluable to all engaged in musical research. He did much to make German music known in Italy, translating Rammler's 'Tod Jesu' into Italian, and helping the introduction of Graun's music. Mendelssohn writes ('Letters,' Rome, Nov. 2, 1830); 'The Abbé has long been on the look-out for me, hoping I should bring the score of Bach's 'Passion.' And again (Nov. 8), 'Santini is a delightful acquaintance; his library of old Italian music is most complete, and he gives or lends me anything and everything.' Then he tells how Santini is trying to get Bach's compositions performed at Naples, and goes on (Nov. 16), 'Old Santini continues to be courtesy personified; if some evening in company I praise anything, or say I do not know such and such a piece, the very next morning he comes knocking gently at my door with the identical piece folded up in his blue handkerchief. Then I go to him in the evenings, and we are really fond of each other.' In the well-known letter to Zelter, Mendelssohn says, 'He is anxious to make other German music known here, and is at this moment translating your motet, 'Der Mensch lebet,' and Bach's 'Singet dem Herrn,' into Latin, and 'Judas Maccabeus' into Italian. He is kindness itself, and a very charming old gentleman. . . . Just now his whole mind is absorbed in plans for making German music known in Italy.' Santini even composed pieces in five, six, and eight real parts, much praised by Fétis. The Singakademie of Berlin elected him an honorary member. On the death of his sister he sold his valuable collection, stipulating however for the use of it for life. He is no longer living, but the date of his death is not known. His library is in the episcopal palace at Münster in Westphalia. A pamphlet, 'L'Abbé Santini et sa collection musicale à Rome' (*Florence, 1854*), giving a useful résumé of its contents, was published by a Russian amateur named Wladimir Stassoff. [F.G.]

SANTLEY, CHARLES, born at Liverpool, Feb. 28, 1834, is the possessor of a baritone voice of fine quality, extensive compass, and great power. He quitted England for Italy, Oct. 1855, and studied at Milan under Gaetano Nava; returned Oct. 1857, and took lessons from Manuel Garcia. He appeared at St. Martin's Hall as Adam in Haydn's 'Creation,' Nov. 16, 1857, and on Jan. 8, 1858, sang the two parts of Raphael and Adam in the same work at the Sacred Harmonic Society. He first appeared on the English stage at Covent Garden, in the Pyne and Harrison company, as Hoel in 'Dinorah,' in Sept. 1859; and sang in 'Zampa,' 'The Waterman,' and 'Peter the Shipwright,' at the Gaiety in 1870. His first essay in Italian opera was at Covent Garden in 1862, but later in the same season he transferred his services to Her Majesty's Theatre. He first sang at the Meetings of the Three Choirs at Worcester in 1863, at Birmingham Festival in 1864, and at the Handel Festival at the Crystal Palace in 1862, and has since maintained his position as the first English singer of his class, and during a tour in the United States in 1871 reaped substantial honours there also. Mr. Santley's accomplishments are not confined to music. He has adapted 'Joconde' to the English stage, and is an enthusiastic amateur painter. On April 9, 1859, he married Miss Gertrude KEMBLE, daughter of John Mitchell Kemble, the eminent Anglo-Saxon scholar, and granddaughter of Charles Kemble. She appeared as a soprano singer at St. Martin's Hall in the 'Messiah,' in Dec. 1857, but on her marriage retired from public life. [W.H.H.]

SAPHO. Opera in 3 acts; words by Emile Augier, music by Gounod. Produced at the Opéra, April 16, 1851. It was reduced to 2 acts and reproduced July 26, 1858. In Italian, as 'Saffo,' at Covent Garden, Aug. 9, 1851. [G.]

SARABAND, a stately dance once very popular in Spain, France and England. Its origin and derivation have given rise to many surmises. Fuertes ('Historia de la Musica Española,' Madrid, 1859) says that the dance was invented in the middle of the 16th century by a dancer called Zarabanda, who, according to other authorities was a native of either Seville or Guayaquil, and after whom it was named. Others connect it with the Spanish Sarao (an entertainment of dancing), and Sir William Ouseley (Oriental Collections, 1728, vol. ii. p. 197, misquoted by Mendel, under 'Saraband'), in a note to a Turkish air called 'Ser-i-Kháneh,' or 'the top of the house,' has the following:— 'Some tunes are divided into three parts and are marked *Kháne-i śáni* "the second part" and *Kháne-i śáliś* "the third part"; near the conclusion of several we also find the Persian words *ser-band*, from which, without doubt, our *saraband* has been derived.'[2]

Whatever its origin may have been, it is found in Europe at the beginning of the 16th century, performed in such a manner as to render its oriental source highly probable. This may be gathered from the following extract from Chapter xii. 'Del baile y cantar llamado Zarabanda,' of the 'Tratado contra los Juegos Publicos' ('Treatise against Public Amusements') of Mariana (1536–1623): 'Entre las otras invenciones ha salido estos años un baile y cantar tan lacivo en las palabras, tan feo en las meneos,

[1] His address is there given Roma, Via Vittoria, No. 49, while in the Fétis collection it is Via dell' anima, No. 50.

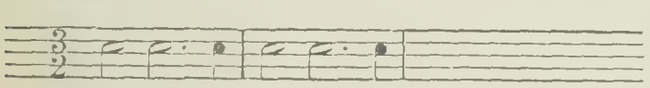
[2] In a MS. collection of dances in the Music School at Oxford is a Saraband by Coleman, entitled 'Seribran.'

que basta para pegar fuego aun á las personas muy honestas' ('amongst other inventions there has appeared during late years a dance and song, so lascivious in its words, so ugly in its movements, that it is enough to inflame even very modest people'). This reputation was not confined to Spain, for Marini in his poem 'L'Adone' (1623) says:

> Chiama questo suo gioco empio e profano
> Saravanda, e Ciaccona, il nuova Ispano.[1]

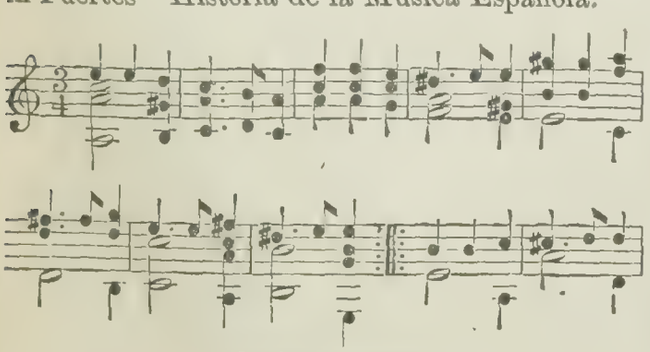
Padre Mariana, who believed in its Spanish origin, says that its invention was one of the disgraces of the nation, and other authors attribute its invention directly to the devil. The dance was attacked by Cervantes and Guevara, and defended by Lope de Vega, but it seems to have been so bad that at the end of the reign of Philip II. it was for a time suppressed. It was soon however revived in a purer form, and was introduced at the French court in 1588, where Richelieu, wearing green velvet knee-breeches, with bells on his feet, and castanets in his hands, danced it in a ballet before Anne of Austria.

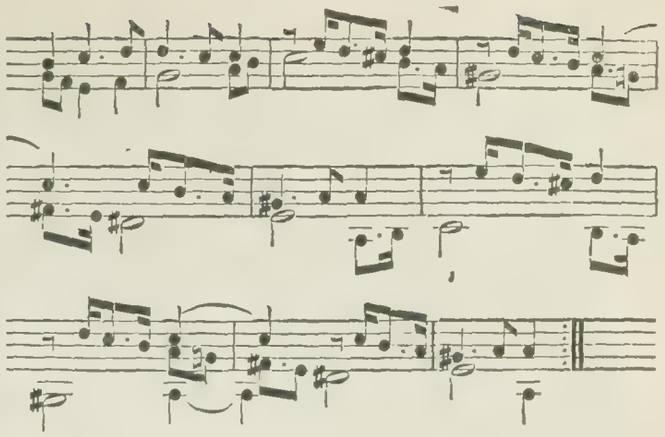
In England the Saraband was soon transformed into an ordinary country-dance. The first edition of Playford's 'Dancing Master' (1651) has two examples, one, to be danced 'longwayes for as many as will' (*i.e.* as 'Sir Roger de Coverley' is now danced), and the other, 'Adson's Saraband,' to be danced 'longwayes for six.' It was at about this time that the Saraband, together with other dances, found its way into the Suite, of which it formed the slow movement, placed before the concluding Gigue. In this form it is remarkable for its strongly accentuated and majestic rhythm, generally as follows:—

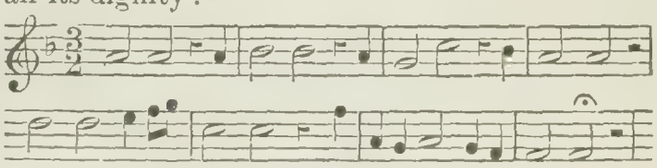


It is written either in the major or the minor key, in 3–2 or 3–4 time, although Walther (Lexicon, 1732) says that it may be also written in 2–4 time. It usually consists of two 8- or 12-bar divisions, begins on the down-beat, and ends on the second or third beat. Bach, in the 'Clavierübung' Pt. I. (Bachges. iii. 76) has a Saraband beginning on the up-beat, and Handel (Suite XI) has one with variations. Those by Corelli do not conform to the established rules, but are little more than Sicilianas played slowly.

The following Saraband for the guitar is printed in Fuertes' 'Historia de la Musica Española.'



[1] 'New Spain' is Castile.

Handel's noble air 'Lascia ch'io pianga,' in 'Rinaldo,' is taken with no material alteration from a Saraband in his earlier opera of 'Almira,' in which the majestic rhythm mentioned reigns in all its dignity:—



See Chrysander's Handel i. 121. [W.B.S.]

SARASATE, Martin Meliton, born at Pampeluna, March 10, 1844, came to France as a child, and entered the Paris Conservatoire, Jan. 1, 1856. The following year he became the favourite pupil of Alard, and gained the first prizes for solfeggio and violin. He then entered Reber's harmony class, and secured a *premier accessit* in 1859, but shortly after relinquished the study of composition for the more tempting career of a concert player. His beautiful tone, retentive memory, immense execution, and certainty of finger, added to the singularity of his manners and appearance, ensured his success in Paris, the French provinces, and the Peninsula. The Spaniards naturally honoured an artist whom they looked upon as their own countryman, but Sarasate aspired to make his name known wherever music was appreciated, as well as in the two countries especially his own by birth and adoption. No violinist has travelled more than he; besides making his way through Europe, from the remotest corner of Portugal to Norway, and from London to Moscow, he has visited America, North and South. In all his wanderings he has contrived to carry on his cultivation, and develope his great natural gifts. To London his first visit was in 1874, when he played at the Philharmonic Concert, May 18, and at the Musical Union, June 9, etc. He returned in 1877 (Crystal Palace, Oct. 13), and 78 (Philharmonic, Mar. 28), since when he has not crossed the channel.

Sarasate's distinguishing characteristics are not so much fire, force, and passion, though of these he has an ample store, as purity of style, charm, flexibility, and extraordinary facility. He *sings* on his instrument with taste and expression, and without that exaggeration or affectation of sentiment which disfigures the playing of many violinists. He is not, however, quite free from a

tendency to trick, such as *tremolo*, which is very regrettable in an artist of genius and sensibility, —and from over-rapidity in quick movements. His répertoire is varied, comprising the concertos of the classical masters—Viotti, Beethoven, Spohr, and Mendelssohn—and the works of the modern French and Belgian schools. Among the latter his favourites are Max Bruch's concertos, those of Saint-Saëns and Lalo, and the Symphonie Espagnole of the last-named composer. Sarasate has composed for his instrument romances, fantaisies, and especially transcriptions of Spanish airs and dances (Simrock, Bonn), all calculated to display his skill as a virtuoso. [G.C.]

SARTI, Giuseppe, born at Faenza, Dec. 1, 1729, a date differing from that given by most of his biographers, but furnished by Sarti's own grandson to the writer, who has taken great pains to verify it. The son of a jeweller who played the violin in the cathedral, he early learned music, and had lessons in composition —from Vallotti according to his own family, from Padre Martini according to his biographers. Whether at Padua or at Bologna (the respective homes of the two masters), he completed his studies at an early age, for we learn from the chapter archives, still preserved in the library of Faenza, that he was organist of the cathedral from 1748 to April 1750. In 1751 he composed his first opera, 'Pompeo in Armenia,' which was enthusiastically received by his fellow townsmen, and followed by several more serious works, and 'Il Rè pastore' (Venice, 1753) which had an immense success. So quickly did his fame spread that when he was only 24 the King of Denmark (Frederic V.) invited him to Copenhagen as Capellmeister to the Prince Royal, and director of the Italian opera; and, on the closing of the latter in two years, made him Court-capellmeister. In the summer of 1765 the king determined to reopen the opera, and Sarti went back to Italy after an absence of twelve years to engage singers; but his plans were upset by the deaths first of the king in 1766, and then of his own mother in 1767, so that it was not till 1768 that he returned to Copenhagen. These three years of trouble were not unfruitful, as he composed five operas, of which two, 'I Contratempi' and 'Didone abbandonata,' were given in Venice, where he seems chiefly to have resided.

Overskou's carefully compiled 'History of the Danish [1]stage' informs us that Sarti directed the Danish court-theatre from 1770 to May 20, 1775, when he was summarily dismissed. A favourite with Christian VII., and the protégé of Struensee and Queen Caroline Matilda, he was too artless and straightforward to curry favour with the queen dowager and the ambitious Ove Gulberg; so after the catastrophe of 1772 he found his position gradually becoming worse and worse, and when the oligarchical party had secured the upper hand, imprisoning the queen, and reducing the king to a mere cipher, he had, with other court favourites, to endure much ill treatment, and was finally banished. During this second stay at Copenhagen he married Camilla Pasi, by whom he had two daughters.

Returning to Italy in the summer of 1775 he went first to Venice, became at once director of the Ospedaletto Conservatorio, and administered it with great success for four years. In 1779 the post of maestro di capella of the cathedral of Milan fell vacant through the death of Fioroni, and Sarti was pronounced successful at a competition held before the Conservatorio of Naples. This victory over Paisiello and other eminent musicians, greatly increased his reputation, and procured him many distinguished pupils, Cherubini among the number, who indeed was not only his pupil, but for some years his assistant.[2] In 1784 he received an invitation from Russia too advantageous to be refused, but the nine years spent in Milan were the most brilliant of his whole career, and the most prolific, including as they do his most successful operas, 'Le Gelosie [3]villane' and 'Farnace' (Venice, 1776); 'Achille in Sciro' (Florence, Oct. 1779); 'Giulio Sabino' (Venice 1781), and 'Le Nozze di Dorina' (ib. 1782). To complete the list, at least ten more operas and several cantatas on a large scale should be added, works for the cathedral choir, including several masses, a Miserere à 4, and some important motets.

On his way to St. Petersburg, Sarti made some stay at Vienna, where Joseph II. received him graciously, and granted him the proceeds of a performance of 'I Litiganti,' which had long maintained its place at the Burgtheater, and had helped to fill its coffers, as the monarch politely told the composer. He there made the acquaintance of Mozart, then in the very prime of life, who speaks of him as an 'honest, good man,' and who not only played to him a good deal, but adopted an air from his 'Due litiganti' as the theme of a set of Variations (Köchel, 460), and as a subject in the Second Finale of 'Don Juan.' His pleasure in Mozart's playing did not, however, place him on Mozart's level; and when the famous six quartets were published, Sarti was one of the loudest to complain of their 'barbarisms.' His examination remains mostly in MS., but some extracts are given in the A. M. Z. for 1832 (p. 373), including 19 mortal errors in 36 bars, and showing how difficult it is even for a very clever composer to apprehend the ideas of one greater than himself.

Catherine II. received him with even greater marks of favour than Joseph, which he repaid by composing several important works for her own choir, and by bringing the Italian opera into a state of efficiency it had never attained before. Among his sacred compositions of this period may be mentioned an oratorio for two choirs, full orchestra, and band of Russian horns; a Te Deum for the taking of Otchakow by Potemkin; and a Requiem in honour of Louis

1 Thomas Overskou, 'Den danske Skueplads in dens Historie,' 8vo. Copenhagen, 1854—.

2 See Cherubini's preface to the Catalogue of his works.

3 Mozart, in 1791, wrote a final chorus for this, of which, however, nothing has survived but the 5 bars in his autograph catalogue. (See Köchel, 615.)

XVI. It was in the Te Deum that Sarti employed fireworks and the discharge of cannon to heighten the martial effect of the music. Among his operas produced at St. Petersburg were 'Armida' (1786), which had an immense success, and was sung to perfection by the celebrated Todi—and 'Olega,' the libretto of which was by the Empress herself. In this opera Sarti endeavoured to imitate the music of the ancient Greeks, and made use of some of their modes. A skilled mathematician and physicist, he was fond of explaining to the Empress his theories of acoustics, which he illustrated by many ingenious experiments. He invented a machine for counting the vibrations of sounds, and fixed 436 vibrations[1] for the A, as the normal pitch for his orchestra. For this invention he was elected an honorary member of the Academy of Science in St. Petersburg. Many other honours were conferred upon him, including those of councillor of the University, chief maître de chapelle to the court, and nobility of the 1st class. Todi's intrigues caused him temporary inconvenience, but he consoled himself for a short period of disgrace by going to a village in the Ukraine, given him by Prince Potemkin, and founding there a school of singing which turned out some remarkable singers. In 1793 the Empress restored him completely to favour, and placed him at the head of a Conservatoire planned after the model of those in Italy. After her death and that of her son Paul I., Sarti determined to revisit his native land, and in the spring of 1802 left Russia, where he had lived for 18 years without a break. At Berlin he formed an intimacy with the Court-capellmeister, Noël Mussini (born at Bergamo, 1765, died at Florence, 1837), who fell in love with his daughter Giuliana, and became his son-in-law.[2] Immediately after the marriage the kind and gentle Sarti, who was as absent as La Fontaine, fell seriously ill of gout, and died July 28, 1802, aged 73. He was buried in the Catholic church of St. Edwige, where his ashes still remain.

From some unexplained cause very few of Sarti's compositions have been engraved. His Te Deum was printed with Russian words at St. Petersburg, and Breitkopf & Härtel have published two of his sacred pieces, one in 8, the other in 6 real parts. A French translation of the 'Nozze di Dorina'—apparently the only opera of his that has been engraved—appeared in Paris, but Ricordi of Milan has copies of 'Armida e Rinaldo'; 'I finti Eredi'; 'Le Gelosie villane'; 'Nitteti,' and 'Vologeso.' These scores, as well as those of 'Adriano in Sciro,' 'Alessandro,' 'Gli Amanti consolati,' 'Castore e Polluce,' 'I Contratempi,' 'Didone abbandonata,' 'Erifile,' 'Fra due Litiganti,' 'Giulio Sabino,' 'Idalide,' 'Ifigenia,' 'Il Medonte,' 'Il Militare bizzarro,' 'Mitridate,' 'Le Nozze di Dorina,' and 'Scipione,' and also of nearly all his sacred works, are in the library of the Paris Conservatoire, from which circumstance the writer is able to pronounce upon his style. The part-writing is eminently vocal, and the most difficult combinations are mastered with ease, but the scientific element is never unduly forced into notice, owing to Sarti's gift of fresh and spontaneous melody. Most of his operas contain numbers well constructed with a view to stage effect, and full of expression and charm; indeed so much of his music might still be heard with pleasure that it seems strange that no great artist has attempted to revive it.

His masses alone retain their hold on public favour, and one was performed on Easter Day 1880 in Milan Cathedral, which still has all the MSS.

Sarti left six sonatas for the Clavier solo (London, 1762). An Allegro from these is included in Pauer's 'Alte Meister.' Cherubini quotes a 'Cum Sancto' à 8 of his in his 'Theory of Counterpoint'; and Fétis a Kyrie from the same mass in his treatise. Breitkopf has published a Fugue for 8 voices, a Hymn and a Miserere, and the overture to 'Ciro riconosciuto.' A Rondo for mezzo soprano will be found in Gevaert's 'Gloires d' Italie,' and a Cavatina from 'Giulio Sabino' in the 'Gemme d'Antichità.'

The Mussini family possess a fine oil painting of the composer, taken in 1786 by Tonci, an Italian painter settled in St. Petersburg. 'Le Chevalier Sarti,' a novel by P. Scudo, appeared first in the 'Revue des Deux Mondes,' and has since been published separately (Paris, Hachette, 1857). [G.C.]

SARTORETTI, a Mantuan lady who deserves to be rescued from oblivion for her conduct to Mozart when he visited Mantua in January 1770 as a boy of not quite 14. She invited him to dinner, sent him a dish containing a garland of choice flowers tied with red ribands, and in the midst of the ribands a medal worth four ducats, and a copy of verses by herself headed Al Signor Amadeo Wolfgango Mozart, Anacreontica. His hands were at the time severely chapped with the cold, and she gave him some pomade which quickly restored them. The verses are printed by Jahn in his Mozart, App. III. A, 6. [G.]

SARTORIS, Mrs., actress, singer, and friend of Mendelssohn's. She died Aug. 6, 1879. [See Kemble, Adelaide.] [W.H.H.]

SATANELLA, OR THE POWER OF LOVE. A 'New Original Romantic Opera,' in 4 acts; words by Harris and Falconer, music by Balfe. Produced at the National English Opera, Covent Garden (Pyne and Harrison), Dec. 20, 1858. The story is a version of the Diable boiteux. [G.]

SATURDAY CONCERTS, CRYSTAL PALACE. For these see vol. i. p. 422 *a*. They continue on the same footing as there described; and since that date (Oct. 1878) Brahms's Second Symphony, Academic and Tragic Overtures, and Violin Concerto; Raff's 'Im Walde,' 'Frühlingsklänge,' and 'Im Sommer,' Symphonies; Liszt's 'Ideale'; Rubinstein's 'Tower of Babel,'

[1] The 'diapason normale' of France at this moment fixes 435 vibrations for the same note.

[2] The articles on Sarti and Mussini in Fétis are full of errors and omissions. We have corrected the most glaring mistakes from family papers kindly furnished by the distinguished painter L. Mussini, director of the Museo at Siena, and grandson of the composer.

'Dramatic' Symphony, and PF. Concerto in G; Goetz's Symphony, PF. Concerto, Overtures; Bandini's 'Eleonore'; Smetana's 'Vltava'; Bizet's 'Roma'; Sullivan's 'Martyr of Antioch'; Cowen's Scandinavian Symphony; Schubert's 8 Symphonies in chronological order, and many other new works have been brought forward. [G.]

SATURDAY POPULAR CONCERTS, THE, the enterprise of the Messrs. Chappell, and held in St. James's Hall, London, at 3 on Saturday afternoons in winter and spring, are an offshoot of the MONDAY POPULAR CONCERTS. They began in 1865, when three performances were given, on March 11, 18, 25. This practice continued, with a gradual increase in the number, and an occasional extra concert before Christmas, till 1876-7, when the number was raised to seventeen, given between Nov. 11 and March 24 inclusive, in fact alternating with the Monday Popular Concerts through the season. In programmes and performances the two sets of concerts are alike. [G.]

SAUER & LEIDESDORF, a formerly-existing firm of music-publishers in Vienna. Schubert published the following works with them, beginning in 1823:—op. 20–30 (including the 'Schöne Müllerin' in 5 parts); 35, 40, 59, 69 (the overture only, for PF. 4 hands, as op. 52). Sauer then retired, and Leidesdorf continued the business alone, publishing for Schubert op. 92, 94, 108; and after his death 119 (Oct. 1829). Leidesdorf was a prolific writer of PF. pieces, much esteemed by amateurs. After the last-mentioned date he went to Florence, and died there Sept. 26, 1840.[1] His relations to Beethoven are mentioned under LEIDESDORF. [C.F.P.]

SAUL. An oratorio; words attributed both to Jennens and Morell, music by Handel. The composition was begun July 23, 1738. The 2nd act was completed Aug. 28, and the whole on Sept. 27, of the same year. First performance at the King's Theatre, Tuesday, Jan. 16, 1739; at Dublin, May 25, 1742. Revived by the Sacred Harmonic Society, March 20, 1840. The autograph is in the library at Buckingham Palace. The overture ('Sinfonia') is Handel's longest; it is in 4 movements, and the organ is largely employed in it as a solo instrument. There seems to have been some secret connexion between the organ and the oratorio, as it is more than once announced 'with several concertos on the organ.' The 'Dead March in Saul' (in C major) has been perhaps more widely played, and is more universally known than any other piece of music. [G.]

SAURET, EMILE, violinist, born at Dun le Roi, Cher, France, May 22, 1852, soon attracted the notice of De Bériot, and became his pupil, the last he ever had. He began to travel at an early age, playing in the chief towns of France and Italy, in Vienna and in London, where he made his first appearance at Alfred Mellon's Concerts, Covent Garden, in Aug. 1866. In 1872 he made his first visit with Strakosch to the United States, and his second in 1874, remaining there till Jan. 1876. In New York he made the acquaintance of von Bülow and Rubinstein, and on his return to Leipzig was welcomed by the latter, then engaged in the rehearsals of his 'Paradise Lost.' Sauret made his *début* in the Gewandhaus in May 1876 in Mendelssohn's Concerto, and was most warmly received. He however returned immediately to America, and it was not till he came back again in 1877, and went through Germany and Austria in two long and most successful tournées, that his reputation was established in his native country. He has played at the Gewandhaus every year since 1876, and is a great and desired favourite with that very critical audience. In Holland also he is well known. In England he reappeared in 1880, and played at the Crystal Palace, April 24, and Philharmonic (Bruch's Concerto No. 1) on the 28th.

Liszt has shown him much kindness, and they have often made music together. In 1879 Sauret married Miss Emma Hotter of Dusseldorf, and since that date has taken up his abode in Berlin, where he is teacher of the violin in Kullak's Academy.

His published works embrace a Concerto in G minor; a Ballade, a Legende; and a Serenade in G—all for solo violin and orchestra; Caprice de Concert in D; Scherzo fantastique; Valse-caprice; Barcarolle-mazurka, and many other drawing-room pieces, as well as transcriptions from Mendelssohn, Rubinstein, Wagner, etc. [G.]

SAUZAY, CHARLES EUGENE, an eminent French violinist, was born at Paris, July 14, 1809. In 1823 he entered the Conservatoire, and in his second year became the pupil of Baillot and of Reicha. He obtained the 2nd violin prize in 1825, the 1st do., and the second for fugue, in 1827. A few years later he joined Baillot's quartet, first as second violin and then as tenor, *vice* Urhan, married Mlle. Baillot, and continued one of her father's party till its dissolution in 1840. He soon rose rapidly both in society and as a professor. In 1840 he was made first violin to Louis Philippe, and afterwards leader of the second violins to the Emperor Napoleon III. In 1860 he succeeded Girard as professor at the Conservatoire. His own quartet party started after the termination of Baillot's, embracing his wife and Boely as pianists, Norblin and Franchomme; gave its concerts, sometimes with and sometimes without orchestra, in the Salle Pleyel. Sauzay is mentioned by Hiller as one of Mendelssohn's acquaintances during his stay in Paris in 1830. He was greatly sought after both as a player and a teacher. His publications are not important, and consist of incidental music to 'Georges Dandin' and 'Le Sicilien,' cleverly written in the style of Lully to suit the date of the pieces; fantasias and romances; a PF. trio; songs; 'Haydn, Mozart, Beethoven; Etude sur le quatuor' (Paris 1861), a disappointing work from the pen of a musician of so much eminence and experience; 'L'école de l'accompagnement' (Paris 1869), a sequel to the foregoing. He

[1] Not 1839, as stated in vol. ii. p. 114 a.

has now in the press a series of 'Etudes harmoniques' for the violin. [G.]

SAVART, Felix, a French philosopher, who distinguished himself by researches in acoustics. He was born at Mézières June 30, 1791, and was the son of a mathematical instrument maker of some repute. He at first practised medicine, but subsequently devoted himself in preference to general philosophical pursuits, obtained the post of professor at the College of France, and was admitted a member of the French Academy of Sciences in November 1827.

Following in the steps of Chladni, whose labours had particularly attracted his attention, he made many investigations in acoustics, which are recorded in the several publications bearing his name. He appears particularly to have thrown light on the nature of that complicated relation between a vibrating body which is the source of sound, and other bodies brought into connexion with it, by virtue of which the original sound is magnified in intensity and modified in quality; well-known examples of such an arrangement being furnished by the *soundboards* of the violin tribe and the pianoforte.

Savart's name is also connected with an ingenious little device for measuring, in a manner easily appreciable by a lecture-audience, the number of vibrations corresponding to a given musical note. A wheel, caused to rotate quickly by ordinary mechanical contrivances, is furnished on its circumference with teeth or ratchets, against which a tongue of pasteboard or some other elastic substance is brought into contact. The passage of each tooth gives a vibration to the tongue, and if the wheel revolve fast enough, the repetition of these vibrations will produce a musical sound. Hence, as the number of rotations of the wheel in a given time can be easily counted, the number of vibrations corresponding to the note produced can be experimentally ascertained, with tolerable precision. This mode of determining vibration-numbers has been since superseded by the more elegant instrument, the Syren, and by other modes known to modern acoustic physicists, but from the simplicity of its demonstrations it is still often used.

Savart also investigated with some attention and success the acoustical laws bearing on wind instruments, and on the production of the voice. He died in March 1841. [W.P.]

SAVILE, Jeremy, a composer of the middle of the 17th century, some of whose songs are included in 'Select Musicall Ayres and Dialogues,' 1653, is now only known by his 4-part song, 'The Waits,' printed in Playford's 'Musical Companion,' which, by long-standing custom is the last piece sung at the meetings of the Madrigal Society and similar bodies. [W.H.H.]

SAVOY. [See Old Hundredth, The.]

SAVOY CHAPEL ROYAL. At the present day commonly accepted as one of Her Majesty's Chapels Royal, the Savoy has a constitution differing widely from the chapels of St. James and Whitehall. While these are maintained out of the Civil List, the Savoy Chapel derives its sustenance from Her Majesty's Privy Purse, and thus in one respect has even greater claim to the appellation of Royal. The salient points in the history of the Savoy may be given in few words, which may tend to remove much prevailing misconception on the subject. In 1246 Henry III. made a grant of land on the banks of the Thames to his wife's uncle, Count Peter of Savoy, and a palatial residence was erected on the site. After Peter's death the estate came into the possession of Queen Eleanor, who bestowed it upon her son Edmund of Lancaster, and it remained in the possession of the Lancastrian branch of the royal family until 1381, when, owing to the unpopularity of John of Gaunt, the palace was wrecked by the insurgents under Wat Tyler. Under the provisions of the will of Henry VII., a hospital was founded there, but though richly endowed, it did not flourish, and the foulest abuses prevailed until 1702, when the institution was dissolved. The Chapel had been used from 1564 until 1717 by the parishioners of St. Mary's, but in 1773 George III. issued a patent constituting it a Chapel Royal, and its title is therefore beyond dispute. From time to time the reigning sovereigns contributed towards its maintenance, but the place attracted little general notice until 1864, when it was partially destroyed by fire. Restored from designs by Sir Sidney Smirke, at a cost to Her Majesty of about £7000, the Chapel was reopened for Divine Service on December 3, 1865. The peculiarity of the Services, as at present conducted, calls for some mention in this place. In the absence of any provision for the full choral rendering of the ritual, congregational singing is promoted to the fullest extent. The choir consists of boys only, and the psalms, canticles, hymns, etc., are sung strictly in unison. The chants and tunes are selected from every available source, the most worthy examples of the older school being utilised equally with modern compositions of sufficient melodic beauty to appeal to the vocal capabilities of a mixed congregation. The various Church Offices of Baptism, Confirmation, Matrimony, Burial of the Dead, etc., are never rendered at the Savoy without the musical additions suggested by the rubrics, and strangers to the Chapel who seek its ministrations are frequently surprised at the aid thus spontaneously given. The organ, at present incomplete, is by Willis. [H.F.F.]

SAX, Charles Joseph, a Belgian musical-instrument maker of the first rank, born at Dinant in Belgium, Feb. 1, 1791, died in Paris, April 26, 1865. He was first a cabinet-maker, then a mechanic in a spinning-machine factory, and then set up in Brussels as a maker of wind-instruments. He had served no apprenticeship to the trade, and his only qualification was that he could play the serpent; he was therefore obliged to investigate for himself the laws concerning the bore of instruments; but as he had great manual dexterity, and a turn for invention, he was soon able to produce serpents and flutes of fair quality. He

quickly attracted notice by his clarinets and bassoons, which gained him a medal at the Industrial Exhibition of 1820, and the title of musical-instrument maker to the court of the Netherlands, who also encouraged him by advancing him capital. In 1822 he began to make all kinds of wind-instruments, brass and wood, and in 1824 invented an 'omnitonic horn' which he continued to perfect till 1846. This instrument can be adjusted to any key by means of a piston sliding backwards or forwards on a graduated scale of about half an inch long, which sets the body of the instrument in communication with tubes of different lengths corresponding to all the major keys. On a separate elbow is a moveable register which the player fixes opposite the number of the key he wishes to use, and the tube of that key being at once brought into position, the instrument is played exactly like an ordinary horn. Sax also invented brass instruments producing every note in the scale, without crooks, pistons, or cylinders. He took out patents for a keyed harp, and a piano and a guitar on a new system, but his efforts were mainly directed to perfecting the clarinet, especially the bass clarinet, and discovering new methods of boring brass and wood wind-instruments with a view to make them more exactly in tune. His exertions were crowned with success, and he obtained gratifying distinctions at the Brussels Industrial Exhibition of 1835.

Charles Sax was the father of 11 children, of whom two sons were distinguished in the same line. The eldest of these,

Antoine Joseph, known as Adolphe Sax, born at Dinant Nov. 6, 1814, was brought up in his father's workshop, and as a child was remarkable for manual skill, and love of music. He entered the Brussels Conservatoire and studied the flute and clarinet,—the latter with Bender, who considered him one of his best pupils. Like his father his efforts were directed mainly to the improvement of that instrument, especially the bass clarinet, and he even designed a double-bass clarinet in B♭. In the course of his endeavours to improve the tune of his favourite instrument he invented an entire family of brass instruments with a new quality of tone, which he called Saxophones. The hope of making both fame and money led him to Paris; he arrived in 1842, and established himself in the Rue St. Georges, in small premises which he was afterwards forced to enlarge. He had no capital beyond his brains and fingers, which he used both as a manufacturer and an artist; but he had the active support of Berlioz, Halévy, and G. Kastner, and this soon procured him money, tools and workmen. He exhibited in the French Exhibition of 1844, and obtained a silver medal for his brass and wood wind-instruments, a great stimulus to a man who looked down upon all his rivals, and aimed not only at eclipsing them, but at securing the monopoly of furnishing musical instruments to the French army. In 1845 he took out a patent for the Saxhorn, a new kind of bugle, and for a family of cylinder instruments called Saxotrombas, intermediate between the Saxhorn and the cylinder trumpet. On June 22, 1846, he registered the Saxophone, which has remained his most important discovery. A man of such inventive power naturally excited much jealousy and ill-feeling among those whose business suffered from his discoveries, but his tact and wisdom made numerous and powerful friends, among others Général de Rumigny, Aide-de-camp to Louis Philippe, and a host of newspaper writers who were perpetually trumpeting his praises. He lost no opportunity of vaunting the superiority of his instruments over those in use in the French military bands, at a special competition held between the two; and the superiority, whether deserved or not, soon resulted in a monopoly, the first effect of which was to banish from the military bands all horns, oboes, and bassoons. Hence, outside the Conservatoire, there is no longer a supply of skilled performers on those classical and indispensable instruments, on which the various French orchestras may draw.

The Paris Industrial Exhibition of 1849, at which Sax obtained a gold medal, brought his three families of instruments still more into notice; and he received the Council Medal at the Great Exhibition of 1851. In spite of these merited honours, he became bankrupt in 1852. He soon, however, made an arrangement with his creditors, and on re-commmencing business entered for the Paris Exhibition of 1855, and gained another gold medal. When the pitch was reformed in 1859 every orchestra and military band in France had to procure new wind-instruments — an enormous advantage, by which any one else in Sax's place would have made a fortune; but with all his ability and shrewdness he was not a man of business, and his affairs became more and more hopelessly involved. There was full scope for his inventive faculties under the Second Empire, and he introduced various improvements into the different piston instruments, only one of which need be specified, viz. the substitution of a single ascending piston for the group of descending ones. This principle he adapted to both conical and cylindrical instruments. He also invented instruments with seven bells and six separate pistons; instruments with rotatory bells for altering the direction of the sound, and a host of smaller improvements and experiments, all detailed in Fétis's 'Rapports de l'Exposition' and 'Biographie Universelle.'

At the London International Exhibition of 1862, Sax exhibited cornets, saxhorns, and saxotrombas, with 3 pistons, and with 2, 3, 4, and 5 keys; and at Paris in 1867 he took the Grand Prix for specimens of all the instruments invented or improved by him. Since then his projects have been repeatedly before the public, but he has lost his powerful patrons and declined in prosperity year after year. He has been obliged to give up his vast establishment in the Rue St. Georges (No. 50) and to sell (Dec. 1877) his collection of musical instruments. The printed catalogue contains 467 items, and though not absolutely correct is interesting, especially for the view it

gives of the numerous infringements of his patents. The typical instruments of the collection were bought by the Museum of the Paris Conservatoire, the Musée Instrumental of Brussels, and M. Cesar Snoeck of Renaix, a wealthy Belgian collector.

Among the numerous works written to advertise the merits of Adolphe Sax's instruments we need only mention two—Comettant's 'Histoire d'un inventeur au XIXme Siècle' (Paris 1860, 552 pp. 8vo. with a fair likeness of Sax); and Pontécoulant's 'Organographie' (Paris 1861, 2 vols. 8vo).

Alphonse Sax, jun., worked with his brother for some years, and seems to have devoted his attention especially to ascending pistons. He set up for himself in the Rue d'Abbeville (No. 5 *bis*), but did not succeed. He published a pamphlet 'Gymnastique des poumons; la Musique instrumentale au point de vue de l'hygiène et la création des orchestres féminins' (Paris 1865), which is merely a disguised puff. [G.C.]

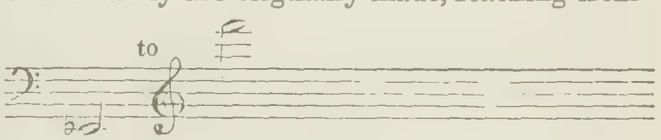
SAXHORN (*Saxtuba*, *Saxotromba*). The name given to a family of brass instruments with valves, invented by the late M. Sax.

'No one can be ignorant,' say the editors of the Method for Saxhorn and Saxo-tromba, 'of the deplorable state in which brass instruments were when M. Sax's method made its appearance. No coherence, no unity between the individual members of the group; in one case keys, in another valves; a small compass, an imperfect scale, lack of accurate intonation throughout, bad quality of tone, variations of fingering requiring fresh study in passing from one instrument to another. The keyed bugle, built on false proportions, offered no prospect of improvement; the mechanism of the valves themselves, by their abrupt angles, deteriorated the quality of tone; and the absence of intermediate instruments caused gaps in the general scale, and at times false combinations.'

Sax's first advice to players exhibits the power of his new instruments—that namely of playing in every key without using 'crooks,' as in the French-horn and Trumpet. [See Horn.] He also attacked the problem of true intonation in valve instruments, by means of what he terms a compensator. Besides these improvements he planned all the tubes and mechanism on a far sounder acoustical basis than had been attempted in the fortuitous and disconnected contrivances of former periods. The valve or piston was indeed known, but was open to the objection stated above, and was at best but a clumsy machine. He unquestionably simplified it by causing fewer turns and corners to interfere with the free course of the vibrating column of air. It is to be noted, however, that all the instruments of the Sax family, like the ordinary cornet-à-pistons, utilise the harmonic octave below that in which the trumpet and French horn speak, and thus obtain power and facility somewhat at the expense of quality.

Six or even more instruments of different size compose the Sax family, the chief of these being the soprano in F, E♭, or D, the contralto in C and B♭, the tenor in F and E♭, the barytone in C and B♭, the bass in F and E♭, and the contrabass, or circular bass, in B♭. Several of these are known under special names; the tenor for instance as the Althorn; the smaller bored Barytone under that appellation; the larger bored of similar pitch as the Euphonium; the bass or double bass as the Bombardon or Contra Bombardon.

There can be no doubt that the inventor of the Saxhorn added greatly to the compass, richness, and flexibility of the military brass and reed bands. But it is a question whether the tone of these powerful auxiliaries blends so well with the stringed instruments as that of the trumpet, French horn, and trombone—and hence their comparative neglect. The compass of all the Saxhorns is very large, but especially that of the Euphonium, amounting, according to Sax's own statement, to more than five octaves. This is increased by the numerous keys in which the various members of the family are originally made, reaching from



These instruments are furnished with 3, 4, or even 5 valves, as already described. [See Euphonium; Piston.]

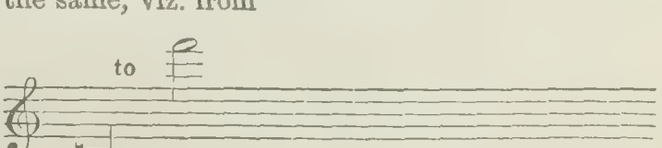
It has been already said that their chief use is in military music. For the reasons given they are easy to play on the march, or even on horse-back, where an oboe or a contrafagotto would be impossible. But, in the orchestra, only the euphonium and the bombardon in E♭, much patronised by Wagner in his pompous marches, and other parade music, have held their ground. [W.H.S.]

SAXOPHONE. Another instrument invented by Sax. It consists essentially of a conical brass tube furnished with twenty lateral orifices covered by keys, and with six studs or finger-plates for the first three fingers of either hand, and is played by means of a mouthpiece and single reed of the clarinet kind.

Like the Saxhorns, it is made in a number of sizes, representing in all seven different keys; namely, the sopranino in C and B♭; the soprano in F and E♭; the mezzo soprano in C and B♭; the contralto in F and E♭; the barytone in C and E♭; the bass in F and E♭, and the double bass or bourdon in C and B♭. The last of these can be played with a double-bassoon reed.

Those most used are the contralto and barytone varieties. In French military bands, however, five or more are in use; having to a great degree superseded the more difficult but more flexible clarinet, and having quite replaced the bassoon.

The compass of the five highest Saxophones is the same, viz. from



with all the chromatic intervals. The bass and double bass ones descend to the C below the bass

stave, and reach upwards to the same F as the rest of the family. In the former case the scale is of 19 notes, in the latter of 18, or of 31 or 30 semitones in all. The fingering adopted is the same for all, being that somewhat erroneously named after Boehm. [See FLUTE; CLARINET.]

The Saxophone, though inferior in compass, quality, and power of articulation to the clarinet, and bassethorn, and especially to the bassoon, has great value in military combinations. It reproduces on a magnified scale something of the violoncello quality, and gives great sustaining power to the full chorus of brass instruments, by introducing a mass of harmonic overtones very wanting in Sax's other contrivance. In the orchestra, except to replace the bass clarinet, it is all but unknown. [W.H.S.]

SAYNÈTE. A Spanish term for a little comic intermezzo for the theatre. Littré connects the word with *sain* or *sain-doux*, fat; in which case it answers to the vulgar English expression 'a bit of fat,' meaning something extra enjoyable. [G.]

SCALA, LA. The proprietors of the Ducal Theatre of Milan, which was burnt in 1776, obtained, by a decree of July 15, 1776, from the Empress Maria Theresa of Austria, leave to build a new opera-house on the site of the church of S. Maria della Scala. The celebrated architect, Piermarini of Foligno, made the designs, and it was inaugurated Aug. 3, 1778. The building was not only the grandest theatre then existing in Europe, but the most artistically beautiful and complete. Levati and Reina painted the ceiling, the boxes, and the great hall, or ridotto; and the curtain, representing Parnassus, was the work of Riccardi. The cost of the whole amounted to one million lire (£40,000), an enormous sum for that time. Until 1857 the principal entrance of La Scala was from a bye-street, but since that date it opens on to a large and beautiful piazza, or square.

The interior of the house is in the horseshoe form, with five tiers of boxes and a gallery above them, all in white, relieved by gilded ornaments. The lowest three tiers have each 36 boxes, and a royal box above the entrance to the stalls. The fourth and fifth tiers have each 39 boxes, and there are four on each side of the proscenium, making a total of 194 boxes, besides the large royal box and the gallery, each box having a private room at its back for the convenience of its occupants.

The length of the whole building is 330 ft., and its width 122 ft. The height from the floor to the ceiling is 65 ft. The stage, with the proscenium, is 145 ft. long and 54 wide between the columns of the proscenium, but is 98 ft. wide further behind. The ridotto, a large hall for promenading between the acts, is 82 ft. long and 30 ft. wide. The house holds 620 stalls, and in place of a pit there is standing-room for 600 persons. The boxes can accommodate 1900 spectators, and the gallery 500 more; so that the total capacity of the house for operatic representations is 3,600. But the same theatre, when changed into a ball-room, can contain more than 7000 persons. This immense institution permanently employs 922 persons on its staff, distributed in the following way:—Artist-singers, 20; orchestra, 100; band, 28; choristers, 110; 'comparse,' 120; ballet, 140; dressmakers and tailors, 150; doctors, 6; servants, 36, etc.

The gentlemen who provided the funds for the building of La Scala enjoy the use of its boxes at a nominal rental whenever the theatre is open, each box having its owner. In all other respects the theatre has been the property of the town of Milan since 1872. The municipality grants to its lessee an annual sum of £9,800, and the owners of the boxes pay £2,920; and thus La Scala enjoys an endowment of £12,720 a year. The theatre is controlled by a Commission elected by the Common Council of Milan and the owners of its boxes.

Annexed to the theatre is a celebrated dancing school, with 60 pupils, where the most famous ballet-dancers have been trained, and a singing school for about 50 choristers. Two charitable institutions—*I Filarmonici*, founded by Marchesi in 1783, and the *Teatrale*, by Modrone in 1829—are also dependent for their income upon the greatest theatre of Italy.

The theatre has undergone no fundamental change since its erection, except occasional necessary restorations, the latest of which took place in 1878, when it was regilt throughout, statutes erected to Rossini and Donizetti, etc.

If La Scala boasts of being the largest and most beautiful theatre of Italy, it has also the honour of having produced on its stage the largest number of new and successful operas and of great singers. We shall only mention here the most successful operas and ballets which, being written expressly for that stage, were first performed there; remembering that as the theatre has been open every year for 103 years, many other operas were given with varying success.

Year.	*Title of Work.*	*Composer.*
1778	Europa riconosciuta	Salieri.
1787	Il Vecchio geloso	Alessandri.
1784	I due supposti Conti	Cimarosa.
1787	Ifigenia in Aulide	Zingarelli.
1791	Le Morte di Cesare	Do.
1792	Pirro, Re di Epiro	Do.
,,	Il Mercato di Monfregoso	Do.
1793	La Secchia rapita	Do.
1794	Artaserse	Do.
1796	Giulietta e Romeo	Do.
1801	Baccanali di Roma	Nicolini.
1807	Adelasia ed Abramo	Mayr.
1808	Il rivale di se stesso	Weigl.
1812	La vedova *stravagante*	Generali.
,,	La Pietra del Paragone	Rossini.
1814	Aureliano in Palmira	Do.
,,	Il Turco in Italia	Do.
1817	La Gazza ladra	Do.
1820	Margherita d'Anjou	Meyerbeer.
1821	Elisa e Claudio	Mercadante.
1823	La Vestale	Pacini.
1827	Gli Arabi nelle Gallie	Do.
,,	Il Pirata	Bellini.
1829	La Straniera	Do.
1831	Chiara di Rosemberg	Ricci.
1832	Norma	Bellini.
1834	Lucrezia Borgia	Donizetti.
,,	Un Avventura di Scaramuccia	Ricci.
1835	Gemma di Vergy	Donizetti.
1837	Il Giuramente	Mercadante.
1839	Il Bravo	Do.

Year.	*Title of Work.*	*Composer.*
1839	Oberto, Conte di S. Bonifacio	Verdi.
1842	Nabuco	Do.
1843	I Lombardi	Do.
1856	L'Assedio di Leida	Petrella.
1858	Ione	Do.
1868	Mefistofele.	Boito.
1869	Ruy Blas.	Marchetti.
1876	La Gioconda.	Ponchielli.
1880	Il Figliuol prodigo.	Do.

La Scala has always been renowned for its splendid and gorgeous ballets, amongst which were most successful—

1778	I Prigionieri di Cipro	Salieri.
1787	I due Avari	Ricci.
1797	Il General Colli in Roma	Lefèvre.
1807	Enea e Turno	Gallet.
1809	Cesare in Egitto	Gioia.
1812	Gli Strelitzi	Vigano.
1820	La Conquista di Malacca	S. Taglioni.
1833	Guglielmo Tell	Henry.
1845	Esmeralda	Pugni.
1854	Un fallo	Giorza.
1856	Shakespeare	Do.
1865	Flik e Flok	Hertel.
1864	Velleda	Dall 'Argine.
1867	Sardanapalo	Hertel.
1881	Excelsior.	Marenco.

We should unduly prolong this article were we to mention the names of all the great artists who have gained their merited applause on the boards of La Scala. It is sufficient to state that few great artists can be found within the last hundred years who have not deemed it an honour and a duty to appear on that celebrated stage, and win the approval of the Milanese public. Further information may be obtained from the 'Teatro alla Scala 1778–1862,' by Luigi Romani (Milan, 1862); and the 'Reali Teatri di Milano' by Cambiasi (Ricordi, Milan, 1881).

Besides La Scala, Milan boasts of several other theatres, where operas are performed either exclusively, or at certain seasons of the year, instead of dramas. These theatres are, La Canobbiana, Il Carcano, Dal Verme, Santa Redegonda, Re Nuovo, and Fossati. At the Filodrammatici and San Simone are given amateur performances of operatic and orchestral music, to which admission is obtained only by invitation. The Milanese Società del Quartetto has obtained great reputation for its masterly performances of classical music, especially in recent years. [L.R.]

SCALCHI, Sofia, was born Nov. 29, 1850, at Turin; received instruction in singing from Augusta Boccabadati, and made her début at Mantua in 1866 as Ulrica in 'Un Ballo in Maschera.' She afterwards sang at Verona, Bologna, Faenza, Nice, etc., and in England for the first time Sept. 16, 1868, at the Promenade Concerts, Agricultural Hall, with very great success. At the Royal Italian Opera, Covent Garden, she first appeared Nov. 5 of the same year, as Azucena, and after that as Pierrotto (Linda), Urbano, Un Caprajo (Dinorah), etc. She is a great favourite at that theatre, and has remained there until the present time. Her voice is of fine quality and of the compass of two octaves and a half from low F to B in alt, enabling her to take both the mezzo-soprano and contralto parts. She is also a fair actress. In Sept. 1875 she married Signor Lolli, a gentleman of Ferrara. Among her répertoire may be named Leonora (Favorita), which she played July 19, 1871, at Mario's farewell appearance; Estelle in Campana's Esmeralda, June 14, 1870; Leonora in Cimarosa's 'Le Astuzie feminili,' July 15, 1871, Meala in Massé's 'Paul et Virginie,' June 1, 1878; Mrs. Page, July 14, 77; and Fides, June 24, 78, on the respective revivals of Nicolai's Lustige Weiber, and of Le Prophète; also Arsace, Amneris, Maffeo Orsini, Siebel, etc. She has had frequent engagements in Italy, St. Petersburg, Moscow, Vienna, etc. [A.C.]

SCALE (from the Latin *Scala*, a staircase or ladder; Fr. *Gamme*; Ger. *Tonleiter*, i.e. sound-ladder; Ital. *Scala*). A term denoting the series of sounds used in musical compositions.

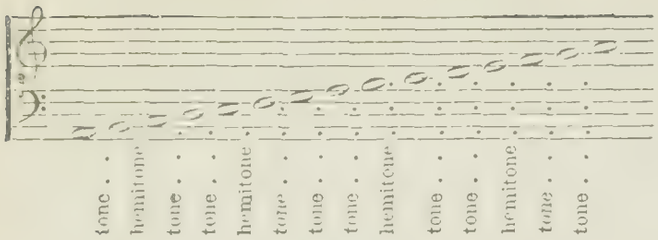
The number of musical sounds producible, all differing in pitch, is theoretically infinite, and is practically very large; so that in a single octave a sensitive ear may distinguish 50 to 100 different notes. But if we were to take a number of these at random, or if we were to slide by a continuous transition from one sound to another considerably distant from it, we should not make what we call music. In order to do this we must use only a certain small number of sounds, forming a determinate series, and differing from each other by well-defined steps or degrees. Such a series or succession of sounds is called a *scale*, from its analogy with the steps of a ladder.

It is unnecessary here to enter into the æsthetical reason for this;[1] it must suffice to state that all nations, at all times, who have made music, have agreed in adopting such a selection, although they have not always selected the same series of sounds. As a first step towards the selection all musical peoples appear to have appreciated the intimate natural relation between sounds which lie at that distance apart called an *octave*; and hence replicates of notes in octaves are found to form parts of all musical scales. The differences lie in the intermediate steps, or the various ways in which the main interval of the octave has been substituted.

For modern European music, in ascending from any note to its octave above, we employ, normally, a series of seven steps of unequal height, called the *diatonic* scale, with the power of interposing, accidentally, certain intermediate *chromatic* steps in addition. The diatonic scale is of Greek origin, having been introduced about the middle of the sixth century B.C. The main divisions of the octave were at the intervals called the fifth and the fourth, and the subdivisions were formed by means of two smaller divisions called a *tone* and a *hemitone* respectively. The tone was equal to the distance between the fourth and the fifth, and the hemitone was equal to a fourth *minus* two tones. The octave was made up of five tones and two hemitones, and the entire Greek diatonic scale of two octaves, as settled by Pythagoras, may be accurately represented in modern notation as follows:—

[1] More complete information on the subject generally may be found in Helmholtz's 'Tonempfindungen,' or in 'The Philosophy of Music,' by W. Pole (London, 1879).

The Greek Diatonic Scale.



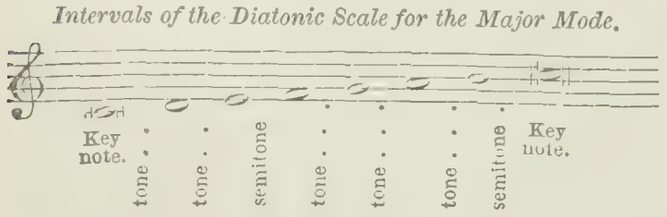
Thus the essence of the diatonic scale was that it consisted of *tones,* in groups of two and three alternately, each group being separated by a *hemitone* from the adjoining one ; and, combining consecutive intervals, any two tones with a hemitone would form a *fourth,* any three tones with a hemitone would form a *fifth,* and any complete cycle of five tones with two hemitones, would form a perfect *octave.*

Now it is obvious that in this series of notes, proved to be in use above two thousand years ago, we have essentially our diatonic scale ; the series corresponding in fact with the natural or white keys of our modern organ or pianoforte. And as this series formed the basis of the melodies of the Greeks, so it forms the basis of the tunes of the present day.

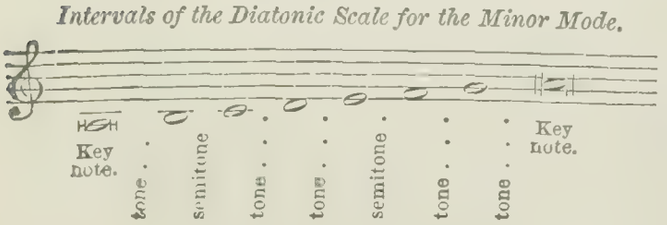
Although, however, the general aspect of the diatonic series of musical sounds remains unaltered, it has been considerably affected in its mode of application by two modern elements—namely, *Tonality* and *Harmony.*

First, a glance at the Greek scale will show that there are seven different diatonic ways in which an octave may be divided; thus, from A to the A above will exhibit one way, from B to B another, from C to C a third, and so on—keeping to the white keys alone in each case; and all these various 'forms of the octave' as they were called, were understood and used in the Greek music, and formed different 'modes.' In modern times we adopt only two — one corresponding with C to C, which we call the *Major* mode, the other corresponding with A to A, which we call the *Minor* mode. And in each case we attach great importance to the notes forming the extremities of the octave series, either of which we call the *Tonic* or *Keynote.* We have, therefore, in modern music, the two following 'forms of the octave' in common use. And we may substitute for the Greek word 'hemitone' the modern term 'semitone,' which means the same thing.

Intervals of the Diatonic Scale for the Major Mode.



Intervals of the Diatonic Scale for the Minor Mode.

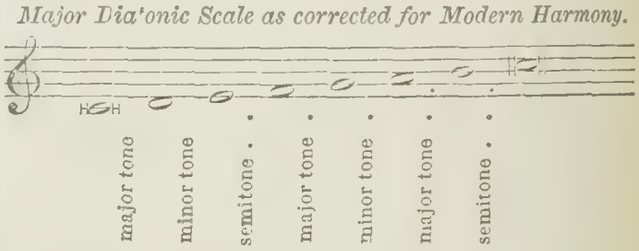


Although these differ materially from each other, it will be seen that the original Greek diatonic form of the series is in each perfectly preserved. It must be explained that the minor scale is given, under particular circumstances, certain accidental variations [see ASCENDING SCALE], but these are of a chromatic nature; the normal minor diatonic form is as here shown. The choice of particular forms of the octave, and the more prominent character given to their limiting notes, constitute the important feature of modern music called Tonality.

Secondly, a certain influence has been exercised on the diatonic scale by modern Harmony. When it became the practice to sound several notes of the scale simultaneously, it was found that some of the intervals of the Greek series did not adapt themselves well to the combination. This was particularly the case with the interval of the major third, C to E: according to the Greek system this consisted of two tones, but the perfect harmonious relation required to be a little flatter. The correction was effected in a very simple manner by making a slight variation in the value of one of the tones, which necessitated also a slight alteration in the value of the semitone. Other small errors have been corrected in a similar way, so as to make the whole conform to the principle, *that every note of the scale must have,* as far as possible, *concordant harmonious relations to other notes;* and in determining these, the relations to the tonic or keynote are the more important.

The diatonic series, as thus corrected, is as follows:—

Major Dia'onic Scale as corrected for Modern Harmony.



The several intervals, reckoned upwards from the lower keynote, are—

C to D, Major tone,
„ E, Major third,
„ F, Perfect Fourth,
„ G, Perfect Fifth,
„ A, Major sixth,
„ B, Major seventh,
„ C, Octave.

It has been stated, however, that for modern European music, we have the power of adding, to the seven sounds of the diatonic scale, certain other intermediate *chromatic* notes. Thus between C and D we may add two notes called C♯ and D♭. Between G and A we may add G♯ and A♭, and so on. In order to determine what the exact pitch of these notes should be, it is necessary to consider that they may be used for two quite distinct purposes, *i.e.* either to embellish melody without change of key, or to introduce new diatonic scales by modulation. In the former case the pitch of the chromatic notes is

indeterminate, and depends on the taste of the performer; but for the second use it is obvious that the new note must be given its correct harmonic position according to the scale it belongs to: in fact it loses its chromatic character, and becomes strictly diatonic. For example, if an F♯ be introduced, determining the new diatonic scale of G, it must be a true major third above D, in the same way that in the scale of C, B is a major third above G. In this manner any other chromatic notes may be located, always adhering to the same general principle that they must bear concordant harmonic relations to other notes in the diatonic scale they form part of.

Proceeding in this way we should obtain a number of chromatic notes forming a considerable addition to the diatonic scale. For example, in order to provide for eleven keys, all in common use, we should get ten chromatic notes in addition to the seven diatonic ones, making seventeen in all, within the compass of a single octave. This multiplication of notes would produce such a troublesome complication in practical music, that in order to get rid of it there has been adopted an ingenious process of *compromising*, which simplifies enormously the construction of the scale, particularly in its chromatic parts. In the first place it is found that the distance between the diatonic notes E and F, and between B and C is *nearly* half that between C and D, or G and A; and secondly, it is known that the adjacent chromatic notes C♯ and D♭, G♯ and A♭, etc., are not very different from each other. Putting all these things together, it follows that if the octave be divided into *twelve equal parts*, a set of notes will be produced not much differing in pitch from the true ones, and with the property of being *applicable to all keys alike*. Hence has arisen the modern chromatic scale, according to what is called *equal temperament*, and as represented on the keyboard of the ordinary pianoforte. According to this, the musical scale consists of twelve *semitones*, each equal to a twelfth part of an octave; two of these are taken for the *tone* of the diatonic scale, being a very little less in value than the original major tone of the Greek divisions.

This duodecimal division of the octave was known to the Greeks, but its modern revival, which dates about the sixteenth century, has been one of the happiest and most ingenious simplifications ever known in the history of music, and has had the effect of advancing the art to an incalculable extent. Its defect is that certain harmonic combinations produced by its notes are slightly imperfect and lose the satisfactory effect produced by harmonies perfectly in tune. The nature and extent of this defect, and the means adopted to remedy it will be more properly explained under the article TEMPERAMENT, which see. [W.P.]

SCARAMUCCIA, UN' AVVENTURA DI. A comic opera in 3 acts; libretto by F. Romani, music by L. Ricci. Produced at the Scala, Milan, Sept. 6, 1834, with great success. In French (by Forges), 'Une aventure de Scaramouche,' Versailles, June 1842; and in Italian, Théâtre des Italiens, Feb. 26, 1846. [G.]

SCARIA, EMIL, born in 1838 at Gratz, Styria, studied at the Conservatorium, Vienna, under Gentiluomo, made his début at Pesth as St. Bris in 'The Huguenots,' and afterwards sang at Brunn and Frankfort. In 1860 he came to London for the purpose of further study under Garcia, where he was heard by Abt, who procured him an engagement in 1862 at Dessau. He next played at Leipzig, and from 1865 to 72 at Dresden. Among his best parts were Hercules (Alceste), Sarastro, Leporello, Caspar, Rocco, Landgrave (Tannhäuser), Pogner (Meistersinger) Burgomaster (Czaar und Zimmermann), Dulcamara, Geronimo (Il Matrimonio segreto), and Falstaff, in which last a critic remarks that he made one of his greatest successes . . . . when he was at Dresden, and made it in great measure by his really excellent acting of the character. From 1872 till now (1881) he has been engaged at Vienna, where he has established his reputation as a versatile singer and actor in both baritone and bass parts, but best in the latter, as his 'carefully deadened high notes form so great a contrast to the vigorous notes of his lower and middle register' (Hanslick). Among his more recent parts are Hans Sachs (Meistersinger) Wotan (Nibelungen)—for which character he was originally selected by Wagner for Bayreuth—Micheli (Wasserträger) Escamillo, Marcel, Bertram, and (1879) Seneschal (Jean de Paris). He has played in the principal German and Austrian cities, also in Italian opera at St. Petersburg. [A.C.]

SCARLATTI, ALESSANDRO, a musician of great importance, and the creator of modern opera. Of his early life nothing is known beyond what may be gathered from his tombstone[1] in the St. Cæcilia chapel of the Church of Monte Santo in Naples:

HEIC SITVS EST
EQVES ALEXANDER SCARLACTVS
VIR MODERATIONE BENEFICENTIA
PIETATE INSIGNIS
MVSICES INSTAVRATOR MAXIMVS
QVI SOLIDIS VETERVM NVMERIS
NOVA AC MIRA SVAVITATE
MOLLITIS
ANTIQVITATI GLORIAM POSTERITATI
IMITANDI SPEM ADEMIT
OPTIMATIBVS REGIBVSQ
APPRIME CARVS
TANDEM ANNOS NATVM LXVI EXTINXIT
SVMMO CVM ITALIAE DOLORE
IX KAL^{AS} NOVEMB^{EIS} CIↃIↃCCXXV
MORS MODIS FLECTI NESCIA

[1] For a facsimile of this inscription, now first correctly published, and differing much from the transcriptions of Fétis, Villarosa, and Florimo, we are indebted to Dr. Dohrn, chief of the Royal Aquarium, Naples. We have also to thank Sig. Minervini, Mad. Zampini-Salazaro, and Mr. Wreford for kind services in reference to it. [G.]

From a Maltese cross engraved at the foot of the inscription it may be supposed that he was a Knight of the order of Malta.

Since 'ix. Kal. Novembris CIↃIↃCCXXV' means Oct. 24, 1725, it follows that Scarlatti was born in 1659, and we learn from the score of 'Pompeo' (in the possession of Gaspare Selvaggio, and also verified by Florimo) that his birthplace was Trapani in Sicily. As to his musical education, some maintain, though without citing any authority, that he studied in Parma, while others declare that he was a pupil of Carissimi (born 1604) in Rome. The eminent antiquarian Villarosa ('Memorie dei compositori . . . del regno di Napoli') states (without quoting his authority) that when Scarlatti moved with his family to Naples he was a celebrated singer and player on the harp and harpsichord. The first ascertained fact in his life is that he was commissioned to compose for Christina, Queen of Sweden, an opera 'L' Onestà nell' amore' performed in 1680 at her palace in Rome, and it is a probable inference that he was even at that time a composer of some mark. Cramer's 'Musikalisches Magazin' (2nd year, 668) states that he composed an opera for Munich in the same year, an assertion which, like many others concerning Scarlatti, has been copied without verification from one book to another. Fétis doubted the fact, and it has been completely disproved by Rudhart ('Geschichte der Oper am Hofe zu München'). The court of Bavaria had at that time as representative in Rome an Abbé Scarlatti, whose name occurs frequently in the accounts as receiving large sums of money. At a brilliant *fête* given by this Abbé Scarlatti (Pére Ménétrier's 'Representations en musique,' 252) on Aug. 22, 1680, at the Vigna della Pariola near Rome, 'La Baviera trionfante, componimento per musica' was performed, a fact which has given rise to a series of misstatements, originating with Lipowsky, who in his 'National Garde Jahrbuch' (1814) cites the Abbé as Alessandro Scarlatti, and changes the locality to Munich, though he states in his 'Bayrisches Musiklexicon' that no opera of Scarlatti's was produced in Munich before 1721. 'Pompeo' was performed at the royal palace at Naples, Jan. 30, 1684 (Fétis's copy is dated 1683), and on the libretto Scarlatti is styled Maestro di capella to the Queen of Sweden. In 1693 he composed an oratorio 'I dolori di Maria sempre Vergine' for the Congregazione dei sette Dolori di San Luigi di Palazzo in Rome, and an opera, 'Teodora,'[1] in which may be found many airs having the first part Da capo after the second, a practice logically and musically correct, and, according to Kiesewetter first brought into general use by Scarlatti, though instances of it do occur before his time. In 'Teodora' we find also the first orchestral ritornel, and the germ of the 'recitativo obligato,' with the entire orchestra employed to accompany the recitative. Violins, violas, and basses formed the groundwork of his orchestra, with oboes and flutes (seldom found together, though an instance occurs in 'Tigrane'), horns, bassoons, trumpets, and drums. Queen Christina died in 1688, and in 1694 Scarlatti was maestro di capella to the Viceroy of Naples, as we learn from the libretto of Legrenzi's opera 'Odoacre' to which Scarlatti added some songs for a performance at San Bartolomeo (Jan. 5, 1694) stating in the preface with commendable modesty that the airs thus added are distinguished by an asterisk, 'for fear of damaging Legrenzi's reputation, which was to him an object of boundless respect.' Other operas were 'Pirrho e Demetrio' (1697), 'Il Prigionero fortunato' (1698), and 'Laodicea e Berenice' (1701), which added enormously to his fame, and in which there was a tenor solo with an obligato violin accompaniment, played by Corelli, but with so little success that Scarlatti afterwards substituted another air for it. On Dec. 31, 1703, he became assistant maestro di capella to Antonio Foggia at Santa Maria Maggiore in Rome, and succeeded to the chief post May 1707. Cardinal Ottoboni also took him up, and made him his private maestro di capella, as we learn from the libretto of his 'Trionfo della Libertà' (Venice 1707). Soon after this he received the order of the Golden Spur.[2] He resigned Santa Maria Maggiore in 1709, returned to Naples, and died Oct. 24, 1725.

Scarlatti's fertility was enormous. 'Tigrane' (1715) is called on the libretto his 106th opera, and there were in all 115, of which only 41 are extant, including, besides those already mentioned :—

Il Prigionero superbo (Naples); Equivoche nel sembiante; Eraclea (with all the instruments mentioned, except drums, 1700; score in the Fétis Collection, Brussels); Nozze col nemico; Mitridate; Il Figlio delle selve (1702); La Caduta dei Decemviri (1706); Il Medo (1708, much praised by Fétis); Martirio di Santa Cecilia (Rome) and Teodosio (Naples 1709); *Ciro riconosciuto* (Rome 1712); Porsenna, with Lotti (San Bartolomeo, Naples, 1713); Scipione nelle Spagne, Amor generoso, and Arminio (Naples 1714); Carlo Re d'Allemania, and Virtu trionfante dell' odio e dell' amore (1716); Trionfo dell' Onore Fiorentini, and Telemacco (Naples and Rome 1718) interesting for its comic intermezzo in the Neapolitan dialect; Tersites; Attilio Regolo, and Cambisio (1719), also with comic intermezzo; Tito Sempronio Gracco, with ballets, and Turno Aricinio (1720); Principessa fedele, and Griselda (Rome 1721); Didone abbandonata (1721).

Undated:—Amor volubile e tiranno (in the Paris Conservatoire); Olitorio; Massimo Puppieno; Non tutto male vien per nuocere, and Amazone guerriera (Monte Cassino); Diana ed Endimione; La Merope (Real Collegio, Naples).

No less prolific as a composer of church-music, he left over 200 masses, of which few have survived. Jommelli pronounced his masses and motets the best he knew in the concertante style, and Hauptmann[3] in regard to them happily compares him and Palestrina as Virgil and Homer. His secular cantatas were equally numerous. Burney saw the original MSS. of 35, each composed in a single day during a visit at Tivoli in the autumn of 1704 to Andrea Adami (da Bolsena), then a well-known singer in the Pope's choir; and a Neapolitan amateur told Quantz in 1725 that he possessed 400. His other works were :—

1 Abramo Basevi, of Florence, has a contemporaneous copy.

2 Also bestowed on Gluck and Mozart.

3 Letters to Hauser, i. 137.

Oratorios.—Dolori di Maria; Sacrifizio d'Abramo (Burney gives a Cavatina therefrom, History, iv. 121); Martirio di Santa Teodosia (Paris, Bibliothèque Nationale); Concezzioni della beata Vergine; Sposa dei sagri cantici; San Filippo di Neri (Rome 1718); Vergine addolorata (Naples 1722); Stabat Mater, à 4 (Rome 1723); ditto à 2; Passio sec. Johannem.

Church Music.—Several Masses in the archives of the Real Collegio, Naples, including one à 10 voci, for 2 choirs, violin, and organ. Also Concerti Sacri, for 1, 2, 3, and 4 voices (Roger, Amsterdam), now in the Fétis Collection; Psalms—'Ave Regina,' and 'Laudate,' once in Abbate Santini's possession; and a Miserere, composed for the Pope's Choir in 1680.

Secular Music.—Madrigals for various voices (Padre Martini gives one for 2 soprani and 2 contralti in his 'Esemplare di Contrapunto fugato'); Serenate à 4 for the baptism of the Prince of Sicily (1723, Monte Cassino); Duette (14 Nos.), and Cantatas (8 vols.) are in the Bibliothèque Nationale Paris.

Scarlatti became in process of time teacher at three of the Naples Conservatorios—San Onofrio, I Poveri, and Loreto. Among his numerous pupils were—Logroscino, Hasse, Leo, Durante, Carapello, Greco, Gizzi, Abos, Feo, Porpora, Sarri, and Contumacci.[1] An idea of his skill in teaching may be gathered from a pamphlet, unfortunately circulated in MS. only, 'Discorso di musica sopra un caso particolare in arte del Sig. Cav. Alessandro Scarlatti, maestro della real capella di Napoli' (1717, 28 pp. folio with 17 of music), in which he gave judgment on a dispute referred to his arbitration, between two Spanish musicians about a striking dissonance employed by one of them.

Maier published (Schlesinger, Berlin) a comic duet from 'Laodicea e Berenice,' and, besides those already given there are at Monte Cassino 'Serenata à 3, Venere, Adoni, Amore'; Serenata à 3, with instruments, for the opening of a theatre at Posilippo (1696); 'Genio di Partenone' (Matteo Sassoni); 'Gloria di Sebeto' (Vittoria Bombare); 'Piacere di Mergellina' (Domenico l'Aquilano); 'Massimo Puppieno,' opera, 3 acts; 'Scipione nelle Spagne,' 1st act; and 'Porsenna' 2nd act, recitatives by Antonio Lotti. '36 Ariettas for a single voice, with a Thorough Bass for the Harpsichord,' were published in London about 1750.

Large portions of a mass by Scarlatti are given by Rochlitz in his 2nd vol. Another was printed entire by Proske (Ratisbon, 1841); a 'Lætatus' and an 'Exultate' are given in Proske's 'Musica Divina'; and a 'Tu es Petrus' for 8 voices (characterised by Hauptmann as 'very grand, as if hewn in stone') in Commer's 'Musica Sacra,' iii. 96. His instrumental music remains almost entirely unpublished. A Fugue in F minor is given by Pauer in his 'Alte Klaviermusik.'

His portrait, after Solimena, may be found in the 'Biographia degli Uomini illustri del Regno di Napoli' (1810). [F.G.]

SCARLATTI, Domenico, or, according to[2] Quadrio, Girolamo, son of Alessandro, born apparently in Naples, 1683, first learned from his father, and later from Gasparini. He has been called a pupil of Bernardo Pasquini, but that seems most improbable, seeing that Pasquini was of the school of Palestrina, and wrote entirely in the contrapuntal style, whereas Domenico Scarlatti's chief interest is that he was the first composer who studied the peculiar characteristics of the free style of the harpsichord. His bold style was by no means appreciated in Italy, for Burney remarks ('State of Music in France and Italy') that the harpsichord was so little played that it had not affected the organ, which was still played in the grand old traditional style. The first work on which Domenico is known to have been engaged was that of remodelling for Naples, in 1704, Polaroli's opera 'Irene' (Venice 1695). In 1710 he composed for the private theatre of Maria Casimira, Queen Dowager of Poland, a *dramma pastorale* 'Sylvia' (libretto in the Paris Bibliothèque Nationale), which was followed by 'Orlando' (1711), 'Fatide in Sciro' (1712), 'Ifigenia in Aulide' and 'in Tauride' (1713), 'Amor d'un ombra,' and 'Narciso' (1714), and 'Amleto' (1715, Teatro Capranico), interesting as the first musical setting of that subject. In 1708 he was in Venice with Handel, then on his way from Florence, which he left in January, to Rome, where he arrived in March, his 'Agrippina' being performed 27 times in Venice. Domenico seems to have accompanied him to Rome, for Cardinal Ottoboni held a kind of competition between the two, at which the victory was undecided on the harpsichord, but when it came to the organ, Scarlatti was the first to acknowledge his rival's superiority, declaring that he had no idea such playing as Handel's existed. The two became fast friends from that day, they remained together till Handel left Italy, and met again in London in 1720. Even in extreme old age Handel spoke with pleasure of D. Scarlatti, and Mainwaring ('Memoirs,' 61) relates that when Scarlatti was in Spain, if his own playing was admired, he would turn the conversation on Handel's, crossing himself at the same time as a sign of his extreme reverence. In January 1715 he succeeded Baj as maestro di capella of St. Peter's in Rome, where he composed Masses, Salve Reginas, etc. In 1719 he went to London, where his 'Narciso' was performed (May 30, 1720), and in 1721 to Lisbon, where he became a court favourite. The longing for home and kindred however drove him back to Naples, where Hasse heard him play the harpsichord in 1725. In 1729 he was invited to the Spanish court, and appointed music-master to the Princess of the Asturias, whom he had formerly taught in Lisbon. According to the 'Gazetta musicale' of Naples (Sept. 15, 1838) he returned to Naples in 1754, and died there in 1757. Being an inveterate gambler he left his family in great destitution, but Farinelli came to their assistance. (Sacchi's 'Vita di Don Carlo Broschi.')

As we have said, Scarlatti was in some sense the founder of modern execution, and his influence may be traced in Mendelssohn, Liszt, and many other masters of the modern school. He made great use of the crossing of the hands, and produced entirely new effects by this means. His pieces, unlike the suites of Handel and his predecessors, were all short. Santini possessed 349 of them. Of these Scarlatti himself only

[1] Fétis calls Leo a pupil of Pitoni, an error corrected by Florimo.
[2] Storia . . . d'ogni poesia, vii. 249.

published one book of 30 pieces, entitled 'Esercizii per gravicembalo,' etc., printed according to Burney in Venice, but at any rate before Aug. 1746, when the Prince of the Asturias, whose name is on the title-page, ascended the throne. In the Fétis collection is a Paris edition, 'Pièces pour le claveçin,' 2 vols., published by Mme. Boivin (who died Sept. 1733) and Le Clerc.[1] '42 Suits[2] of Lessons' were printed by B. Cooke, London, under the supervision of Scarlatti's friend Roseingrave (between 1730 and 1737, when Roseingrave went out of his mind). Czerny's edition (Haslinger, Vienna, 1839), containing 200 pieces, was re-edited (Paris, Sauer, Girod) and revised by Mme. Farrenc from Roseingrave's edition, and MSS. then in possession of Rimbault. There are also 130 pieces in Farrenc's 'Trésor des Pianistes' (1864); 60 Sonatas are published by Breitkopf; and 18 pieces, grouped as Suites by von Bülow, by Peters.

Though the technique of pianoforte-playing owes so much to Domenico Scarlatti, he did nothing towards the development of the sonata.

There seem to have been other musicians of this name, as Mr. Haberl of Ratisbon saw in Rome a melodrama 'Agnus occisus ab origine Mundi,' signed Francesco Scarlatti, and there is at Monte Cassino a score by Pietro Scarlatti, 'Clitarro,' with intermezzi by Hasse. [F.G.]

SCARLATTI, Giuseppe, grandson of Alessandro, born at Naples 1712. Of his artistic life but little is known. He settled in Vienna in 1757, up to which date he had produced the following operas:—'Pompeo in Armenio' (Rome, 1747); 'Adriano in Siria' (Naples, 1752); 'Ezio' (Ib. 1754); 'Gli effetti della gran Madre Natura' (Venice, 1754); 'Merope' (Naples, 1755); 'Chi tutto abbraccia nulla stringe' (Venice, 1756). In Vienna he brought out eight more at the court theatre:—'Il mercato di malmantile,' and 'L'isola disabitata' (1757); 'La serva scaltra' (1759); 'Issipile' and 'La Clemenza di Tito' (1760); 'Artaserse' (1763); 'Gli stravaganti' (1765); 'La moglie padrona' (1768). He died at Vienna Aug. 17, 1777. [C.F.P.]

SCENA (Gr. Σκηνη; Lat. *Scena*; Ital. *Scena, Teatro, Palco*; Ger. *Bühne, Auftritt*; Fr. *Scène, Théâtre*; Eng. Scene, Stage). A term, which, in its oldest and fullest significance, applies equally to the Stage, to the Scenery it represents, and to the Dramatic Action which takes place upon it. Hence, the long array of synonyms placed at the beginning of this article.

I. Classical authors most frequently use the word in its first sense, as applying to that part of a Greek or Roman Theatre which most nearly answers to what we should now call the Stage; and the classical tendencies of the Renaissance movement led to its similar use in the 16th century. Thus, in Peri's 'Euridice,' printed in 1600, we find the following direction: 'Tirsi viene in Scena, sonando la presente Zinfonia con un Triflauto'—'Thyrsis comes upon the Stage, playing the present Symphony upon a Triple Flute. [See Opera.]

II. In its second sense, the word is commonly applied, in England, to those divisions of a Drama which are marked by an actual change of Scenery; a method of arrangement which is even extended to English translations of foreign works.

III. In the Italian, German, and French Theatres, the word is more frequently used, in its third sense, to designate those subordinate divisions of an Act[3] which are marked by the entrance, or exit, of one or more members of the 'Dramatis personæ'; a new Scene being always added to the list, when a new Character appears upon, or quits the Stage, though it be only a Messenger, with half-a-dozen words to say, or sing. The ostensible number of Scenes, therefore, in an Italian, or German Opera, is always far greater than that indicated in an English version of the same work. For instance, in the original Libretto of 'Der Freischütz' 7 Scenes are enumerated in the First Act, 6 in the Second, and 17 in the Third; whereas the popular English translation only recognises 1 in Act I, 2 in Act II, and 3 in Act III. An attempt to introduce the Continental practice to the English Theatre was made, some years ago, in the collection of Operas called 'The Standard Lyric Drama' (Boosey & Co.); and, as it has been revived in the excellent 8vo editions now publishing by Messrs. Novello, it is to be hoped that uniformity of custom may be eventually established, at least in all translated works.

IV. In a more limited sense, the term Scena is applied, by Operatic Composers, to an Accompanied Recitative, either interspersed with passages of Rhythmic Melody, or followed by a regular Aria. In the former case, the word is generally used alone—and always in its Italian form: in the latter the Composition is sometimes called 'Scena ed Aria.' Less frequently, the place of pure Recitative is supplied by the introduction of short strains of Melody, with strongly-marked variations of Tempo. But, in all cases, it is *de rigueur* that the character of the Composition should be essentially and unmistakably dramatic throughout. The Scena, thus defined, is as old as the Opera itself; for the name might very well be given to the Scene from 'Euridice,' already alluded to; or to the 'Lamento' in Monteverde's 'Ariana.' A very fine example, much in advance of its age, will be found in 'Ah rendimi quel core,' from Francesco Rossi's 'Mitrane' (1688). Handel used the Scena, with telling effect, both in Opera and Oratorio; as in 'Solitudini amate,' in 'Alessandro'; 'Il poter quelche brami,' in 'Scipio,' and 'Deeper and deeper still' and 'Farewell ye limpid streams,' in 'Jephtha.' Mozart's peculiar aptitude for this kind of Composition is well exemplified in his wonderful Scena for two Voices, 'Die Weisheitlehre dieser Knaben,' in 'Die Zauberflöte'; in innumerable delightful instances in his other Operas; and in a large collection of detached

1 No. 10 in vol. ii. is an organ fugue by Alessandro Scarlatti.
2 Which are not 'Suites,' but single movements.

3 Ital. *Atto*; Fr. *Acte*; Ger. *Aufzug*—in allusion to the raising of the curtain.

pieces, such as 'Ch'io mi scordi,' 'Bella mia fiamma,' 'Ahi, lo previdi,' 'Misera, dove son?' and others, too numerous to mention, most of them written for the Stage, though some are clearly intended for the Concert-room, notwithstanding their powerful dramatic expression. To this latter class of Scenas must be referred Beethoven's magnificent 'Ah, perfido!' which ranks, with the Scenas for Leonore, and Florestan, in 'Fidelio,' among his most passionate Compositions for Voice and Orchestra. The Scena was, unquestionably, Weber's strongest point—witness his three magnificent examples, 'Durch die Wälder,' 'Wie nahte mir die Schlummer,' and 'Ocean, du Ungeheuer,' and his six 'Concert Arien'—of which, however, five only have as yet been published. The grand Scena, in B♭, for Kunegunde in 'Faust,' is one of Spohr's most notable masterpieces: and the same Composer's impassioned Instrumental Scena, for Violin and Orchestra, stands quite alone, as an inspiration of the highest order. He also wrote a very fine Scena for the Concert-room—'Tu m'abbandoni' (op. 71): and Mendelssohn has left us a priceless treasure of this class, in his 'Infelice,' which embodies an amount of scenic power no less remarkable than that thrown into the numerous similar movements in his Oratorios. The secret of success, in all these cases, lies in the intensity of dramatic expression embodied in the work. When this is present, no really great Composer ever fails to hit his mark. In its absence, the outward form of the Scena becomes a meaningless absurdity—a truth which has not been sufficiently considered by some writers of later date. [W.S.R.]

SCENARIO. An Italian term, meaning a sketch of the scenes and main points of an opera libretto, drawn up and settled preliminary to filling in the detail. [G.]

SCHABLONE. The German term for a stencil or pattern, and thence in musical criticism often applied to music written with too much adherence to mechanical form or manner, whether the composer's own, or some one else's—made on a cut and dried pattern. The term *capellmeister-musik* is used by the German critics for a similar thing. With a slightly different metaphor we should say, 'cast in the same mould.' [G.]

SCHACHTNER, Johann Andreas, from 1754 trumpeter to the Archbishop of Salzburg, and previously, according to a letter of Mozart's (Oct. 17, 1777) in the church-choir at Ingolstadt, where he was brought up in the Jesuit school. He died in 1795. He was a thorough musician (much greater knowledge was required to play the trumpet then than now) and had literary tastes besides. Being intimate with the Mozart family he watched with great interest the extraordinary early development of Wolfgang's genius, and 20 years later wrote, at the request of Mozart's sister, a letter[1] to which we owe a host of characteristic and touching details. His affection was fully returned, for 'Wolfgangerl' would ask him a dozen times a day if he was really fond of him, and when Schachtner would sometimes in fun say 'No,' the tears would start into his eyes 'so loving and so tender was his little heart.' When the two were carrying his toys from one room to the other Wolfgang would insist on their either singing or fiddling a march. To Schachtner too the father showed the blotted MS. of the first PF. concerto, and related the little fellow's answer to his objection that it was too difficult—'That is just why it is called a concerto; people must practise till they can play it,' upon which he set to work to try and play it himself. At this time he was 4, and two years later, after his return from Vienna, when some trios by a friend were being tried, he begged to be allowed to play the second violin, and cried at his father's refusal (he had had absolutely no instruction in the violin), till at Schachtner's intercession Leopold Mozart gave way, saying, 'You may play with Herr Schachtner; but you must do it softly so that nobody may hear you.' Schachtner soon found himself superfluous, and was not surprised to see tears of joy in the father's eyes. Among other traits, Schachtner relates as a proof of the extreme delicacy of the boy's ear his pointing out that Schachtner's violin was a half-a-quarter of a tone lower than his own, and on another occasion his fainting at the sound of the trumpet, of which up to ten, he had a positive dread. Schachtner wrote the libretto of an opera[2] which Mozart intended for Vienna, and had made great progress with, and translated the libretto of 'Idomeneo' into German, thus enabling Leopold Mozart to say (letter to Breitkopf, Aug. 10, 1781) that it was entirely the work of persons living in Salzburg, 'the poetry by Court-chaplain Varesco, the music by my son, and the German translation by Herr Schachtner.' (Jahn's 'Mozart,' i. 564.) [C.F.P.]

SCHACK, Benedict, the first Tamino, and one of the party[3] who stood round Mozart's bed the night before his death, and at his request sang the completed portions of the 'Requiem' as far as the first bars of the 'Lacrimosa,' when he broke into violent weeping at the thought that he should never finish it. Schack, who was born in 1758, was a man of general cultivation, a thorough musician, and a good flute-player. He composed several operas for Schikaneder's theatre. Mozart was on intimate terms with him, and would often come and fetch him for a walk, and while waiting for Schack to dress, would sit down at his desk and touch up his scores. Schack's voice was a fine tenor, flexible and sonorous, and his execution thoroughly artistic, but he was a poor actor.[4] In 1787 he was taking second parts only; in 1792 he sang Tamino, Count Almaviva, and Don Ottavio (Don Gonsalvo in the German translation) after which we hear no more of him as a singer. His

[1] Dated April 24, 1792. Given in full by Jahn, i. 19.

[2] Completed by André as 'Zaïde.' Jahn thinks it was most likely adapted from the French.

[3] The others were Mozart's brother-in-law, Hofer, the violinist, and Franz Xaver Gerl, a bass-singer, and the first Sarastro. Mozart himself sang the alto.

[4] Jahn's 'Mozart,' ii. 510.

Operas or Singspiele came between 1789 and 93; some were written with Gerl.[1] [C.F.P.]

SCHARWENKA, PHILIPP, born Feb. 25, 1847, at Samter, Posen, East Prussia. His taste for music showed itself early, but he was unable to cultivate it seriously till the removal of his family to Berlin in 1865, when he entered Kullak's 'New Academy.' On completing his course he remained on the staff of the Academy, and is now teacher of the rudiments and of composition. His works are chiefly for PF.—dances and other drawing-room pieces; the latest being an 'Album polonais,' op. 33. But he has also published songs; 3 concert pieces for violin and PF. (op. 17); a serenade (op. 19); studies for violin, and for cello, and has written two symphonies. Herr Scharwenka is also an accomplished caricaturist, and has illustrated 'Anton Notenquetscher,' a satirical poem by Alex. Moskowski (Berlin, 1881), with some very comic woodcuts. [G.]

SCHARWENKA, XAVER, was also born at Samter, Jan. 6, 1840; and like his brother was at Kullak's Academy at Berlin, where he was known, while still a pupil, for his PF. playing and his compositions. He made his first appearance in public at Berlin, in 1869, and remained for some time in the Academy as a teacher, until compelled to leave it for his military duties in 1873. After this he began to travel, and was soon renowned as a fine and brilliant player, and a 'young composer of remarkable endowments.' In 1877 he produced his first Concerto for the PF. (in B♭ minor, op. 32), playing it to the meeting of German musicians at Hanover in May; it was played in England for the first time by Mr. Dannreuther at the Crystal Palace (both place and player well-known in this country for their chivalrous welcome of new works) Oct. 27, 1877. In 1878, Feb. 14, Scharwenka himself played it at the Gewandhaus, Leipzig. In 1879 he made his first appearance in England, played the same work at the Crystal Palace, March 1, and played at the Musical Union, April 29. In 1880 he returned and played at the Philharmonic Feb. 19, and elsewhere. In 1881 he made a third visit and played his second Concerto (in C minor, op. 56, which he had produced at the Gesellschafts concert at Vienna Dec. 12, 1880)—at the Philharmonic, Feb. 24. His stay was shortened by his recall to Germany for his military duties (a cruel anomaly for an artist!), but he found time to appear several times, and deepened the favourable impression which he had previously made.

Scharwenka's published works number 52. Opus 1 is a Trio in F♯ minor for PF., violin and cello, and op. 2 a Sonata for PF. and violin, in D minor. He has published a second PF. trio (in A minor, op. 45), a quartet for PF. and strings (in F, op. 37), a sonata for PF. and cello (E minor, op. 46); 7 original PF. duets; 2 sonatas (in C♯ minor and E♭, op. 6 and 36), 2 scherzos, and a large mass of studies, dances, romances, and other pieces all for PF. solo. The first PF. concerto is op. 32; the second is not yet printed. [G.]

SCHAUROTH, DELPHINE (Adolphine) VON, a Bavarian lady of noble family, a great pianoforte player, with whom Mendelssohn flirted (seriously, even for him) and played duets, during his visit to Munich in June 1830.[2] She and Josephine Lang are the two most prominent figures in his letters of that date. He reached Venice on Oct. 10, and on the 16th wrote the well-known 'Venetianisches Gondellied' (Songs without Words, bk. i. no. 6), which on the MS., though not in print, bears the words 'für Delphine Schauroth.' Their acquaintance was renewed on his return in the following[3] October, and the G minor Concerto, written at Munich, is dedicated to her. She was born at Magdeburg in 1814, and was a pupil of Kalkbrenner. Before 1835 she married Mr. Hill Handley, an Englishman, but the union does not appear to have been happy, and was soon dissolved. Schumann, in noticing her Sonate brillante in C minor (Diabelli) and her Caprice (Ibid.), in his 'Neue Zeitschrift für Musik' (ii. 125; v. 132), while kindly quizzing her consecutive fifths, false relations, and other marks of inexperience in composing, pardons them all for the thoroughly musical nature—'Musik in ihrem Wesen,' 'der eigentliche musikalische Nerv'—which her pieces display. Indeed he goes so far as to class her with Clara Wieck as 'two Amazons in a brilliant procession.' In 1839 she played the E♭ Concerto at a concert given in Munich for the Beethoven monument, with great brilliancy and success (A. M. Z. xli. 488). In 1870 she gave a recital at Leipzig on Mendelssohn's birthday, in reference to which the Signale speaks of her own pieces and two of Chopin's as having special charm. She is now (1881) living at Charlottenburg. It is matter of great regret that a life which began so brilliantly should, to all appearance, be so much overclouded at its close. [G.]

SCHAUSPIELDIRECTOR, DER, 'Comödie mit Musik in 1 Act' (The Manager, a Comedy with Music in one Act); containing an overture and 4 numbers; words by Stephanie, jun., music by Mozart. Produced at a Court festival at Schönbrunn, Feb. 7, 1786. Over the terzet (No. 3) is the date, Jan. 18, 1786. It was adapted to a French libretto under the name of 'L'Impresario,' and produced in Paris in 1856. [See vol. i. p. 768.] A careful version of the entire piece from the German original, by W. Grist, was brought out at the Crystal Palace, London, on Sept. 14, 1877, as 'The Manager,' and repeated several times there and elsewhere.

An interesting little work, full of details on this opera and Mozart in general, is 'Mozart's Schauspieldirector, von Dr. R. Hirsch' (Leipzig, 1859). [G.]

SCHEBEK, EDMUND, a distinguished and influential Austrian amateur, Doctor of Law,

[1] Gerl sang Osmin in 1787 at the same theatre in the Freihaus, where was produced in 1797 his comic opera in 3 acts 'Die Maskerade,' by 'a former member of this theatre.'

[2] 'Familie Mendelssohn,' Letters, June 11, 26, 1830.

[3] Letter of Oct. 6, 1831.

Imperial councillor, and secretary to the Chamber of Commerce at Prague, was born Oct. 22, 1819, at Petersdorf in Moravia. He began his musical career as head of a Society at Olmütz, and continued it at Prague, where in conjunction with Weiss, the superior of the Capuchins, and Krejci, he has revived much of the best old Italian church music. He has devoted his attention specially to the construction of the violin, in relation to which he has published very interesting treatises—On the Orchestral Instruments in the Paris[1] Exhibition of 1855; On the Cremonese instruments, à propos to the Vienna Exhibition of 1873, and 'the Italian Violin manufacture and its German origin.'[2] He has also published a valuable little pamphlet on Froberger. Dr. Schebek possesses a fine collection of ancient stringed instruments, Beethoven autographs, etc. [G.]

SCHEBEST, Agnes, born at Vienna, Feb. 15, 1813, became attached at a very early age to the Court Theatre at Dresden, first in the chorus, and then as singer of small solo parts. Here she had the inestimable advantage of frequently hearing and seeing the great Schroeder-Devrient. In 1833 she left Dresden for Pesth, and from 1836 to 41 starred throughout Germany with very great applause. Her voice was a fine mezzo-soprano, her style and method were good, her best parts heroic, with much energy and passion. In 1841 she married the great theologian Dr. David Strauss (himself a keen amateur, and author of an interesting paper on the Ninth Symphony), and died Dec. 22, 1869, at Stuttgart. She left an account of her career—'Aus dem Leben einer Künstlerin' (1857). [G.]

SCHECHNER-WAAGEN, Nanette, dramatic singer, born at Munich in 1806. She was employed in the chorus-scenes of the opera, and, on the occasion of Madame Grassini's visit, was chosen to second her in some selections from Cimarosa's 'Gli Orazzi e Curiazi.' Schechner's beautiful voice made a great impression, and won for her a patroness in the Queen of Bavaria. After some study in singing and in Italian, she appeared in Italian opera in Munich, until 1827, after which she devoted herself to German opera. In 1826 she was in Vienna, if a curious story, related by Schindler, of a scene in the theatre there, à propos to an air written for her by Schubert, may be believed. [See Schubert.] It is related by Fétis that, when she first appeared in Berlin in Weigl's 'Schweizerfamilie,' the first act was played to an almost empty house; but such enthusiasm did her Emmeline arouse in the few listeners, that the report of it spread to the neighbouring cafés during the entr'acte, a large audience was drawn to the theatre for the rest of the performance, and the singer's success was complete. Her Donna Anna, Euryanthe, Fidelio, Reiza, Vestalin and Iphigenie in Tauris excited great admiration in Berlin and Munich. In 1832 she married Waagen, a lithographer and painter.

Madame Schechner's voice was powerful, even massive in its tones, her acting was earnest and natural. She took a place in the first rank of German singers, but her brilliant career lasted no longer than ten years. A severe illness injured her voice; she retired from the stage in 1835, and died in 1860.

Mendelssohn heard her at Munich in 1830, and while he found her voice much gone off and her intonation false, says that her expression was still so touching as to make him weep.[3] [L.M.M.]

SCHEIBLER, Johann Heinrich, born at Montjoie or Montschau, near Aix-la-Chapelle, Nov. 11, 1777, died Nov. 20, 1837, silk manufacturer, after many travels settled down at Crefeld, where he was first-assistant-Bürgermeister. In 1812–13, after some interesting experiments with Jews-harps, he turned his attention to the imperfections of existing means of tuning. He first tried a monochord, but finding that he could not always get the same note from the same division of his monochord, he endeavoured to help himself by beats, and discovered that each beat corresponded to a difference of two simple vibrations or one double vibration in a second. His plan was to fix the monochord by finding the stopped length which would give a note beating four times in a second with his own fork. Then, after endless trials and calculations, he found similar places for all the divisions of the scale, and finally from the monochord made forks for each note of the perfectly equally tempered scale. By repeated comparisons with his forks he found that it was impossible to make a mathematically accurate monochord, or to protect it from the effects of temperature. He then hit upon the plan of inserting forks between the forks of his scale, from the lowest A of the violin to the open A, and counting the beats between them. It was this counting that was the trouble, but by highly ingenious mechanical contrivances he was enabled to complete the count of his fifty-two forks within from ·0067 to ·00083 beats or double vibrations in a second, and hence to tune a set of twelve forks so as to form a perfectly equal scale for any given pitch of A. The particulars of his forks, and the mode of counting them are contained in his little pamphlet 'Der physikalische und musikalische Tonmesser' (Essen, Bädeker, 1834, p. 80, with lithographic plates),[4] from which the preceding history has been gathered. During his lifetime he issued four smaller tracts, showing how to tune organs by beats, which were collected after his death as 'H. Scheibler's Schriften, etc.' (Crefeld, Schmüller, 1838). This is quite out of print, but copies of the former book are still to be bought. His wonderful tonometer of fifty-two forks has completely disappeared. But another one, of fifty-six instead of fifty-two forks, which

[1] 'Die Orchester-Instrumente auf der Pariser Weltausstellung im Jahre 1855' (Vienna, Staatsdruckerei, 1858).

[2] 'Der Geigenbau in Italien und sein deutscher Ursprung' (Vienna 1872 and 1874).

[3] Letter, June 6, 1836.

[4] 'The physical and musical Tonometer, which proves visibly by means of the pendulum, the absolute numbers of vibrations of musical tones, the principal kinds of combinational tones, and the most rigid exactness of equally tempered and mathematical just chords.'

belonged to Scheibler still exists, and was inherited by his daughter and grandson, who lent it to Herr Amels, formerly of Crefeld, who again lent it to Mr. Alexander J. Ellis, who counted it, and having checked his results by means of M^{c}Leod's and Mayer's machines for measuring pitch, gave the value of each fork in the Journal of the Society of Arts for March 5, 1880, p. 300, correct to less than one-tenth of a double vibration. The two extreme forks of this 56-fork tonometer agree in pitch precisely with those of the 52-fork tonometer, but no other forks are alike, nor could the forks of the 52-fork tonometer have been easily converted into those of the other one. In 1834, at a congress of physicists at Stuttgart, Scheibler proposed with approval the pitch A 440 at 69° F. (=A 440·2 at 59° F.) for general purposes, and this has been consequently called the Stuttgart pitch.[1] [A.J.H.]

SCHELBLE, Johann Nepomuk, a thoroughly excellent and representative German musician, born May 16, 1789, at Höffingen in the Black Forest, where his father was superintendent of the House of Correction. His strict musical education was begun in the Monastery of Marchthal 1800–03; and continued at Donaueschingen, under Weisse. He then spent some time, first with Vogler at Darmstadt, and then with Krebs, a distinguished singer at Stuttgart, and there, in 1812, he filled the post of elementary teacher in the Royal Musical Institution, a very famous and complete school of those times.[2] In 1813 he went to Vienna, lived in intimate acquaintance with Beethoven, Moscheles, Weigl, Spohr, etc., composed an opera and many smaller works, and went on the stage, where however his singing, though remarkable, was neutralised by his want of power to act. From Austria in 1816 he went to Frankfort, which became his home. Here the beauty of his voice, the excellence of his method, and the justness of his expression, were at once recognised. He became the favourite teacher, and in 1817 was made director of the Musical Academy. This however proved too desultory for his views, and on July 24, 1818, he formed a Society of his own, which developed into the famous 'Cæcilian Society' of Frankfort, and at the head of which he remained till his death. The first work chosen by the infant institution was the 'Zauberflöte'; then Mozart's Requiem; then one of his Masses; and then works by Handel, Cherubini, Bach, etc. In 1821 the Society assumed the name of the 'Cäcilienverein'; the répertoire was increased by works of Palestrina, Scarlatti, and other Italian masters, and at length, on March 10, 1828, Mozart's 'Davidde penitente' and the Credo of Bach's Mass in B minor were given; then, May 2, 1829 (stimulated by the example of Mendelssohn in Berlin), the Matthew Passion; and after that we hear of 'Samson' and other oratorios of Handel, Bach's motets, and choruses of Mendelssohn, whose genius Schelble was one of the first to recognise, and whose 'St. Paul' was suggested to him by the Cæcilian Association, doubtless on the motion of its conductor. Whether the Society ever attempted Beethoven's mass does not appear, but Schelble was one of the two private individuals who answered Beethoven's invitation to subscribe for its publication.' [See vol. i. p. 197 note; vol. ii. 271 *b*.]

His health gradually declined, and at length, in the winter of 1835, it was found necessary to make some new arrangement for the direction of the Society. Mendelssohn was asked (Letters, Feb. 18, 1836), and undertook it for six weeks during the summer of 1836. Mendelssohn's fondness and esteem for the man whose place he was thus temporarily filling is evident in every sentence referring to him in his letters of this date. Schelble died Aug. 7, 1837. His great qualities as a practical musician, a conductor, and a man, are well summed up by Hiller[3] in his book on Mendelssohn, to which we refer the reader. His compositions have not survived him. His biography was published shortly after his death—'J. N. Schelble, von Weissmann' (Frankfort, 1838). [G.]

SCHELLER, Jakob, born at Schettat, Rakonitz, Bohemia, May 12, 1759, a very clever violinist. He was thrown on his own resources from a very early age, and we hear of him at Prague, Vienna, and Mannheim, where he remained for two years playing in the court band, and learning composition from Vogler. After more wandering he made a stay of three years in Paris, studying the school of Viotti. He then, in 1785, took a position as *Concert-meister*, or leading violin, in the Duke of Würtemberg's band at Stuttgart, which he retained until the establishment was broken up by the arrival of the French in 1792. This forced him to resume his wandering life, and that again drove him to intemperance, till after seven or eight years more he ended[4] miserably, being even obliged to borrow a fiddle at each town he came to. He was more celebrated for his tricks and *tours de force* than for his legitimate playing. Spohr (Autob. i. 280) speaks of his flageolet-tones, of variations on one string, of pizzicato with the nails of the left hand, of imitations of a bassoon, an old woman, etc.; and Fétis mentions a trick in which by loosening the bow he played on all four strings at once. By these, and probably also by really fine playing, he excited so much enthusiasm, that it used to be said of him 'one God; one Scheller.' The same things have been done since by really great artists, such as Ole Bull, and even Paganini, and with similar effect on their audiences. [G.]

SCHENCK, Johann, interesting from his connection with Beethoven, was born of poor parents, Nov. 30, 1753, at Wiener Neustadt in Lower Austria, and at an early age was admitted into the Archbishop's choir at Vienna. In 1778 he produced his first mass, which he

[1] He selected it as the mean of the variation of pitch in pianos as then tuned at Vienna, and not from the fact that it enables the scale of C major, in just intonation, to be expressed in whole numbers, as has been sometimes stated.

[2] See the A. M. Z. 1812, 551.

[3] 'Mendelssohn' translated by Miss M. E. von Glehn, p. 8.

[4] Rochlitz, 'Für Freunde d. Tonkunst,' ii.

followed by other sacred pieces and by many Singspiele and Operas (ending with 'Der Fassbinder' 1802), which gained him a considerable name, and rank with those of Dittersdorf and Wenzel Müller. The 'Dorfbarbier' (Kärnthnerthor, Nov. 6, 1796) was always popular, and is still in use. In addition he wrote symphonies, concertos, quartets, lieder, etc. The autographs of many of these are in the Gesellschaft der Musikfreunde at Vienna, with that of a theoretical work, 'Grundsätze des Generalbasses.' The anecdote of his kissing Mozart's hand during the overture on the first night of the 'Zauberflöte' has been already related. [See MOZART, ii. 394, note.] His first meeting with Beethoven is told in Bauernfeld's biographical sketch of Schenck in the 'Wiener Zeitschrift für Kunst' for 1837 (Nos. 5, 6, and 7). Gelinek mentioned to Schenck that he had found a young man whose playing excelled anything ever heard before excepting Mozart's, and who had been studying counterpoint for six months with Haydn, but to so little purpose that it would be a great kindness if Schenck would give him some help. A meeting was arranged at Gelinek's house, when Beethoven improvised for over half an hour in so remarkable and unusual a manner that forty years afterwards Schenck could not speak of it without emotion. Schenck next went to see the young artist. Himself a model of neatness he was rather taken aback by the disorderliness of the room, but Beethoven's reception was cordial and animated. On the desk lay some short exercises in counterpoint, in which on the first glance Schenck detected a few errors. Beethoven's troubles soon came out. He had come to Vienna aware of his own ability, but anxious to learn; had at once put himself in the hands of the first master to be got, and yet was making no progress. Schenck at once agreed to help him, and took him through Fux's 'Gradus ad Parnassum,' with which indeed Haydn was familiar enough. As it was essential that Haydn should not be entirely thrown over, Beethoven copied exercises partly corrected by [1] Schenck, and Haydn was then able to congratulate himself on the progress of his hot-headed pupil. The affair was of course kept strictly secret, but Beethoven having fallen out with Gelinek the latter gossipped, and Schenck was deeply annoyed. Beethoven, however, when on the point of following Haydn to Eisenstadt wrote [2] very gratefully to Schenck, and the two remained on pleasant terms. It is interesting to know that besides Mozart and Beethoven, Schenck was acquainted with Schubert. Bauenfeld introduced them, and so congenial were they that after an hour's talk they parted like old friends.

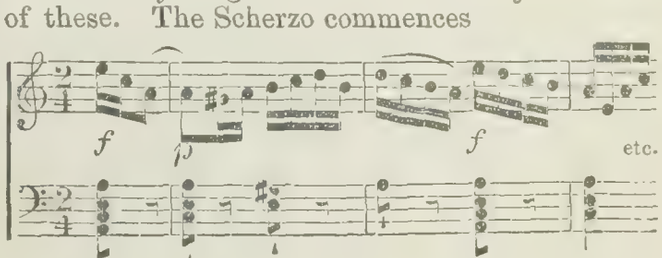
Very unassuming in his ways, Schenck was respected as a thorough though somewhat pedantic teacher of the piano and composition. His portrait in the Museum of the Gesellschaft der Musikfreunde, in Vienna, shows a pleasing countenance. When over 80 he still took pleasure in work, and set about remodelling his 'Jagd,' for which he got Bauernfeld to write him a new libretto. He had finished the first act when he died, Dec. 29, 1836. [C.F.P.]

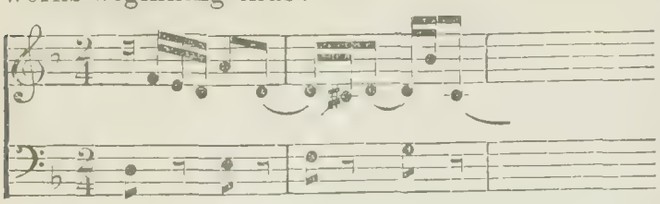
[1] This surely says a great deal for Beethoven's patience, and for his desire not to offend Haydn.

[2] 'I wish I were not starting to-day for Eisenstadt. I should like to have had more talk with you. In the meantime you may count upon my gratitude for the kindness you have shown me. I shall do all in my power to return it. I hope to see you and enjoy your society again soon. Farewell, and do not forget your BEETHOVEN.'

SCHERZANDO, SCHERZOSO, playful, lively; a direction of frequent occurrence, indicating a passage of a light and cheerful character. It is occasionally used, in combination with some other direction, to indicate the style of a whole movement, as *Allegro scherzando*, *Allegretto scherzando* (Beethoven, Symphony No. 8), etc., but its more usual and characteristic application is to a phrase which is to be played in a lively manner, in contrast to the rest of the movement or to some other phrase. In such passages, as a rule, the time is intended to be taken more freely than usual, while any marks of phrasing which occur should be strictly adhered to. In fact the phrasing of a *scherzando* passage is of paramount importance, for by it alone can the proper character be given.—The word is found, where one would little expect it, in the 'Et vitam venturi' of Beethoven's Mass in D, near the beginning, in the old editions; but on reference to Breitkopf & Härtel's complete edition it turns out to have been read in error for *sforzando*! [J.A.F.M.]

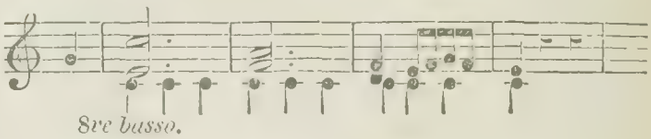
SCHERZO. An Italian word signifying 'jest' or 'joke.' Its application in music is extensive, and—as is the case with many other musical titles—often incorrect. Most of the movements, from the time of Mendelssohn onwards, would be better designated as 'Caprices' or 'Capriccios.' Obviously the word signifies that the piece to which it applies is not merely of a light and gay character, but is of the nature of a joke, in that it possesses that rare quality in music, humour. But, exclusive of Haydn and Beethoven, what musician shows humour, real unaffected drollery, in his music?

The term seems to have been first employed (Scherzando) merely as a direction for performance, but there are early instances of its use as a distinctive title. The light Italian canzonets popular in Germany in the 17th century were called *Scherzi musicali*. In 1688 Johann Schenk published some 'Scherzi musicali per la viola di gamba.' Later, when each movement of an instrumental composition had to receive a distinctive character, the directions *Allegretto scherzando* and *Presto scherzando* became common, several examples occurring in the Sonatas of Ph. Em. Bach. But even in the 'Partitas' of his great father, we find a Scherzo preceded by a Burlesca and a Fantaisie, though few modern ears can discover anything of humour or fancy in either of these. The Scherzo commences

and might as well have been termed a Gavotte. There is another Scherzo among the doubtful works beginning thus:



Many of the Gigues are far more frolicsome than these would-be jests. In Peters's edition of Scarlatti's Clavecin pieces, will be found a piece with the following theme for principal subject, which the editor, von Bülow, has entitled a Scherzo:—

The initial figure of this theme, treated in free imitation, runs through the movement. As a similar phrase forms so distinctive a feature of the Scherzo to Beethoven's 7th Symphony it is not unfair to compare the two, and remark the difference between a merely bright little piece with no particular qualities, and a true Scherzo which fills the heart with lively and delightful thoughts. In the same volume will be found a Capriccio (No. 4) which is a real Scherzo in all but name.

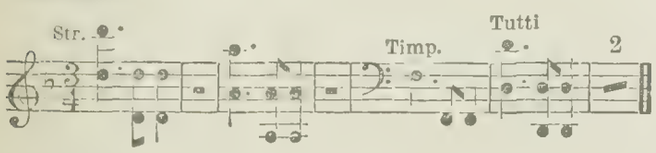
Coming now to the period of the Symphony it may be as well to remind the reader of a fact which will be more enlarged upon under that heading, namely, that the presence of the Minuet or Scherzo in works of the symphonic class, is a matter of natural selection, or survival of the fittest. In the old Suites the Minuet, being of rather shorter rhythm than the other dances, was seized upon, perhaps unconsciously, by the great masters who tied themselves down to the old form, and was exaggerated out of all recognition for the sake of contrast. The actual Minuet, as danced from the 16th century up to the present day (if any one still learns it), is in the time of that famous specimen in Mozart's Don Juan, or say M. M. ♩=80. Yet even in the Suites of Bach one finds quick and slow Minuets, neither having any regard to the requirements of the dance. When we come to Haydn the term Minuet ceases to have any meaning; the stateliness and character of the dance are quite gone, and what we should call a Waltz appears. But with the true instinct of an artist, Haydn felt that in a work containing such heavy subtleties (for even Haydn was deemed heavy and subtle once) as the ordinary first movement and slow movement, a piece of far lighter character was imperatively demanded. So lighter and quicker and more sportive grew the Minuets, till Beethoven crowned the incongruous fashion with the 'Minuet' of his 1st Symphony. It should be mentioned, however, that Mozart never departed nearly so far from the true Minuet as Haydn, whose gaiety of musical thought drove him into really inventing the Scherzo, though he did not use the name. The Minuets of many of the String Quartets of Haydn exhibit indeed those quaint and fanciful devices of unexpected reiteration, surprises of rhythm, and abrupt terminations, which are the leading characteristics of the Scherzo, and are completely opposed to the spirit of the true Minuet. One which begins and ends each part with these bars

is a strong instance in point.

Beethoven quickly gave the Scherzo the permanent position in the Symphony which it now occupies. He also settled its form and character. As to form, why, the old Minuet and Trio was as good a skeleton as any other; for what matters the shape of the bones when we are dazzled by the form which covers them? It is a good answer to those who consider the classical forms worn out and irksome to the flow of inspiration to point out that in the Scherzo, where full rein is given to the individual caprice of the musician, there is as much attention given to construction as anywhere. In fact, either the bold and masculine First-movement form, or its sister, the weaker and more feminine Rondo form *must* be the backbone of every piece of music with any pretensions to the name. But, lest the light and airy character of the Scherzo should be spoilt by the obtrusion of the machinery, the greater composers have sought to obscure the form artistically by several devices, the most frequent and obvious being the humorous persistent dwelling on some one phrase—generally the leading feature of the first subject—and introducing it in and out of season, mixed up with any or all of the other subjects. Witness the Scherzo of Beethoven's 9th Symphony, quoted below, where the opening phrase is used as an accompaniment to the 2nd subject—indeed as a persistent 'motto' throughout. Apart from this there is not the slightest departure from rigid First-movement form in this great movement.

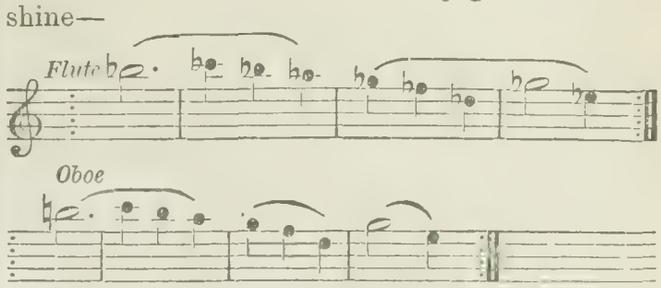
The Trio, which is a relic of the Minuet and takes the position of third subject or middle section in a Rondo, survives because of the naturally felt want of a contrast to the rapid rhythm of the Scherzo. Many modern composers affect to dispense with it, but there is usually a central section answering to it, even though it be not divided off from the rest by a double bar. Mendelssohn has been the most successful in writing Scherzos without Trios. The main idea was to have a movement in extremely short and marked rhythm, for which purpose triple time is of course the best. In the Pianoforte Sonatas the Scherzo to that in E♭ (Op. 31, No. 3) is the only instance where Beethoven has employed 2–4. The Trios to the Scherzos of the Pastoral and Choral Symphonies are 2–4 and C for special reasons of effect and contrast. It may be worth noticing that Beethoven invariably writes 3–4 even where 6–8 or 3–8 could equally well have been employed. This is no doubt in order that the written notes should appeal to the

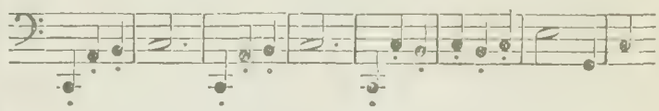
eye as much as the sounded notes to the ear. In fact three crotchets, with their separate stems, impress far more vividly on the mind of the player the composer's idea of tripping lightness and quick rhythm than three quavers with united tails. Having once ousted the Minuet, Beethoven seldom re-introduced it, the instances in which he has done so being all very striking, and showing that a particularly fine idea drove him to use a worn-out means of expression. In several cases (PF. Sonatas in Eb, op. 7; in F, op. 10, etc.) where there is no element of humour he has abstained from the idle mockery of calling the movement a Minuet, because it is not a Scherzo, as others have done; yet, on the other hand, the third movements of both the 1st, 4th, and 8th Symphonies are called Minuets while having little or nothing in common with even the Symphony Minuets of Haydn and Mozart. Amongst Beethoven's endless devices for novelty should be noticed the famous treatment of the Scherzo in the C minor Symphony; its conversion into a weird and mysterious terror, and its sudden reappearance, all alive and well again, in the midst of the tremendous jubilation of the Finale. Symphony No. 8, too, presents some singular features. The second movement is positively a cross between a slow movement and a Scherzo, partaking equally of the sentimental and the humorous. But the Finale is nothing else than a rollicking Scherzo, teeming with eccentricities and practical jokes from beginning to end, the opening jest (and *secret* of the movement) being the sudden unexpected entry of the basses with a tremendous C sharp, afterwards turned into D flat, and the final one, the repetition of the chord of F at great length as if for a conclusion, and then, when the hearer naturally thinks that the end is reached, a start off in another direction with a new coda and wind-up.

As a specimen of true Scherzo—that is, a movement in strict form and with quaint and whimsical humorous devices springing up unexpectedly, but naturally, throughout,—the Scherzo of the 9th Symphony must ever stand without a rival. The tiny phrase which is the nucleus of the whole is thus eccentrically introduced:—



preparing us at the outset for all manner of starts and surprises. The idea of using the drums for this phrase seems to have tickled Beethoven's fancy, as he repeats it again and again.

Humour is more unexpected in Schubert than in Beethoven, and perhaps because of its unexpectedness we appreciate it the more. The Scherzo of the C major Symphony is full of happy thoughts and surprises, as fine as any of Beethoven's, and yet distinct from them. The varied changes of rhythm in 2, 3 and 4 bars, the piquant use of the wood wind, and above all the sudden and lovely gleam of sunshine—

combine to place this movement among the things imperishable. The Scherzos of the Octet, the Quintet in C, and above all, the PF. Duet in C, which Joachim has restored to its rightful dignity of Symphony, are all worthy of honour. The last-named, with its imitations by inversion of the leading phrase, and its grotesque bass



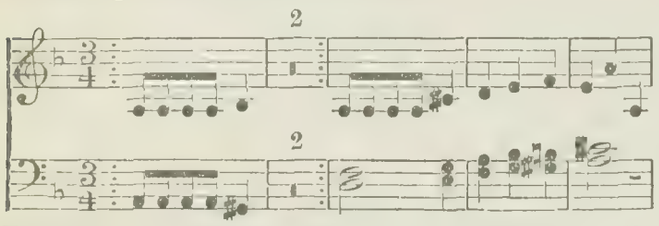
is truly comical.

It is much to be regretted that the more modern composers have lost sight of the true bearing of the Scherzo so completely. Mendelssohn indeed has given it an elfish fairy character, but though this is admirable in the 'Midsummer Night's Dream,' it is perhaps a little out of place elsewhere. Lightness and airy grace his Scherzos possess to admiration, in common with his Capriccios, which they closely resemble; but the musical humour which vents itself in unexpected rhythms and impudent upstartings of themes in strange places, neither he nor any later composer seems to have had an idea of. Mendelssohn has not used the title 'Scherzo' to either of his five symphonies, though the 'Vivace non troppo' of the *Scotch*, the 'Allegretto' of the *Lobgesang*, and the 'Allegro Vivace' of the *Reformation* are usually called Scherzos. It is sufficient to name the String Octet, the two PF. Trios and the two Quintets for Strings, as a few of his works which contain the most striking specimens in this line. As before mentioned, his Capriccios for Piano are pieces of the same order, and No. 4 of the 'Sieben Charakter-stücke' (op. 7) may be classed with them.

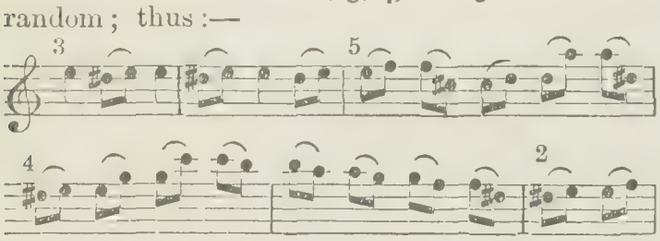
With Schumann we find ourselves again in a new field. Humour, his music seldom, if ever, presents, and he is really often far less gay in his Scherzos than elsewhere. He introduced the innovation of two Trios in his Bb and C Symphonies, PF. Quintet, and other works, but although this practice allows more scope to the fancy of the composer in setting forth strongly contrasted movements in related rhythm, it is to be deprecated as tending to give undue length and consequent heaviness to what should be the lightest and most epigrammatic of music. Beethoven has repeated the Trios of his 4th and 7th Symphonies, but that is quite another thing. Still, though Schumann's Scherzos are wanting in lightness, their originality is more than compensation. The Scherzos of his orchestral works suffer also from heavy and sometimes unskilful instrument-

ation, but in idea and treatment are full of charm. Several of his Kreisleriana and other small PF. pieces, are to all intents and purposes Scherzos.

Though the modern composers have not produced many remarkable Scherzos, it is not for want of trying. Rubinstein has a very pretty idea in 6–4 time in his Pianoforte Octet, and a very odd one in his A major Trio. The 'Ocean' Symphony has two Scherzos, in excellent contrast, the first being in 2–4 time, and slightly Schumannish, and the second in 3–4 time, with quite a Beethoven flavour. The first of these is not, however, entitled Scherzo by the composer any more than is the second movement of his 'Dramatic' Symphony, which begins with the following really humorous idea :—



Raff has—as frequently in other cases—spoilt many fine ideas by extravagances of harmony and lack of refinement. The two PF. Quartets (op. 202) show him at his very best in Scherzo, while his wonderful and undeservedly neglected Violin Sonatas have two eccentric specimens. The 1st Sonata (E minor, op. 73) has a Scherzo with bars of 2, 3, 4, and 5 crotchets at random ; thus :—



while the Trio, which is in 3–4 time, is played so *a tempo rubato* as to appear equally timeless with the above. In the Scherzo of the 2nd Sonata (A major, op. 78) occurs an odd effect. For no less than 56 bars the Violin sustains its low G as a pedal, while continuing a bagpipe melody against brilliant running accompaniment. In the Symphonies the 'Dance of Dryads' of the 'Im Walde' is perhaps the best Scherzo, most of the others being too bizarre and artificial.

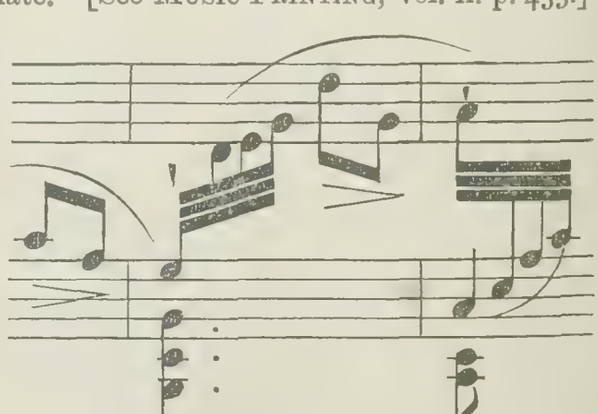
Unlike Schubert and Beethoven, Brahms seldom rises sufficiently from his natural earnestness to write a really bright Scherzo, but he has published one for PF. solo (op. 4) which is very odd and striking. The 2nd Symphony has a movement which is a combination of Minuet and Scherzo, and certainly one of his most charming ideas. On somewhat the same principle is the Scherzo of the 2nd String Sextet (op. 36) which begins in 2–4 as a kind of Gavotte, while the Trio is 3–4 Presto, thus reversing the ordinary practice of making the Trio broader and slower than the rest of the piece.

Quite on a pedestal of their own stand the four Scherzos for piano by Chopin. They are indeed no joke in any sense ; the first has been entitled 'Le Banquet infernal,' and all four are characterised by a wild power and grandeur which their composer seldom attained to.

Among recent productions may be noticed the Scherzo for orchestra by Goldmark, the so-called Intermezzo of Goetz's Symphony, the Scherzos in Dvorak's Sextet, and other chamber works. We have omitted mention of the strangely instrumented 'Queen Mab' Scherzo of Berlioz—more of a joke in orchestration than anything.

The position of the Scherzo in the Symphony—whether second or third of the four movements—is clearly a matter of individual taste, the sole object being contrast. Beethoven, in the large majority of cases, places it third, as affording relief from his mighty slow movements, whereas most modern composers incline to place it as a contrast between the first and slow movements. The matter is purely arbitrary. [F.C.]

SCHEURMANN, Gustav, a native of Prussia, commenced the practical working of his patent processes of type-music-printing in 1856, at 86 Newgate Street, where he had been long established as a music publisher, and keeper of a circulating library of music. Feeling that music-printing was capable of much improvement, he devoted himself with extraordinary zeal to the perfecting of the various features of his patents (May 17, and Oct. 11, 1856). His chief aims were the production of an inexpensive kind of music-type, which would cost less for setting up ; an easy mode of transposing to various keys ; and a marked improvement in the general appearance of the music. Everything was done under his own supervision. Punch-cutters, type-founders, compositors, pressmen, and electrotypers were engaged, and rapid progress made, the various processes being carried out upon the premises. The mode of procedure was to set up the notes and various characters in one 'forme,' and the staves, formed of brass rules, in another, bringing the two together for proofs or printing. The press used for this purpose was one of peculiar construction. Both 'formes' were placed upon the same 'table,' and, by a very simple arrangement, good register secured in two pulls. The main feature of the process consisted in impressing the two 'formes' into one mould, and from that mould producing a perfect electro music-plate. [See Music-Printing, vol. ii. p. 433.]



Nothing could exceed the perfection of the specimens obtained by double printing ; there being no joins, each type represented an entire character.

Large 'spaces,' the depth of the stave, divided the various characters from each other, so that they could be set up and spaced out like ordinary type, a great saving of time being thus effected. In perfecting the process up to double-printing an important stage was reached; but the production of equally good work from the perfected plates, in one printing, proved an insurmountable difficulty, the slightest variation in the impression or register being enough to destroy the beauty of the whole. Machine after machine was tried; Mr. John Rennie, the engineer, giving all the assistance in his power, but without success. The process, up to double-printing, was all that could be desired, as far as appearance was concerned, but was too expensive for the production of cheap music. Mr. Scheurmann risked and lost all he possessed in resolving to be satisfied with nothing less than the full accomplishment of his patent. Messrs. Henderson & Rait, of Marylebone Lane, both of whom had more or less to do with the working of the patents, exhibited all that then remained of the plant at the Caxton Celebration at South Kensington in 1878. The beautiful punches are almost complete; but most of the matrices have disappeared. Although Mr. Scheurmann's efforts were not fully successful, it is not too much to say that, indirectly, he was the means of many improvements being made in the ordinary music founts during the past thirty years. [W.H.]

SCHICHT, Johann Gottfried, born at Reichenau, Zittau, Sept. 29, 1753, owed his education to an uncle; went to Leipzig university intending to study law, but gradually adopted music, and was soon chosen by Adam Hiller as solo clavier player at his concerts. On Hiller's retirement he succeeded him, and at length in 1810 rose to the head of his profession as Cantor of the St. Thomas School. He died Feb. 16, 1823, leaving a good memory and many original large works, as well as a translation of the PF. Schools of Pleyel and Clementi, and of Pellegrini, Celoni's Singing Method, etc., but only one which will live, his edition of J. S. Bach's motets, five for 8 and one for 5 voices (Breitkopf & Härtel 1802, 3), in which however No. 3 'Ich lasse dich nicht' is not by John Sebastian, but by John Christopher, Bach. [G.]

SCHIEDMAYER. There are now two firms of this name in Stuttgart, both enjoying wide reputation as pianoforte-makers, viz. 'Schiedmayer & Sons,' and 'Schiedmayer, Pianofortefabrik; vormals, J. & P. Schiedmayer.' The heads of these firms are the grandsons and great-grandsons of Johann David Schiedmayer, who towards the close of last century was a musical instrument maker at Erlangen, and afterwards at Nuremberg, where he died in 1806. His son Johann Lorenz, went after this for two years to Vienna as a workman, and in 1809 established a business at Stuttgart in partnership with C. F. Dieudonné (who died in 1825). Before that time pianoforte-making was as good as unknown in Stuttgart; those who required satisfactory instruments obtaining them from Vienna. Lorenz Schiedmayer's intelligence and aptness for business gained a position for his firm, and it soon became one of the first in Germany. In 1845 Lorenz united his two eldest sons, Adolf and Hermann, to himself, and 'Schiedmayer & Sons' soon became as well known in foreign countries as in Würtemberg. Lorenz died in 1860 and his son Hermann in 1861. The sons of the brothers Adolf and Hermann, bearing the same Christian names, have been for some years the directors of this firm, which has made both concert and ordinary instruments, and has competed with success in London and Paris and other exhibitions. The two younger sons, Julius and Paul, at first devoted themselves to harmonium-making, a practical knowledge of which, then of recent introduction, had been gained by Paul in Paris. They started together in 1854, but after the death of the father, in 1860, turned to pianoforte-making in competition with the elder firm. Julius died in January 1878, and the younger firm has since been known as 'Schiedmayer, Pianofortefabrik.'

Special mention must be made of Julius Schiedmayer's prominence as an expert in the Juries of the great Exhibitions of London 1862, Paris 1867, Vienna 1873, and Philadelphia 1876. [A.J.H.]

SCHIKANEDER, Emmanuel, theatrical manager, playwright, actor, and singer, born 1751 at Ratisbon, began life as a poor wandering musician, joined some strolling players at Augsburg in 1773, married the adopted daughter of the manager, and at length undertook the direction himself. In 1780 his wanderings brought him to Salzburg, where he fell in with the Mozarts, and at once began to make a profit out of Wolfgang's talents. In 1784 we find him in Vienna, giving with Kumpf a series of excellent performances of German opera, comedy, etc., at the Kärnthnerthor theater. He appeared on the boards both here and at the Burgtheater, where however he did not succeed. He next took the management of the theatre at Ratisbon, but was recalled to Vienna by his wife, who had undertaken the little theatre lately built in the grounds of Prince Starhemberg's house in the suburb of Wieden, for which Schikaneder received a *privilegium* or licence.[1] He had no scruples as to the means to be adopted to make a hit, but in spite of large receipts was continually in difficulty. On one such occasion (March 1791) he had recourse to Mozart, whom he implored to set to music a libretto adapted by himself from a piece by Giesecke, a member of his company. Mozart, always goodnatured, especially to a brother-mason, consented, and from that moment till its completion Schikaneder stuck closely to him, and did all he could to keep him amused over his work. The history of the 'Zauberflöte' is well known; Schikaneder made various suggestions in the composition, took the part of Papageno, and found himself saved from ruin by the success of the opera; but he showed little gratitude to Mozart, and after his death, instead of helping the

[1] It was popularly called Schikaneder's theatre.

widow of the man by whom he had benefitted so materially, contented himself with loud and vain lamentations. In 1800 he entered into partnership with a merchant named Zitterbarth, who at a short distance from the small theatre just mentioned, built the present 'Theater an der Wien,' opened June 13, 1801. Zitterbarth then bought the *privilegium* from Schikaneder, who managed it for him till 1806. His next project was to build, with the assistance of some wealthy friends, a new theatre in the Josephstadt suburb, but this he did not carry out. On his way to Pesth, whither he had been invited to undertake a theatre, he went mad, was brought beck to Vienna, and died in great misery Sept. 21, 1812.

Schikaneder wrote the librettos for many popular operas, Singspiele, and fairy-pieces, the list of which, with year of performance, is here published for the first time:

'Anton der dumme Gärtner' (Schack and Gerl), 1789; 'Die beiden Antons' (with 4 sequels), 'Jakob und Nannerl,' and 'Der Stein der Weisen,' or 'Die Zauberinsel' (Schack and others), 1790; 'Die Zauberflote' (Mozart), 1791; 'Der wohlthätige Derwisch,' or 'Die Schellenkappe' (Schack, Gerl, and others), 1792; 'Die Ersenkönigin,' 'Die Waldmänner,' and 'Der Zauberpfeil' (Lickl), 1793; 'Der Spiegel von Arkadien' (Süssmayer), and 'Die Hirten am Rhein,' 1794; 'Der Scheerenschleifer' (Henneberg), 'Der Königssohn aus Ithaka' (A. F. Hoffmeister), and 'Der Höllenberg' (Wolfl), 1795; 'Der Tyroler Wastel' (Haibel), and a 2nd part 'Oesterreich's treue Brüder,' 1796; 'Das medizinische Consilium' (Haibel), 'Der Löwenbrunnen' (Seyfried), and 'Babylons Pyramiden' (Act. i. Gallus, Act. ii. Peter Winter), 1797; 'Das Labyrinth,' or 'Kampf mit den Elementen' (2nd part of 'Zauberflöte,' Winter), 1798; 'Die Ostindier vom Spittelberg'[1] (Seyfried, Stegmayer, etc.), 'Conrad Langbarth,' or 'Der Burggeist' (Henneberg), 'Minna und Peru,' or 'Königspflicht' (Act i. Henneberg, Act ii. Seyfried), and 'Der Wunderdermann am Wasserfall' (Seyfried), 1799; 'Amors Schäffchen' (Seyfried), 1800, At the Theater an-der-Wien—opening night—'Alexander' (Teyber) and 'Thespis Traum,' and 'Proteus und Arabiens Söhne' (Stegmayer), 1801; 'Tsching! Tsching!' (Haibel), 1802; 'Die Entlarvten,' a continuation of the 'Waldmänner' (Anton Fischer), and 'Pfändung und Personenarrest' (Teyber), 1803; 'Der Stein der Weisen' (Schack and others), 1804; 'Swetards Zauberthal' (Fischer), 1805; 'Die Eisenkönigin' (Henneberg), and 'Die Kurgäste am Sauerbrunnen' (Anton Diabelli), Schikaneder's last piece, given for his benefit, 1806.

[C.F.P.]

SCHILLING, Dr. Gustav, author of a book much esteemed in Germany, though little known in England—'Encyclopädie der gesammten musikalischen Wissenschaften, oder Universal Lexikon der Tonkunst.'[2] He was born Nov. 3, 1805, at Schwiegershausen, Hanover, where his father was clergyman. He was brought up at Göttingen and Halle, and in 1830 settled in Stuttgart as director of Stöpel's Music School. In 1857 he went to America, and is now living in Montreal. He has published several other works bearing on music, but none of the importance of that already mentioned. [G.]

SCHIMON, Adolf, son of an Austrian artist, well-known for his portraits of Beethoven, Weber, Spohr, etc., was born on Feb. 29, 1820, at Vienna. At 16 he went to Paris and entered the Conservatoire as a pupil of Berton and Halévy. In 1844 he brought out an opera called Stradella at the Pergola in Florence. In 1850 he was in London, and took a provincial tour with Balfe, Reeves, and Clara Novello. From 1854 to 59 he was attached to the Italian opera in Paris, and in 1858 produced a comic opera, 'List um List,' which was successful in North Germany. In 1872 we find him again at Florence, where he married Miss Anna Regan. (See below.) From 1874 to 77 he was teacher of singing in the Conservatorium at Leipzig, and from thence was called to Munich, where he is now professor of singing in the Royal Music School. His original compositions embrace quartets, trios, and solos for the PF., and songs in various languages, and he has edited many vocal pieces by Scarlatti, Porpora, Paradies, and other old Italian masters. His wife, Anna Regan-Schimon, was born at Aich, near Carlsbad, Sept. 18, 1841, and was brought up in the house of Dr. Anger in Carlsbad till 1859, when she was placed as a pupil with Mme. Schubert (*née* Maschinka-Schneider) in Dresden. In the following year she accompanied Mad. Sabatier-Ungher, the great contralto, to Florence, where she remained under the care of that eminent artist till Feb. 1864. During this time she made her first attempts on the stage at Siena, her success in which encouraged her in further study. From 1864 to 67 she was engaged at the Court theatre at Hanover. Then as Kammersängerin to the Grand Duchess Helena in St. Petersburg, where she sang at three of the seven concerts given by Berlioz. In 1869 she visited London in company with her old friend and teacher, Mad. Sabatier, sang twice at the Philharmonic and three times at the Crystal Palace, and at Mr. C. Halle's Recitals, etc. From this time till 1875 she was frequently in England, widely-known and much liked for her exquisite delivery of Schubert's and other songs. In 1870 and 71 she visited Vienna with great success, and in 1872 married Dr. Schimon. Since then, excepting two brilliant tournées with Monbelli, Sivori, Trebelli, etc., in the winters of 1872 and 1873, she has almost retired from public appearance, save only at the Gewandhaus Concerts at Leipzig, where she is a regular and very favourite singer. [G.]

SCHINDELMEISSER, Louis, was born at Königsberg, Dec. 8, 1811, and educated at the Gymnasium at Berlin. Music he learned from a French musician named Hostié, and from Gährich. He first adopted the clarinet, but afterwards took a wider range. From 1832 to 1837 he filled Capellmeister's posts at Salzburg, Innspruck, Gratz, then at Berlin (Königstadt theatre), and at Pesth, where he remained for nine years. He at length came to an anchor as Court-capellmeister at Darmstadt, where he died March 30, 1864. His works embrace six operas—'Mathilde,' 'Ten happy days,' 'Peter von Szapary' (Pesth, 1839), 'Malvina' (Pesth, 1851), 'The Avenger,' 'Melusine'; an oratorio, 'S. Boniface'; an overture to 'Uriel Acosta,' and incidental music to various plays; Concerto for clarinet and orchestra; and a concertante for four clarinets and orchestra; songs, PF. pieces etc. The overture to 'Uriel Acosta' was much played in Germany, and was formerly often to be heard at the Crystal Palace. [G.]

[1] A locality in one of the suburbs of Vienna.

[2] Encyclopædia of General Musical Knowledge, or Universal Lexicon of Music (7 vols. 8vo. Stuttgart, 1835–40).

SCHINDLER, ANTON, the devoted friend and biographer of Beethoven, was born in 1769 at Modl, Neustadt, Moravia, where his father was cantor and schoolmaster. He began the study of music and the violin early in life. While quite young he entered the Vienna University to study law, and assiduously kept up his music by practice in an amateur orchestra. His introduction to Beethoven took place accidentally in 1814, when he was asked to take a note from Schuppanzigh to the great composer. This was followed by a ticket to Schuppanzigh's concert, at which Schindler was recognised by Beethoven. Later in the year he played in Beethoven's two concerts of Nov. 29 and Dec. 2; early in 1815 he accepted a situation as teacher at Brunn, but being questioned by the police on his acquaintances at Vienna, and his papers not being in perfect order, he was detained for some weeks, and had to return to Vienna. Beethoven sent for him, and conversed with him on the subject. They met often, Schindler accompanied him in his walks and the intimacy increased until, early in 1819, on the recommendation of Dr. Bach, he became a kind of secretary to Beethoven, and at length, in 1822, took up his residence in the master's house. He then became conductor at the Josephstadt Theatre, where he studied several of Beethoven's great works under his own direction. Beethoven, however, at last began to tire of his young friend, and after much unpleasantness, in 1824, after the failure of the concert of May 23, the breach came. Beethoven behaved with great violence and injustice, and Schindler was driven from him till Dec. 1826, when he arrived in Vienna from Gneixendorf to die. Schindler at once resumed his position, attended him with devotion till his death, wrote several [1] letters to Moscheles on the details of the event, and in company with Breuning took charge of Beethoven's papers. Breuning died, and then the whole came into Schindler's hands.

In 1831 he wrote some interesting articles on Beethoven and Schubert in Bäuerle's Theaterzeitung. In December he left Vienna and became capellmeister to the cathedral at Münster, a post which he exchanged four years later for that of music director at Aix-la-Chapelle. After some years he relinquished this, became first a private teacher and then went entirely into private life. He lived in various towns of Germany, and at length in Bockenheim, near Frankfort, where he died Jan. 16, 1864.

His book on Beethoven was entitled 'Biographie von Ludwig van Beethoven. Mit dem Porträt Beethoven's und zwei Facsimilen' (Münster, 1840, 1 vol. 8vo).[2] This was followed by 'Beethoven in Paris . . . ein Nachtrag zur Biographie Beethoven's' etc. (Münster, 1842; 1 thin vol. 8vo.) and that by a second edition of the 'Biographie' with additions (Münster, 1845, 1 vol. 8vo.). The third, and last, edition appeared in 1860—'Dritte, neu bearbeitete und vermehrte Auflage' (Münster, 1860; in 2 vols.), with a portrait and 2 facsimiles. Being so long about Beethoven he accumulated many autographs and other papers and articles of interest, and these he disposed of to the library at Berlin for an annuity. His sister was a singer, who in the year 1830 was engaged at the Königstadt Theatre, Berlin.

Schindler has been the object of much obloquy and mistrust, but it is satisfactory to know, on the authority of Mr. Thayer, that this is unfounded, and that his honesty and intelligence are both to be trusted. The article in which this is set forth at length and conclusively, arrived too late to be inserted here, but will be printed in the Appendix. The well-known story of his visiting card being engraved 'A. Schindler, Ami de Beethoven,' turns out to be a mere joke. [G.]

SCHIRA,[3] FRANCESCO, long resident and esteemed in London as composer, conductor, and professor of singing, was born at Malta, Sept. 19, 1815, received his early education at Milan,[4] and was placed at the age of nine (1824) in the Conservatorio, where he learned counterpoint under Basily, principal of that institution. At 17, having completed his studies, Francisco was commissioned to write an opera for the Scala, which was produced Nov. 17, 1832. That 'Elena e Malvina'[5] won favourable recognition may be inferred from the fact that a Lisbon *impresario* being at Milan, with the object of forming a company for the Santo Carlos, contracted an engagement with Schira for the forthcoming season as 'Maestro Direttore, Compositore e Conduttore della Musica.' He remained eight years in the Portuguese capital, where he was also appointed Professor of Harmony and Counterpoint at the Conservatory, composing 'I Cavalieri di Valenza' and 'Il Fanatico per la Musica,' for the Santo Carlos, besides ballets, cantatas, etc. During his stay in Portugal he occasionally conducted operatic performances at the Teatro della Città di Oporto.

In January 1842 Schira quitted Lisbon for Paris, with the idea of obtaining some book in the French language which he might set to music. In Paris he made the acquaintance of Mr. Maddox, then in quest of artists for the Princess's Theatre.[6] This led to an offer from the London manager, and Schira was appointed director of music and orchestral chief at that establishment. On Monday, Dec. 26, 1842, the Princess's opened as a lyric theatre, and Schira's appearance at the conductor's desk was his first introduction to the English public. The opera chosen was an English version of 'La Sonnambula,' the leading characters sustained by Mme. Eugenie Garcia, Mme. Feron, Mr. Templeton, Mr. Walton and Mr. Weiss;

[1] Printed in Moscheles's Life, i. 145-179.

[2] This is the book which was translated or adapted by Moscheles (London, Colburn, 1841), strange to say with no mention of Schindler on the title-page.

[3] The name is sometimes spelt Schirra.

[4] He was the youngest of four children, two of them sisters. The 'Biographie Universelle des Musiciens' makes Francesco die of cholera at Lisbon; but Pougin ('Supplement et Complement') more correctly attributes that fate to Vincenzo, the elder, whom Fétis does not mention, confounding the two together as one.

[5] Pougin gives that opera to Vincenzo, but a printed copy of the libretto (in our possession) states explicitly 'musica del maestro *Francesco* Schira.'

[6] Previously known as the Oxford Street Theatre.

Mr. Loder (father of Edward Loder) being principal violin. This was but the commencement of a series of adaptations from foreign works, diversified by novelties from indigenous pens. Among notable incidents during Schira's term of conductorship may be specified the memorable *début* of Anna Thillon in an English version of Auber's 'Diamans de la Couronne' (May 1844), that of Mlle. Nau in 'La Sirène' (Nov. 1844), and the production of two operas by Balfe, originally composed for the Paris Opéra Comique—'Le Puits d'Amour,' rechristened 'Geraldine' (Nov. 1843), and 'Les Quatre Fils d'Aymon,' rechristened 'The Castle of Aymon' (Nov. 1844). At the end of 1844 Schira accepted an engagement from Mr. Alfred Bunn, then lessee of Drury Lane, to fill the place left vacant by Mr. (now Sir Julius) Benedict, who resigned immediately after Balfe's 'Daughter of St. Mark' was brought out. At Drury Lane he remained until the spring of 1847, when Mr. Bunn seceded from the management, the committee having entertained the proposal of M. Jullien to become future lessee; and here several adaptations of foreign operas, besides a good number of works by English composers, were produced. From the latter it will suffice to name Wallace's 'Maritana' and 'Matilda of Hungary,' Macfarren's 'Don Quixote,' Benedict's 'Crusaders,' Lavenu's 'Loretta' (composed for Mme. Anna Bishop), Balfe's 'Enchantress,' etc.; among the former, Flotow's 'Stradella' and 'Martha.' In Sept. 1848 Mr. Bunn took Covent Garden Theatre, and Schira was again appointed conductor. The season only lasted two months, but was not without interest. It comprised the first theatrical engagement after his brilliant success, the year before, at Drury Lane, of Mr. Sims Reeves, for whom an adaptation of Auber's 'Haydée' was produced, the great English tenor assuming the part of Loredano; another English adaptation of Rossini's 'Donna del Lago'; and an entirely new opera, called 'Quentin Durward,' the composition of Mr. Henri Laurent. The success of the enterprise was not in proportion to the expectations of the manager; 'Quentin Durward' was by no means a hit, and though Bunn had lowered his prices the house was prematurely closed. Thus an opera, entitled 'Kenilworth,' from Schira's own pen, which had already been put into rehearsal, with Sims Reeves in the part of Leicester, was lost to the public, and no more English opera was heard at Covent Garden until Miss Pyne and Mr. Harrison migrated from the Lyceum, to carry on their undertaking in a more spacious arena.

Although he had severed his connection with the Princess's as musical director, in which position his worthy successor was Mr. Edward Loder, Schira wrote two original works for the theatre in Oxford Street—'Mina,' produced in 1849, and 'Theresa, or the Orphan of Geneva,' in 1850, both, the latter especially, received with marked favour. The leading singers in 'Mina' were Miss Louisa Pyne, Mme. Weiss, Messrs. W. Harrison, Weiss and H. Corri; in 'Theresa' Miss Louisa Pyne, Messrs. Allen, Weiss, H. Corri, and Wynn (brother of Mr. G. A. Sala, and a humourist in his way). Mr. Bunn, however, having once more become lessee of 'Old Drury,' naturally looked back for his old and tried adviser. Schira was once more engaged as conductor, with W. Lovell Phillips as chorus-master. The theatre opened on Jan. 23, 1852, with an English version of 'Robert le Diable,' succeeded by 'Fra Diavolo,' with Mr. Sims Reeves (Brigand Chief), and Miss Lucombe. The principal incident that marked the season was the production of 'The Sicilian Bride,' by Balfe, in no respect one of his most successful efforts. From this time Schira devoted himself specially to giving instructions in the vocal art. He nevertheless did not neglect composition, as testified in a number of charming songs, duets, trios, etc., some of which have attained wide popularity. He also was busily employed in the composition of a grand opera, called 'Niccolò de' Lappi,' performed with marked applause at Her Majesty's Theatre in May 1863. For the Carnival at Naples, two years later, he wrote another grand opera, entitled 'Selvaggia,' which was given with brilliant success, and represented at Milan, Barcelona and elsewhere. The reception accorded to 'Selvaggia' led to his being asked to write another opera, 'Lia,' for Venice. This, also brought out during the Carnival, was hardly so much to the taste of the Venetians as its precursor. Nevertheless there are amateurs who regard 'Lia' as Schira's *capo di lavóro*.

The managers of the Birmingham Festival having commissioned Schira to write a cantata for the meeting of 1873 the work was undertaken with ready zeal, and performed under the composer's own direction on the evening of the first day (Aug. 26). The cantata is entitled 'The Lord of Burleigh,' the libretto, by Mr. Desmond Lumley Ryan, being founded upon the Laureate's well-known poem, though not a line has been appropriated from Tennyson, save the motto which heads the title-page of the printed edition. The piece was received with distinguished favour, two numbers were encored, and the composer called back with unanimity to the platform. Since then Schira has been almost silent as a producer for the stage, the only exception being an operetta, entitled 'The Ear-ring,' performed at the St. George's Hall Theatre. Anything like a catalogue of his miscellaneous pieces would occupy too much space. Enough that Francesco Schira is a composer of the genuine Italian type; Italian by birth he is also Italian by predilection—a true child of the sunny land to which we owe Piccinni, Cimarosa, Paisiello, Rossini, Bellini and Verdi. His music, while revealing the hand of one who has thoroughly mastered the principles of his art, is free from all pretence, relying upon its unaffected simplicity and grace for the impression it seldom fails to create. His most important works having been referred to, a recapitulation would be superfluous. As an instructor in singing Schira has always maintained a high position, many a public vocalist of note having profited by his counsels. In his own

country and elsewhere abroad, he holds the insignia of several orders of merit, the most prized of which is that of 'Commendatore della Corona d' Italia'—prized the more because conferred by King Humbert, *motu proprio*. [J.W.D.]

SCHIRMACHER, Dora, pianoforte player, born Sept. 1, 1857, at Liverpool, where her father is an esteemed professor of music; early developed an original talent, but was not regularly educated for music till later. At length, after thorough instruction from her father, she went in 1872 to the Conservatorium at Leipzig. After passing with éclat through the course, she played at the Gewandhaus, Feb. 1, 1877. On March 31 of the same year she made her début in London at the Crystal Palace, and at the Monday Popular Concert on Dec. 3. At both these places she has played more than once since those dates. In Liverpool, Manchester, and other provincial English towns, and in Amsterdam, Leipzig, Frankfort, Stuttgart, and other German places, she is often heard, and greatly esteemed for her poetical rendering and her varied répertoire. [G.]

SCHLADEBACH, Julius, born at Dresden, 1810, was brought up as a physician. In 1854 he projected a Universal Lexicon of Music, and published a few numbers of it (Leipzig, 1855–) after which it was completed by Bernsdorf. It contains both music and musicians, and is to a certain point an excellent work. [G.]

SCHLEIFER. See Slide.

SCHLEINITZ, Conrad, Dr. juris, although not a professional musician was, in the words of Ferdinand[1] Hiller, 'one of the most accomplished of living amateurs,' and in any case deserves a high place in a Dictionary of Music, since it was in great measure through his discernment and perseverance that the Gewandhaus Concerts at Leipzig were put into Mendelssohn's hands, and that the arrangements were maintained in such efficiency, whereby an immense impetus was given to orchestral music throughout Europe. He was also greatly instrumental in the foundation of the Conservatorium, of which he was President for many years up to the time of his death.

Dr. Schleinitz was born Oct. 1, 1805, at Zaschwitz in Saxony, and died in his house at Leipzig on the morning of May 13, 1881. He was bred to the law, took the degree of 'Dr. juris,' and is always mentioned in the German papers as 'Herr Advokat Schleinitz,' and it is shown from a letter of Mendelssohn's (Aug. 1, 1838) that his business was at one time a good and improving one. He appears to have been a good tenor singer, and as such we find him among the solo performers at the Festival at Halle in 1830; at Leipzig on Good Friday 1835, and in Mendelssohn's 'Elijah' on the same day, 1848. We may form some idea of the energy and intelligence of his style as a singer, and his general knowledge of music, from Mendelssohn's remarks on the first performance of 'St. Paul' in a letter to him July 5, 1836.

His first communication with Mendelssohn as to the concerts was very early in 1835. Mendelssohn's answer to it, and to a subsequent letter, will be found in his printed Letters, under date Jan. 26, and May 18 of the same year. His first concert was on Oct. 4, 1835, and from that time till his death, in 1847, the intercourse between him and Schleinitz was never interrupted. Schleinitz throughout those twelve years showed himself always the thoughtful, devoted assistant of his great friend, relieving him of anxiety as to the business arrangements of the concerts, and smoothing his path to the best of his ability. That their intercourse did not stop there may be gathered from an expression or two in Mendelssohn's correspondence, and from the recollection of those still living who were in Leipzig at that time. The four printed letters bear no proportion to the mass which were in Dr. Schleinitz's possession, and which the writer was privileged to see when collecting materials for the sketch of Mendelssohn in this Dictionary—some of which will possibly be published. Mendelssohn dedicated the Midsummer Night's Dream music to him, and a book of 6 songs (op. 47) to his wife, and Dr. Schleinitz was in possession of several more or less important pieces of music of his still unpublished. The 'Nachtlied' (op. 71, no. 6) was composed and written for his birthday, Oct. 1, 1847, and is therefore the last[2] work of the great composer. Schleinitz was with his friend when he died, and was one of the Committee for dealing with his unpublished works. In the Allg. mus. Zeitung of Dec. 27, 1848 (the last No. of the old series) he published the statutes of a Mendelssohn Fund, in connexion with the Conservatorium of Leipzig, with a letter from the King approving and authorising the scheme.

In his later years Dr. Schleinitz was nearly blind, but this did not interfere with his devotion to the Conservatorium and the Gewandhaus Concerts, nor, as the writer is glad to mention, with his eager kindness towards those who wished to know about Mendelssohn.

He was a Knight of the Royal Saxon Order of Merit. [G.]

SCHLESINGER. A well-known musical-publishing house in Berlin. It was founded in 1795 by Martin Adolph Schlesinger, a man of very original character and great ability. Among the principal works issued by him is his edition of the Great Passion music (Matthew) of J. S. Bach, one of the fruits of Mendelssohn's revival[3] of it, and an astonishingly bold undertaking for those days—which Schlesinger brought out, according to his favourite expression, 'for the honour of the house.' It was announced in Sept. 1829, and published soon afterwards both in Full and PF. score. He also founded the Berliner Allg. mus. Zeitung, which under the editorship of A. B. Marx had for 7 years (1824–

[1] F. Hiller's 'Mendelssohn,' translated by Miss M. E. von Glehn, p. 152.

[2] See vol. ii. p. 292, note 5.

[3] March 11, 1829. See Marx's 'Erinnerungen,' ii. pp. 50, 87.

30) much influence for good in Germany. [See vol. ii. 430.] He died in 1839.

His second son, HEINRICH (born 1807), carried on the business till his death in 1879. He founded the 'Echo' in 1851, a periodical which remained in his hands till 1865.

The eldest son, MORITZ ADOLPH, left Berlin, and in 1819 entered the bookselling house of Bossange père at Paris. In 1823 he endeavoured to found a similar business for himself. Police difficulties prevented him from carrying out his intention, and he founded a music business instead, which for many years has had the lead among French publishers, and is now nearly as famous as Paris itself. He brought his German tastes with him, and an unusual degree of enterprise. His first serious effort was an edition of Mozart's operas in PF. score, for which Horace Vernet designed the titlepage. This was followed by editions of the complete works of Beethoven, Weber, Hummel, etc., and a 'Collection de chefs d'œuvre' in 24 vols. He published also the full scores of Meyerbeer's 'Robert,' and 'Les Huguenots'; Halévy's 'L'Eclair,' 'La Juive,' 'Les Mousquetaires,' 'La Reine de Chypre,' 'Guido et Ginevra,' 'Charles VI'; Donizetti's 'La Favorite'; Berlioz's 'Symphonie fantastique,' and overture to the 'Carnaval Romain'; the arrangements of Wagner; the chamber-music of Onslow, Reissiger, and a host of other pieces of all descriptions, for which the reader must be referred to the catalogue of the firm. Amongst the educational works the 'Méthode des Méthodes' is conspicuous. On Jan. 5, 1843, he issued the first number of the 'Gazette Musicale,' which in a few months was united to the 'Revue Musicale,' and ran a useful and successful course till its expiry in 1881. [See vol. iii. 121*b*.] In 1846 M. Schlesinger sold the business to MM. Brandus and Dufour, and retired to Baden Baden, where he died in Feb. 1871. [G.]

SCHLOESSER, LOUIS, born at Darmstadt in 1800, learnt music there from Rinck, and in Vienna from Seyfried, Salieri, and Mayseder. In due time he entered the Conservatoire at Paris, and attended the violin class of Kreutzer and the composition class of Lesueur. He then went to Darmstadt and became first leader and then conductor of the Court band. His works comprise 5 operas, a melodrama, music to Faust, a mass, a ballet, and a quantity af instrumental music of all descriptions. His son, CARL WILHELM ADOLPH, was born at Darmstadt Feb. 1, 1830. He was educated by his father, and in 1847 established himself at Frankfort. In 1854 he went to England, where he has been ever since settled in London as an esteemed teacher.

He has published both in England and Germany a great number of PF. works, both solos and duets; including a suite dedicated to Cipriani Potter, and a set of 24 studies; many songs and vocal pieces, including 'Merrily, merrily over the snow' and an 'Ave Maria'—and has many larger works in MS. His 'Schumann Evenings' were well known, and did much to advance the knowledge of Schumann in England. [G.]

SCHMID, ANTON, Custos of the Hofbibliothek in Vienna, born at Pihl, near Leipa in Bohemia, Jan. 30, 1787, entered the Imperial Library at Vienna in 1818, became Scriptor in 1819, Custos in 1844, and died at Salzburg, July 3, 1857. His department as a writer was the history and literature of music and hymns. He contributed to the following works:—Dr. Ferdinand Wolf's 'Ueber die Lais, Sequenzen, und Leiche' (Heidelberg, 1841); Becker's 'Darstellung der musikalischen Literatur' (supplement, Leipzig, 1839); A. Schmidt's 'Allg. Wiener musik. Zeitung' (from 1842 to 48); Dehn's 'Cäcilia' (from 1841 to 48; Mayence, Schott); and the 'Oesterreich. Blätter für Lit. und Kunst' (1844, 45). His independent works are 'Ottaviano dei Petrucci of Fossombrone, the inventor of moveable metal types for printing music, and his successors' (Vienna, Rohrmann, 1845); 'Joseph Haydn und Nicolo Zingarelli,' proving that Haydn was the author of the Austrian national hymn (Vienna, Rohrmann, 1847); 'Christoph Willibald Ritter von Gluck, his life and musical works. A biographical æsthetical study (Leipzig, Fleischer, 1854); also a work on chess, 'Tschaturanga-vidjâ' (Vienna, Gerold, 1847).

Schmid was of a modest and retiring disposition, and distinguished in his official capacity for conscientiousness, industry, and courtesy. To him in the first instance is due the orderly and systematic arrangement of the musical archives of the Hofbibliothek. In recognition of his unwearied industry and research he was made a member of the Historische Verein of Upper Bavaria, of the Dom-Musikverein and the Mozarteum of Salzburg, of the Congregazione ed Accademia Pontifica di Santa Cecilia of Rome, of the Società litteraria dell' Areopago of Genoa, and of the Archæological Societies of Vienna, Nuremberg, etc. [C.F.P.]

SCHMITT, a German musical family. The founder of it was Cantor at Obernburg in Bavaria. His son ALOIS was born at Erlenbach on the Main in 1789, and taught to play by his father; he then learned composition from Andre of Offenbach, and in 1816 established himself in Frankfort as a PF. teacher. After a few successful years there—during which, among others, he had taught Ferdinand Hiller—and much travelling, he migrated to Berlin, then to Hanover, where he held the post of Court Organist, and lastly back to Frankfort, where he died July 25, 1866. His reputation as a teacher was great, though he had a passion for journeys, and his pupils complained of his frequent absences. He composed more than 100 works, chiefly instrumental, of all descriptions, including some useful PF. studies.

His brother JAKOB, born at Obernburg Nov. 2, 1803, was a pupil of Alois. He settled in Hamburg, where he brought out an opera (Alfred the Great) and a prodigious amount of music, including many sonatas for the piano, solo and with violin, variations, three books of studies, etc., in all more than 300 works; and died June 1853.

The son of Alois, GEORG ALOIS, was born Feb. 2, 1827, during his father's residence at Hanover. Music came naturally to him, but it was not till after some time that he decided to follow it. He was then at Heidelberg university, and put himself under Vollweiler to serious study of counterpoint. His first attempt was an operetta called 'Trilby,' which was performed at Frankfort in 1850, with great success. He then passed some years in various towns of Germany, and at length, in 1856, was called by Flotow to Schwerin as Court-capellmeister, where he still resides. In 1860 he visited London, and played with *éclat* before the Queen, and elsewhere. He is much valued through the whole of Mecklenburg, and has kept up the reputation of his family by writing a quantity of music of all classes, from a Festival Cantata (Maienzauber) downwards. Emma Brandes, now Mad. Engelmann, the eminent pianist, was his pupil. His wife, CORNELIA SCHMITT, *née* Csányi, was born in Hungary, Dec. 6, 1851. Her father took a main part in the Revolution, and was imprisoned for 10 years, but the mother, finding remarkable gifts for music in her daughters, found means to take them to Vienna for their education. There Cornelia learnt singing from Caroline Pruckner. Engagements at Pressburg and Schwerin followed, and her marriage was the result. Since then she has left the boards and taken to concert singing. [G.]

SCHNEIDER, FRIEDRICH JOHANN CHRISTIAN, composer, teacher, and conductor, born Jan. 3, 1786, at Alt-Waltersdorf, near Zittau, composed a symphony as early as 10. In 1798 entered the Gymnasium of Zittau, and studied music with Schönfelder, and Unger. In 1804 he published 3 PF. sonatas, and having entered the University of Leipzig in 1805 carried on his musical studies to such purpose that in 1807 he became organist of St. Paul's, in 1810 director of the Seconda opera, and in 1812 organist of St. Thomas's church. There he remained till 1821, when he became Capellmeister to the Duke of Dessau, whose music he much improved, and founded in the town a Singakademie, a schoolmaster's choral society, and a Liedertafel. In 1829 he founded a musical Institute, which succeeded well, and educated several excellent musicians, Robert Franz among the number. Schneider was also an industrious composer, his works comprising oratorios—'Das Weltgericht' (1819), 'Verlorne Paradies' (1824), 'Pharao' (1828), 'Christus das Kind,' and 'Gideon' (1829), 'Getsemane und Golgotha' (1838); 14 masses; Glorias and Te Deums; 25 cantatas; 5 hymns; 13 psalms, 7 operas; 23 symphonies; 60 sonatas; 6 concertos; 400 Lieder for men's voices, and 200 ditto for a single voice—all now forgotten except the men's part-songs. Schneider directed the musical festivals of Magdeburg (1825), Nuremberg (1828), Strasburg (1830), Halle (1830 and 35), Halberstadt (1830), Dessau (1834), Wittenberg (1835), Coethen (1838 and 46), Coblenz and Hamburg (1840), Meissen (1841), Zerbst (1844), and Lübeck (1847). He also published didactic works—'Elementarbuch der Harmonie und Tonsetzkunst' (1820), translated into English (London, (1828); 'Vorschule der Musik' (1827); and 'Handbuch des Organisten' (1829–30). The oratorio of the 'Sündfluth' was translated into English as 'The Deluge' by Professor E. Taylor, published in London and probably performed at one of the Norwich festivals.

Schneider was a doctor of music, and a member of the Berlin and several other Academies. He died Nov. 23, 1853. Some traits of his curious jealous temper will be found in Schubring's Reminiscences of Mendelssohn, in 'Daheim' for 1866, No. 26. He was vexed with Mendelssohn for his revival of Bach's Passion—but the feeling passed away; and in the 'Signale' for 1866, Nos. 46, 47, 48, there are eight letters (1829–45) from Mendelssohn to him showing that they were on very good terms. When Mendelssohn's body passed through Dessau, on its way to Berlin, Schneider met it at the station, with his choir, and a lament was sung, which he had purposely composed, and which will be found in the A.M.Z. for 1847, No. 48. [F.G.]

SCHNEIDER, JOHANN GOTTLOB, the celebrated Dresden organist, brother of the preceding, was born at Alt-gersdorf, Oct. 28, 1789. His musical talent was manifest at the age of 5 years, when he began to learn the organ, pianoforte, violin, and some of the orchestral wind-instruments. His first master for organ was Unger, of Zittau, and in his 22nd year he was appointed organist to the University church at Leipzig. From this period he seems to have aspired to the highest rank as organ-player, and between 1816 and 1820 gave many concerts in Saxony and elsewhere, always being recognised as one of the first organists of the day. At the Elbe Musical Festival held at Magdeburg in 1825 he played so finely as to receive shortly afterwards the appointment of Court organist to the King of Saxony, a post which he held with honour and renown to his death in April 1864. Lovers of music at Dresden will remember among the most interesting and edifying of their experiences there the grand extempore preludes to the opening chorale at the principal Lutheran church, where the great organist might be heard on Sunday mornings. On those occasions that particular form of improvisation which since the time of Bach has been made a special study and feature in Germany, and which is scarcely cultivated in other countries, might be heard to the greatest advantage. The instrument, one of Silbermann's, though old-fashioned as to mechanism is of superb tone, and is well placed in a gallery.[1] As a player of Bach, Schneider was perhaps the first authority of his day, and he possessed a traditional reading of the organ works of that sublime master, with all of which he appeared to be acquainted. As a teacher, it may be recorded of him (by one who was his last pupil) that the elevation and nobility of his style, the exclusion of everything derogatory

[1] For an interesting chapter on Schneider and his organ, see Chorley's Mod. German Music, i. 320.

to the instrument, whether as regards composition or performance, his care in never overlooking an awkwardly fingered or pedalled passage, and his reverence and enthusiasm for the great music he delighted to teach, combined with other eminent qualities to place him in the foremost rank. It was his much-appreciated custom to play any composition by Bach which the pupil might ask to hear after each lesson, which in itself was a practice of priceless value as to inaccurately printed passages, *tempi*, and registration of those glorious works. Having given instruction to some of the first organists of the day, Schneider could relate interesting anecdotes of them and of many great composers, including Mendelssohn, who was one of his most devoted admirers. In the year 1861, the fiftieth of Schneider's artistic career and 73rd of his birth, a remarkable testimony to his powers was shewn in the presentation to him of a 'Jubel-Album für die Orgel,' containing about thirty original pieces, all in classical form, by some of his best pupils, including Töpfer, Van Eyken, Faisst, Fink, Herzog, Merkel, E. F. Richter, Schellenberg, Liszt, A. G. Ritter, Schaab, Hering, Naumann, Schurig, and Schutze (editor). The subscribers were 750, and included the names of the late king and royal family of Saxony.

Schneider's very few published works comprise an 'answer of thanks' to this collection, in the form of a fugal treatment of 'Nun danket alle Gott'; a Fantaisie and Fugue, op. 1; Do. Do. in D minor, op. 3—a masterly work; 'Twelve easy pieces for use at divine service,' op. 4, etc. etc. [H. S. O.]

SCHNYDER VON WARTENSEE, Xavier, so called from his castle at the S.E. end of the Lake of Constance, was born at Lucerne, of a noble family, April 18, 1786. His career would naturally have been one in accordance with his rank, but the Revolution, and a strong inward feeling, drove him in the direction of music. Until 1810 he had no teaching but what he could get from books and practice. In that year he went to Zürich, and then to Vienna, with the wish to become a pupil of Beethoven. He was however compelled to take lessons from Kienlen—perhaps a better teacher than Beethoven would have been. After a few years in the Austrian capital he returned to Switzerland, made the campaign of 1815 against the French, then became teacher in the Pestalozzian institute at Yverdun, and at length in 1817 settled at Frankfort, and lived there as teacher of composition and director of various musical institutions till his death, Aug. 30, 1868. During this latter period he was much esteemed as a teacher, and had many pupils, among them our countryman Pearsall.

Schnyder appears to have been a man of exceptional ability, but his life was too desultory to admit of his leaving anything of permanent value, and there was always a strong amateur element about him. His compositions are numerous and of all classes: an opera 'Fortunatus' (1829), an oratorio for men's voices—both brought to performance, and the opera to publication; symphonies, which were played in Frankfort; solo and part-songs, etc. He wrote much, both poetry and prose, and many of his articles on musical subjects were contributed to the 'Allg. musik. Zeitung' and 'Cæcilia.' He was also a wit, and Hauptmann has preserved one story which is worth repeating, considering the date of its occurrence. After one of the early performances of Tannhäuser, Schnyder was asked his opinion. 'Well, said he, I put Wagner above Goethe and Beethoven. Yes; he composes better than Goethe and writes verse better that Beethoven.' A romance and duet and a song from Fortunatus are given in the A. M. Z. for 1832, and the former of the two is reprinted in the Musical Library, iii. 133. They are both melodious and well accompanied. [G.]

SCHOBER, Franz von, an Austrian poet, the youngest child of four, born at Torup, near Malmoe, in Sweden, May 17, 1798. His mother lost her fortune during the French occupation of Hamburg—the same which drove the Mendelssohns to Berlin—and Franz had but a desultory education. She returned to Austria, and he became tutor in the Festetics and Urmenyi and other Hungarian families. He first knew Schubert as early as 1813, by meeting with some of his songs at the house of Spaun; he at once made his personal acquaintance, and induced Schubert to live with him for a few months, till the return of Schober's brother. This was the beginning of an intimacy which lasted till Schubert's death, and during the greater part of which he had always his room in Schober's house. The two, being so nearly of an age, became very intimate; Schober was devoted to him, and Schubert set several of his poems to music,[1] besides the libretto of 'Alfonso and Estrella.' He was chief mourner at the funeral of his friend in 1828. In 1843 we find him at Weimar with Liszt, and in the service of the Grand Duke. In 1856 he settled in Dresden for a few years; in 1860 removed to Pesth; in 1869 to Munich; and since then has lived in Gratz and other places. His works embrace poems (8vo. 1842, 1865), and various occasional pamphlets. [G.]

SCHOBERLECHNER, Franz, born at Vienna, July 21, 1797. Hummel composed for him his 2nd Concerto, in C, which he performed in public with success when only ten years old. The precocious child was taken under the patronage of Prince Esterhazy, and sent to Vienna, to study under Förster. From 1814 he travelled in Austria and Italy. While at Florence he composed a requiem, and a *buffa* opera, 'I Virtuosi teatrali.' In the next year, having been appointed chapel-master to the Duchess of Lucca, he wrote 'Gli Arabi nelle Gallie,' and subsequently, at Vienna, in 1820, 'Der junge Onkel.' In 1823 he went to Russia. He seems to have written to Beethoven, before starting, for letters of introduction. The *maestro*, however, wrote across his letter, 'an active fellow requires no other recommendation than from one respectable family to another,' and gave it back to

[1] Op. 16, No. 1; 23, No. 4; 88, No. 4; 96, No. 2; 102; 104; 108, No. 2; 109, Nos. 1, 2; 123; Lief. 10, No. 6; 18, No. 1; 21, No. 2; 24, No. 1; 'Trost im Liede.' [F.A.M.]

Schindler, who showed it to Schoberlechner, and, no doubt at his desire, again urged Beethoven to comply with the request. Beethoven however did not know Schoberlechner, and had no very high opinion of him, as he played chiefly bravura pieces, and pompously paraded all his titles and decorations, which gave occasion for many a sarcastic remark from Beethoven.[1]

At St. Petersburg he recommended himself to dall' Occa, a professor of singing, whose daughter he married in 1824. After travelling in Germany and Italy, the pair returned to St. Petersburg in 1827, where Mme. Schoberlechner was engaged for three years at the Italian Opera at a salary of 20,000 roubles. Her husband composed for her an opera, 'Il Barone di Dolzheim,' which had some success. After a few more years wandering, Schoberlechner retired to a country house near Florence. His last opera was 'Rossane,' produced at Milan, Feb. 9, 1839. He died at Berlin on Jan. 7, 1843.

His published works are chiefly for the pianoforte; a list of them is to be found in Fétis's 'Biographie des Musiciens.' His wife,

Madame Sophie Schoberlechner, daughter of Signor dall' Occa, as above stated, was born at St. Petersburg in 1807. She was her father's pupil, and married in 1824. Up to 1827 she appeared only in concerts, but was then engaged at the Italian Opera of St. Petersburg, as we have also already mentioned. She had a very beautiful voice, and for twelve or thirteen years sang with unvarying success in almost all the principal towns of Germany and Italy, but her organ was too delicate for such constant usage. It deteriorated early, and in 1840 she left the stage, retired to her husband's property in Tuscany, and died at Florence in 1863. [F.A.M.]

SCHOBERT—or Chobert in Mozart's orthography[2]—a player on the harpsichord, whose sonatas were the delight of our great-grandmothers. His Christian name does not appear, and little is known of his biography. He is said to have been born and brought up at Strassburg. He settled in Paris before 1761, in which year his first works were published there, where he was in the service of the Prince de Conti. On the occasion of his death, Aug. 1767, Grimm, no mean judge of music, inserts in his 'Correspondance' a very high eulogium on his merits as a player. He praises him for 'his great ability, his brilliant and enchanting execution, and an unequalled facility and clearness. He had not the genius of our Eckard, who is undoubtedly the first master in Paris; but Schobert was more universally liked than Eckard, because he was always agreeable, and because it is not everyone who can feel the power of genius.' This is the description of a pleasant brilliant player who never soared above the heads of his audience. He left 17 sonatas for PF. and violin; 11 for PF., violin and cello; 3 quartets for PF., 2 violins and cello; 6 'sinfonies' for PF., violin and 2 horns; 6 PF. concertos, and 4 books of sonatas for PF. solo.[3] These seem to have been originally published in Paris, but editions of many of them appeared in London between 1770 and 1780. The particulars of his death are given by Grimm. It was occasioned by eating some fungi which he gathered near Paris, and which killed his wife, his children, a friend, the servant, and himself.[4] Schobert and Eckard are alike forgotten by modern musicians. A Minuetto and Allegro molto in Eb have been reprinted in Pauer's 'Alte Meister,' other movements in the 'Maitres du Clavecin,' and a Sonata, so-called, in the Musical Library. These pieces are tuneful and graceful, but very slight in construction, the harmonies consisting chiefly of alternations of tonic and dominant, seldom in more than three parts, often only in two. Burney (Hist. iv. 591, 597) remarks that his music is essentially harpsichord music, and that he was one of the few composers who were not influenced by Emanuel Bach. It is incredible that Fétis can have discovered any likeness between Schobert and Mozart. [G.]

SCHŒLCHER, Victor, French writer and politician, son of a manufacturer of china, was born in Paris, July 21, 1804, educated at the Collége Louis le Grand, and well known as an ultra-republican. On the accession of the Emperor Napoleon III. he was expelled both from France and Belgium, but took refuge in London, where he brought out his 'Histoire des crimes du 2 Décembre' (1853), and an English pamphlet entitled 'Dangers to England of the Alliance with the men of the Coup d'Etat' (1854).

Schœlcher remained in England till August 1870, returning to Paris immediately before the Revolution of Sept. 4. As staff-colonel of the Garde Nationale he commanded the Legion of Artillery throughout the siege of Paris. After Jan. 31, 1871, he was elected to the Assemblée Nationale by the Department of the Seine, Martinique, and Cayenne, and sat for Martinique till elected a life-senator (Dec. 16, 1875).

His claim to a place in this work however is as a distinguished amateur. His devotion to art of all kinds was proved by his articles in 'L'Artiste' (1832), and 'La Revue de Paris' (1833), and he made during his travels a most interesting collection of foreign musical instruments. His long stay in England had a still more remarkable result in his enthusiasm for Handel. Up to 1850 two or three detached choruses from the 'Messiah' and 'Judas Maccabeus' were the only pieces of Handel's known in Paris; M. Schœlcher heard the fine performances of entire oratorios which are native to England, and at once resolved to do something to remove this reproach from France. He accordingly made a collection of Handel's works, and of books and pamphlets bearing on his life and music, a list of which he gives in the beginning of his book. Among them he was fortunate enough to acquire the MS. copies of the scores of the oratorios which had been used by Handel in

[1] See Note to Beethoven's Letters, translated by Lady Wallace, vol. ii. p. 118.
[2] See Letter, Oct. 17, 1777.
[3] Weitzmann, 'Geschichte des Clavierspiels.'
[4] Grimm (new ed.) vii. 422.

conducting. To the autographs in Buckingham Palace and the Fitzwilliam Museum at Cambridge, and to the copies by Smith now in possession of Mr. H. B. Lennard, he obtained access, and thus provided, published 'The Life of Handel, by Victor Schœlcher,' London, Trübner, 8vo., 1857. The author was materially assisted by Mr. Rophino Lacy,[1] whose labours are amply acknowledged in the preface (p. xxii). The work was written by M. Schœlcher in French and translated by Mr. James Lowe. It contains much information beyond what is indicated in the title, especially with regard to Italian opera and music in general in England during the 18th century. The French MS., 'Handel et son temps,' was handed over to 'La France Musicale,' which (Aug. 19, 1860) published the first four chapters, and the beginning of the fifth (Nov. 2, 1862), but there broke off, doubtless for political reasons. The MS. was supposed to have been destroyed, till May 25, 1881, when it was offered for sale by M. Charavay, and at once bought for the library of the Conservatoire, thus completing M. Schœlcher's magnificent gift (Nov. 1872) of all the works, in print or MS, used by him in preparing the book, and his collection of foreign instruments. He has since added a quantity of music and rare books bearing on the history of Italian opera in London, and on singing and pianoforte-playing in the United Kingdom. The 'Fonds Schœlcher,' as it is called, contains in all 500 volumes uniformly bound with the initials of the donor, and has already been of immense service to French artists and musicologists, whose knowledge of the madrigal writers and pianists of the English school, and indeed of Handel himself, is as a rule but imperfect. [G. C.]

M. Schœlcher's work, though the only modern English biography of Handel, is very inadequate to its purpose. The author was no musician, and was therefore compelled to depend on the labours and judgment of another. His verdicts are deformed by violent and often ludicrous partisanship; and his style, which is extremely French, has had but small assistance from his translator.[2] No man can write a serious book on a great subject without its being of some value, and Mr. Schœlcher's dates and lists are alone enough to make the student grateful to him; but it is to be hoped that before long some one may be found to produce a life of Handel which shall steer midway between the too detailed compilation of Dr. Chrysander and the curious farrago of the French Republican senator. It is a great pity that M. Schœlcher's original French work is not published. [G.]

SCHÖNSTEIN, Carl, Baron von (son of Baron Franz Xaver, who died in 1825), was born June 26, 1797, was Imperial Chamberlain and Ministerial Councillor, was twice married, retired on his pension in 1867, and died July 19, 1876. Schönstein was one of the Esterhazy circle in the time of Franz Schubert, and was noted as being at that time, with the single exception of Vogl, the finest singer of Schubert's songs. He had, says Kreissle, like Vogl, a special set of songs which exactly suited his voice, such as the 'Schöne Müllerin'—dedicated to him—'Ständchen,' 'Der zürnenden Diana,' etc.; while Vogl was more attached to the dramatic and expressive 'Winterreise,' 'Zwerg,' etc. Schönstein's position in society enabled him to introduce Schubert's music into the highest circles. In 1838 Liszt heard him in Vienna, and wrote as follows to the 'Gazette Musicale':—'In the salons here I have often heard Schubert's songs given by the Baron Schönstein, always with the liveliest pleasure, and often with an emotion which moved me to tears. The French version gives but a very poor idea of the manner in which Schubert, the most poetical musician that ever lived, has united his music to the words of these poems, which are often extremely beautiful. The German language is admirable for sentiment, and it is all but impossible for any one not a German to enter into the naïveté and fancy of many of these compositions, their capricious charm, their depth of melancholy. The Baron gives them with the declamatory science of a great artist, and the simple feeling of an amateur who thinks only of his own emotions and forgets the public.' [G.]

SCHOOLS OF COMPOSITION. In Music, as in other Arts, the power of invention, even when displayed in its most original form, has a never-failing tendency to run in certain recognised channels, the study of which enables the technical historian to separate its manifestations into more or less extensive groups, called Schools, the limits of which are as clearly defined as those of the well-known Schools of Painting, or of Sculpture. These Schools naturally arrange themselves in two distinct Classes; the first of which embraces the works of the Polyphonic Composers of the 14th, 15th, and 16th centuries, written for Voices alone; the second, those of Composers of later date, written, either for Instruments alone, or for Voices supported by Instrumental Accompaniments. The critical year, 1600, separates the two classes so distinctly, that it may fairly be said to have witnessed the destruction of the one, and the birth of the other. It is true that some fifty years or more elapsed, before the traditions of the earlier style became entirely extinct; but their survival was rather the result of skilful nursing, than of healthful reproductive energy; while the newer method, when once fairly launched upon its career, kept the gradual development of its limitless resources steadily in view, with a persistency which has not only continued unabated to the present day, but may possibly lead to the accomplishment, in future ages, of results far greater than any that have been yet attained.

The number of distinct Schools into which these two grand Classes may be subdivided is

1 M. Schœlcher's statement as to Mr. Lacy's assistance should materially modify our inferences from his account of his own part in the examination of Handel's MSS., p. xxi.

2 Who did not do his work well. Instead of modifying the natural over-exuberance of the author he has rather exaggerated it, and has allowed a number of sentences to pass which no literary man of any pretension should have written.

very great—so much too great for detailed criticism, that we must content ourselves with a brief notice of those only which have exercised the most important influence upon Art in general. In making a selection of these, we have been guided, before all things, by the principles of æsthetic analogy, though neither local nor chronological coincidences have been overlooked, or could possibly have been overlooked, in the construction of the following scheme, in accordance with which we propose to arrange the order of our leading divisions.

CLASS I. THE POLYPHONIC SCHOOLS.

I. The First Flemish School (1370—1430).
II. The Second Flemish School (1430—1480).
III. The Third Flemish School (1480—1520).
IV. The Fourth Flemish School (1520—1590).
V. The Early Roman School (1517—1565).
VI. The Later Roman School (1565—1594).
VII. The Venetian School (1527—1609).
VIII. The Early Florentine School (*circa* 1539—1600).
IX. The Schools of Lombardy (*circa* 1500—1600).
X. The EarlyNeapolitan School (*circa* 1434—1600).
XI. The School of Bologna (*circa* 1500—1600).
XII. The German Polyphonic Schools (1480—1568).
XIII. The Schools of Munich and Nuremberg (1557—1612).
XIV. The Early French School (*circa* 1500—1572).
XV. The Spanish School (1540—1605).
XVI. The Early English Schools (1226—1625).
XVII. The Schools of the Decadence (1600, *et seq.*).

CLASS II. THE MONODIC, DRAMATIC, AND INSTRUMENTAL SCHOOLS.

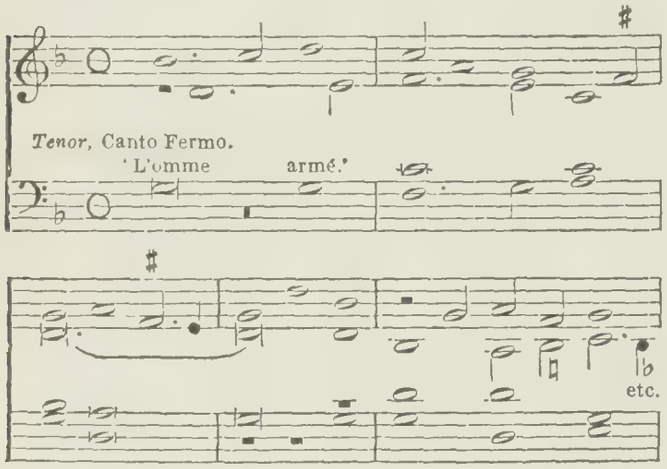
XVIII. The Monodic School of Florence (1597—1600).
XIX. The School of Mantua (1607—1613).
XX. The Venetian Dramatic School (1637—1700).
XXI. The Neapolitan School of the 17th century (1659—1725).
XXII. The German Schools of the 17th century (1620—1700).
XXIII. The French School of the 17th century (1650—1687).
XXIV. The English School of the 17th century (1660—1700), including that of the Restoration.
XXV. The Italian Schools of the 18th century (*circa* 1700—1800).
XXVI. The German Schools of the 18th century (*circa* 1700—1800).
XXVII. The School of Vienna (1750—1828).
XXVIII. The French School of the 18th century (*circa* 1700—1800).
XXIX. The English School of the 18th century (*circa* 1700—1800).
XXX. The Modern German School (1800, *et seq.*).
XXXI. The Romantic School (1821, *et seq.*).
XXXII. The Modern Italian School (1800, *et seq.*).
XXXIII. The Modern French School (1800, *et seq.*).
XXXIV. The Modern English School (1800, *et seq.*).
XXXV. The Schools of the Future.

I. The Art of Composition was long supposed to have owed its origin to the intense love of Music which prevailed in the Low Countries, during the latter half of the 14th century. The researches of modern criticism have proved this hypothesis to be groundless, so far as its leading proposition is concerned: yet, it contains so much collateral truth, that, while awaiting the results of farther investigation, we are still justified in representing Flanders as the country whence the cultivation of Polyphony was first disseminated to other lands. If the Netherlanders were not the earliest Composers, they were, at least, the first

Musicians who taught the rest of Europe how to compose. And, with this certain fact before us, we have no hesitation in speaking of THE FIRST FLEMISH SCHOOL as the earliest manifestation of creative genius which can be proved to have exercised a lasting influence upon the history of Art. The force of this assertion is in no wise invalidated by the strong probability that the Faux-bourdon was first sung in France, and exported thence, at a very early period, to Italy. For the primitive Faux-bourdon, though it indicated an immense advance in the practice of Harmony, was, technically considered, no more than a highly-refined development of the extempore Organum, or Discant, of the 11th and 12th centuries, and bore very little relation to the true 'Cantus super librum,' to which, alone, the term Composition can be logically applied. We owe, indeed, a deep debt of gratitude to the Organizers, and Discanters, by whom it was invented; for, without the materials accumulated by their ingenuity and patience, later Composers could have done nothing. They first discovered the harmonic combinations which have been claimed, as common property, by all succeeding Schools. The misfortune was that with the discovery their efforts ceased. Of symmetrical arrangement, based upon the lines of a preconceived design, they had no idea. Their highest aspirations extended no farther than the enrichment of a given Melody with such Harmonies as they were able to improvise at a moment's notice: whereas Composition, properly so called, depends, for its existence, upon the invention—or, at least, the selection—of a definite musical idea, which the genius of the Composer presents, now in one form, and now in another, until the exhaustive discussion of its various aspects produces a work of Art, as consistent, in its integrity, as the conduct of a Scholastic Thesis, or a Dramatic Poem. Upon this plan, the Flemish Composers formed their style. They delighted in selecting their themes from the popular Ditties of the period—little Volkslieder, familiar to men of all ranks, and dear to the hearts of all. These they developed, either into Sæcular Chansons for three or more Voices, or into Masses and Motets of the most solemn and exalted character; with no more thought of irreverence, in the latter case, than the Painter felt, when he depicted Our Lady, resting, during her Flight into Ægypt, amidst the familiar surroundings of a Flemish hostelry. At this period, representing the Infancy of Art, the Subject, or Canto fermo, was almost invariably placed in the Tenor, and sung in long-sustained notes, while two or more supplementary Voices accompanied it with an elaborate Counterpoint, written, like the Canto fermo itself, in one or other of the antient Ecclesiastical Modes, and consisting of Fugal Passages, Points of Imitation, or even Canons, all suggested by the primary idea, and all working together for a common end. This was Composition, in the fullest sense of the word; and, as the truth of the principle upon which it was based has never yet been disputed, the Musicians who so successfully

practised it are entitled to our thanks for the cultivation of a mode of treatment the technical value of which is still universally acknowledged.

The reputed Founder of the School, and unquestionably its greatest Master, was Gulielmus Dufay, a native of Chimay, in Hennegau, who, after successfully practising his Art in his own country, and probably also at Avignon, carried it eventually to Rome, where, in 1380, he obtained an appointment in the Papal Choir, and where he appears to have died, at an advanced age, in 1432, leaving behind him a goodly number of disciples, well worthy of so talented a leader. The most eminent of these were, Egydius Bianchoys, Vincenz Faugues, Egyd Flannel (called L'Enfant), Jean Redois, Jean de Curte (called L'Ami), Jakob Ragot, Eloy, Brasart, and others, many of whom sang in the Papal Chapel, and did their best to encourage the practice of their Art in Italy. A valuable collection of the works of these early Masters is preserved among the Archives of the Sistine Chapel, but very few are to be found elsewhere,[1] with the exception of some interesting fragments printed by Kiesewetter, Ambros, Coussemaker, and some other writers on the History of Music. The following passage from Dufay's 'Missa l'omme armé'—one of the greatest treasures in the Sistine Collection—will serve to exemplify the remarks we have made upon the general style of the period.



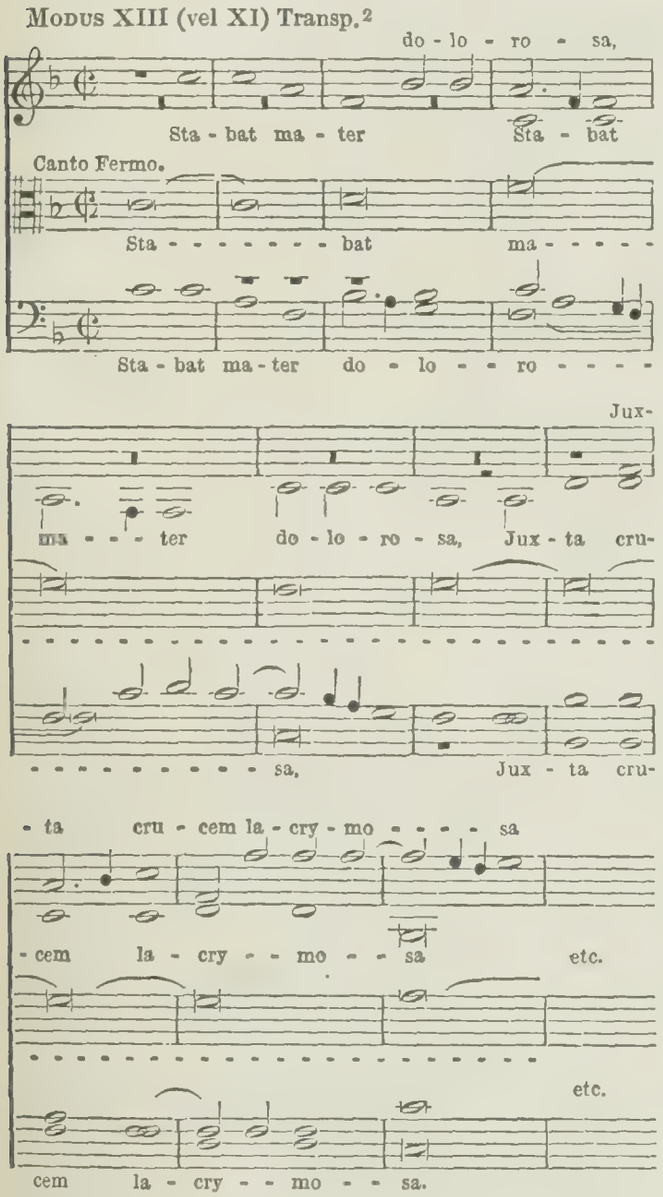
II. The system thus originated was still more fully developed in THE SECOND FLEMISH SCHOOL, under the bold leadership of Joannes Okenheim (or Ockeghem), of whom we first hear, as a member of the Cathedral Choir at Antwerp, in the year 1443. Okenheim's style, like that of his fellow-labourers, Antoine Busnoys,[2] Jakob Hobrecht, Philipp Basiron, Jean Cousin, Jacob Barbireau, Erasmus Lapicida, Antoine and Robert de Fevin, Firmin Caron, Joannes Regis, and others, of nearly equal celebrity, was more elaborate, by far, than that of either Dufay himself, or the most ambitious of his colleagues; and there is little doubt that the industry of these pioneers of Art assisted, materially, in preparing the way for the splendid creations of a later epoch. The ingenuity displayed by the leader of the School in the construction of Canons and Imitations of every conceivable kind, led to the extensive adoption of his method of working by all who were sufficiently advanced to enter into rivalry with him; and, for many years, no other style was tolerated. He, however, maintained his supremacy to the last; and if, in his desire to astonish, he sometimes forgot the higher aims of Art, he at least bequeathed to his successors an amount of technical skill which enabled them to overcome with ease many difficulties, which, without such a leader, would have been insurmountable. The greater number of his Compositions still remain in MS., among the Archives of the Pontifical Chapel, in the Brussels Library, and in other collections; but some curious examples are preserved in Petrucci's 'Odhecaton,' and 'Canti C. No. cento cinquanta,' and in the 'Dodecachordon' of Glareanus; while others, in modern notation, will be found in Burney, vol. ii. pp. 474–479, in vol. i. of Rochlitz's 'Sammlung vorzüglichen Gesangstücke,' and in the Appendix now in course of publication, by Otto Kade, in continuation of Ambros's 'Geschichte der Musik.'

III. To Okenheim was granted the rare privilege, not only of bringing his own School to perfection, but also of educating the orginator of another, which was destined to exercise a still stronger influence upon the future of Polyphony. In his famous disciple, Josquin des Prés, he left behind him a successor, no less learned and ingenious than himself, and infinitely richer in all those great and incommunicable gifts which form the distinguishing characteristics of true genius. All that one man could teach another, he taught the *quondam* Chorister of S. Quentin; but a comparison of the works of the two Composers will clearly show, that the technical perfection beyond which the teacher never dreamed of penetrating was altogether insufficient to satisfy the aspirations of the pupil, in whose Music we first find traces of a desire to please the ear, as well as the understanding. It is the presence of this desire, joined with improved symmetry of form, and increased freedom of development, which distinguishes THE THIRD FLEMISH SCHOOL, of which Josquin was the life and soul, from its ruder predecessors. This was the first School in which any serious attempt was made to use learning as a means of producing harmonious effect; and it was rich in Masters, who, however great their inferiority to their unapproachable leader, caught not a little of his fire. Pierre de la Rue (Petrus Platensis), Antonius Brumel, Alexander Agricola, Loyset Compère, Johann Ghiselin, Du Jardin (Ital. De Orto), Matthäus Pipelare, Nicolaus Craen, and Johann Japart, though the greatest, were by no means the only great writers of the age; and the list of less celebrated names is interminable. The works of these Masters, though not easily

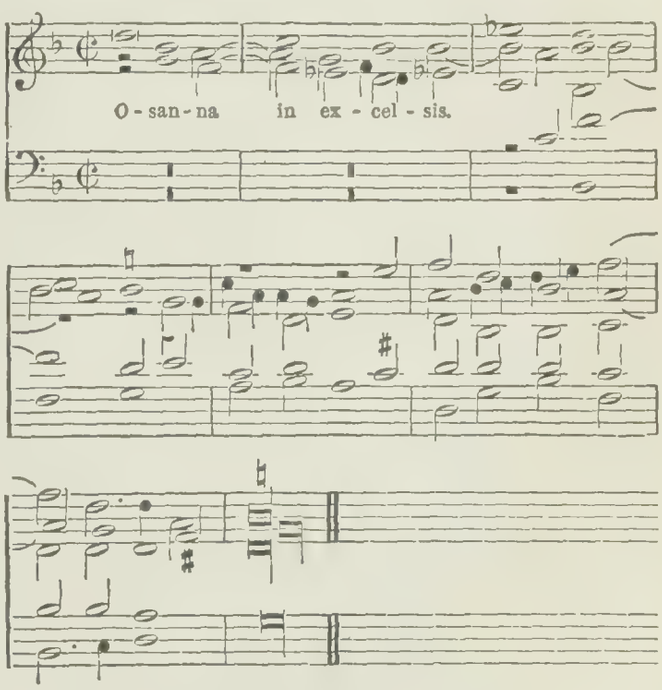
[1] Six of Dufay's Masses are, however, preserved in the Royal Library at Brussels; and the 'Gloria' of another, at Cambray. Rochlitz has printed the 'Kyrie' from his Mass 'Si la face ay pale' in vol. i. of the 'Sammlung vorzüglichsten Gesangstücke.'

[2] Baini places Busnoys among the Masters of the early School. Kiesewetter regards him, with Hobrecht, and Caron, as belonging to a transitional epoch. Ambros describes him as the leader of a distinct School, interposed between those of Dufay and Okenheim. We do not think that the amount of influence he exercised upon Art justifies this last-named arrangement.

accessible to the general reader, are well represented in the 'Dodecachordon.' Petrucci, too, has printed three entire volumes of Josquin's Masses, besides many others by contemporary writers; and the same publisher's 'Odhecaton,' and 'Canti B. and C.' contain a splendid collection of sæcular Chansons by all the best Composers of the period. The most important example, in modern Notation, is Choron's reprint of Josquin's 'Stabat Mater,' the general style of which is well shown in the following brief extract.[1]



IV. The style of The Fourth Flemish School presents a strong contrast to that of its predecessor. The earlier decads of the 16th century did, indeed, produce many writers, who slavishly imitated the ingenuity of Josquin, in utter ignorance of the real secret of his strength; but the best Masters of the time, finding it impossible to compete with him upon his own ground, struck out an entirely new manner, the chief characteristic of which was, extreme simplicity of intention, combined with a greater purity of Harmony than had yet been attempted, and a freedom of melody which lent a fresh charm, both to the Ecclesiastical and the Sæcular Music of the period. The greatest Masters of this School were, Nicolaus Gombert, Cornelius Canis, Philippus de Monte, Jacobus de Kerle, Clemens non Papa; the great Madrigal writers, Philipp Verdelot, Giaches de Wert, Huberto Waelrant, and Jacques Archadelt; Adrian Willaert, the Flemish Founder of the Venetian School; and the last great genius of the Netherlands, Roland de Lattre (Orlando di Lasso), of whose work we shall have occasion to speak at a later period. To these industrious Netherlanders the outer world was even more deeply indebted than to those of the preceding century, for its knowledge of the Art, which, so well nurtured in the Low Countries, spread thence to every Capital in Europe; and it is chiefly by the peculiar richness of their otherwise unpretending Harmonies that their works are distinguished from those of earlier date—a characteristic which is well illustrated in the following example, from Philippus de Monte's 'Missa, Mon cueur se recommande à vous,' and to which we call special attention, as we shall frequently have occasion to refer to it, hereafter, in tracing the relationship between cognate schools.



That the style we have described was the result of a reaction, neither unhealthy in its nature, nor revolutionary in its tendency, though not altogether free from violence, there can be no doubt. Singers were growing weary of the conundrums which had so long been offered to them as substitutes for the truer Music which alone can reach the heart. In the hands of Josquin, these puzzles had never lacked the impress of true genius. In those of his imitators, they were as dry as dust. With him, the solution of the ænigma led always to some harmonious result; while they were perfectly

[1] Performed by the 'Gluck Society' on May 24, 1881; and reprinted in the 'Notenbeilagen' to Ambros's 'Geschichte.'

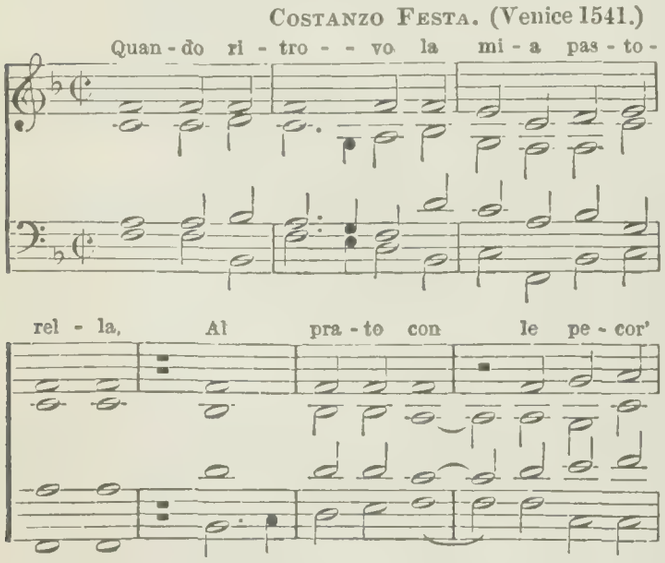
[2] Zarlino quotes this Composition as an example of the Eleventh Mode; the Ionian and Hypoionian Modes being numbered, in his system, XI, and XII, instead of XIII and XIV. [See vol. ii. p. 342 *a*.] Pietro Aron, ignoring the Transposition, and evidently regarding the B♭ as an often-recurring Accidental, speaks of the work as being written in the Fifth Mode. The Student of Antient Music will at once understand that this divergence of opinion involves no theoretical incongruity.

satisfied, provided no rules were unnecessarily broken. The best men of the period, fully alive to the importance of this distinction, aimed at the harmonious effect, and succeeded in attaining it, without the intervention of the conundrum. And thus arose a School, so simple in its construction, that more than one modern critic has accused its leaders of poverty of invention. The injustice of this charge is palpable; for when it answered the purpose of these Composers to write in a more learned manner, they invariably found themselves equal to the occasion, though they cared nothing for ingenuity for its own sake. And the result of their spirit of self-control is, that though their Church Music may be deficient in the breadth and grandeur which were attained, at a later period, in Italy, their Madrigals are among the finest in the world.

Beyond this point, Art made no great advance in Flanders. We must seek for the traces of its farther progress in Italy. [See POLYPHONIA; MASS; MADRIGAL; JOSQUIN; OBRECHT; OKEGHEM; etc. etc.]

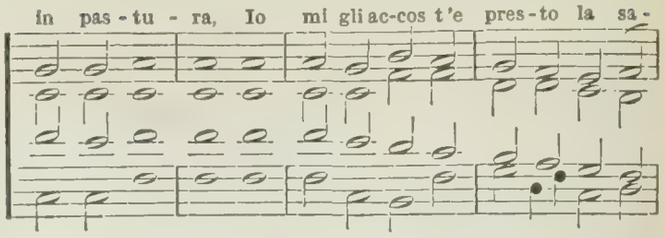
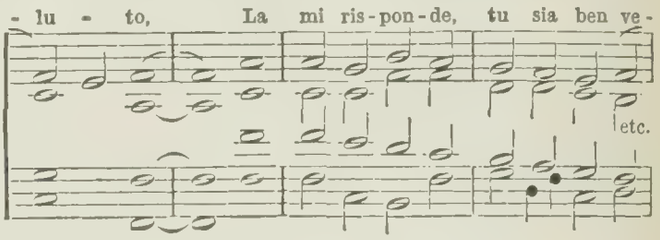
V. The formation of THE EARLY ROMAN SCHOOL was one of the most important, as well as the most obviously natural results of the employment of Flemish Musicians in the Pontifical Chapel. It was not, however, until many years after the return of the Papal Court from Avignon, that Italian Composers were able to hold their ground successfully against their foreign rivals. When they did begin to do so, the style they most affected was so strongly influenced by that then prevalent in the Netherlands, that it is not always easy to distinguish works of the one School from those of the other, as a comparison of the following passage from Costanzo Festa's Madrigal, 'Quando ritrovo la mia pastorella,'[1] with the opening of Archadelt's 'Vaghi pensier,'[2] will sufficiently demonstrate.

COSTANZO FESTA. (Venice 1541.)

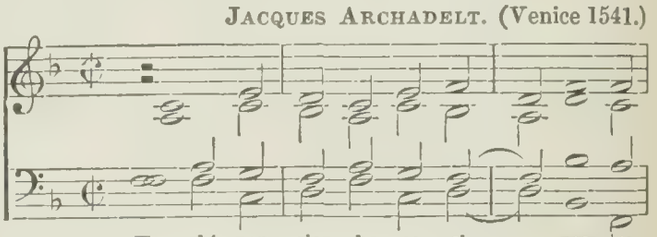
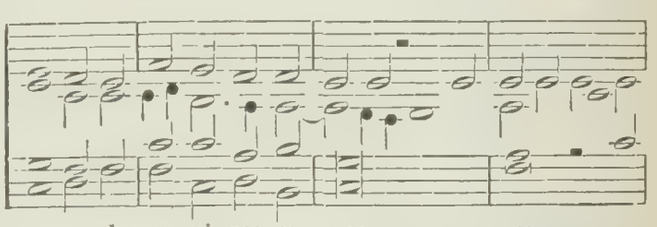
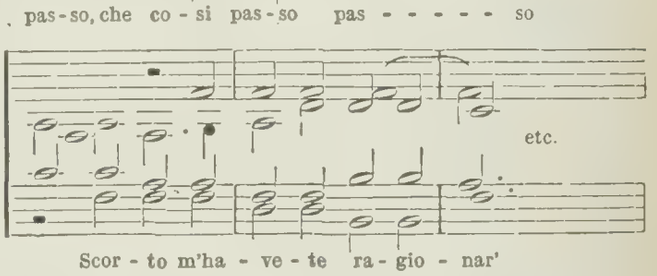


[1] Though this is, probably, the best-known Madrigal in the world, we are unable to find any printed edition, of later date than the 16th century, to which we can refer, in illustration of our remarks. The popular English translation is irreproachable, so far as the verses are concerned; but, the Music is so much altered, to accommodate them, that its rhythm is scarcely recognisable. We therefore give a few of the opening bars, as they stand in the original; referring the reader, for the remainder, to Dr. Burney's MS. Score, in the British Museum. Compare the extract also with the example from Archadelt's 'Il bianco e dolce cigno,' given in vol. ii. pp. 188-9.

[2] This Madrigal will also be found in Archadelt's Third Book.



JACQUES ARCHADELT. (Venice 1541.)



In the distribution of their Vocal Parts, the massive weight of their Harmonies, the persistent crossing of the Melodies by which those Harmonies are produced, the bright swing of their Rhythm, and other similar technicalities, these two examples resemble each other so closely, that, had they been printed anonymously, no one would ever have supposed that they could possibly have belonged to different Schools. The secret is explained by their simultaneous publication in Venice. The Netherlanders had long found a ready market for their Art Treasures, in Italy. The Italians had, by this time, learned how to produce similar treasures for themselves; and Costanzo Festa's talent placed his works at least on a level with those of his instructors, if not above them. His genius was incontestable: he was equally remarkable for his power of adaptation. Though by no means wanting, either in learning, or ingenuity, he here shows himself willing to reduce his Madrigal to the simplicity of a Faux-bourdon, in order to secure the harmonic richness so highly prized at this particular epoch. He did so, constantly, and always with success; for, to the purity of style cultivated by the best of his contemporaries in the North of Europe, Festa

added a Southern grace, which has gained him a high place among the Masters of early Italian Art. He had, indeed, but few rivals among his own countrymen. With the exception of Giovanni Animuccia, and some few Italian writers of lesser note, nearly all the best Composers for the great Roman Choirs, at this period, were Spaniards. Among these, we find the names of Bartolommeo Escobedo, Francesco Salinas, Juan Scribano, Cristofano Morales, Francesco Guerrero, Didaco Ortiz, and Francesco Soto — all Masters of the highest rank, of whom, notwithstanding their close imitation of Flemish models, we shall have occasion to speak again, when treating of the Spanish School; though none of them were so worthy as Festa himself to sustain the honour of this most interesting phase of artistic development—the first in which his country asserted her claim to special notice.

VI. Italy was once represented, by general consent, as the birthplace of all the Arts. We have shown, that, with regard to Polyphony, this was certainly not the case. We are now, however, approaching a period in which she undoubtedly took the lead, and kept it. The middle of the 16th century witnessed a rapid advance towards perfection, in many centres of technical activity; but the triumphs of this, and all preceding epochs, were destined, ere long, to be entirely forgotten in those of THE LATER ROMAN SCHOOL.

We have seen Polyphonic Art nurtured, in its infancy, by the protecting care of Dufay; in its childhood, by that of Okenheim; in the bright years of its promising adolescence, by the stronger support of Josquin, and of Festa. We are now to study it, in its full maturity, enriched by the genius of one, compared with whom all these were but as experimenters, groping in the dark. The train of events which led to the recognition of the School justly held to represent 'The Golden Age of Art' has already been discussed, at some length, [1]elsewhere; but it is necessary that we should refer to it again, in order to render the sequence of our narrative intelligible to the general reader. We have shown that the process of technical development which was gradually bringing the Motet and the Madrigal to absolute perfection of outward form, had never been interrupted. Unhappily, the spirit which should have prompted the Composer of the 16th century to draw the necessary line of demarcation between Ecclesiastical and Sæcular Music, and to render the former as worthy as possible of the purpose for which it was intended, attracted far less attention than the advantage to be derived from structural improvement. Among the successors of Josquin, there were many cold imitators of his mechanism, who, as we have already shown, were totally unable to comprehend the true greatness of his style. By these soulless pedants—more numerous, by far, than their more earnest contemporaries—the Music of the Mass was degraded into a mere learned conundrum; enlivened, constantly, by the introduction, not only of sæcular

[1] See vol. ii. pp. 228-9.

subjects, but of profane words also. Other practices, equally vicious and equally irreverent, were gradually bringing even the primary intention of Religious Art into disrepute. For, surely, if Church Music be not so conceived as to assist in producing devotional feeling, it must be something very much worse than worthless: and, to suppose that any feeling, other than that of hopeless bewilderment, could possibly be produced by a Mass, or Motet, exhibiting a laboured Canon, worked out, upon a long-drawn *Canto fermo*, by four or more Voices, all singing different sets of words entirely unconnected with each other, would be simply absurd. The Council of Trent, dreading the scandal which such a style of Music must necessarily introduce into the public Services of the Church, decided that it would be desirable to interdict the use of Polyphony altogether, rather than suffer the abuse to continue. And the prohibition would actually have been carried into effect, had not Palestrina saved the Art he practised, by showing, in the 'Missa Papæ Marcelli,' how learning as profound as that of Okenheim or Josquin, might be combined with a greater amount of devotional feeling than had ever before been expressed by a Choir of human Voices. It was this great Mass which inaugurated the later Roman School; and the year 1565, in which it was produced, has always been regarded as marking a most important crisis in the history of Art, a crisis which it behoves us to consider very carefully, since its nature has generally been discussed, either so superficially as to give the enquiring student no idea whatever of its distinctive character, or with blind adherence to a foregone conclusion equally fatal to the just appreciation of its import.

A century ago, the genius of Palestrina was very imperfectly understood. The spirit of the *cinquecentisti* no longer animated even the best Composers for the Church; and modern criticism had not, as yet, made any attempt to bring itself *en rapport* with it. Hawkins, less trustworthy as a critic than as an historian, tells us, that the great Composer 'formed a style, so simple, so pathetic, and withal so truly sublime, that his Compositions for the Church are even at this day looked upon as the models of harmonical perfection.' It is quite true that his style is 'truly sublime,' and, where deep feeling is needed, unutterably 'pathetic': but, though it may appear 'simple' to the uninitiated, it is really so learned and ingenious that it needs a highly accomplished contrapuntist to unravel its complications. Burney, though generally no less remarkable for the fairness of his criticism, than for the indefatigable perseverance with which he collected the evidence whereon it rests, tells us, in like manner, that the 'Missa Papæ Marcelli' is 'the most simple of all Palestrina's works': yet, a glance at the Score will suffice to show that much of it is written in Real Fugue, and close Imitation, of so complex a texture as to approach the character of Canon.[2] Not very long ago, this

[2] Ambros (ii. xv) goes so far as to say that 'the Basses in the "Kyrie" are carried on in Canon *all' unisono*.' They do, indeed,

wonderful Mass was supposed to possess certain constructive peculiarities which not only marked it out as the greatest piece of Church Music that ever was conceived—as it undoubtedly is—but which also interposed, between Music written before, and that produced after it, a gulf as unfathomable as that which separates the Polyphony of the 16th century from the Monodia of the 17th. No idea can possibly be more fallacious. The true Ecclesiastical Style, as determined by the 'Missa Papæ Marcelli,' differs from that which preceded it, not in its technical, but in its æsthetic character. In so far as its external mechanism is concerned, it exhibits no contrivances which were not already well known to Okenheim, Josquin des Prés, Goudimel, and a hundred other writers of inferior reputation. It was not for the sake of its faultless symmetry, that it was selected as the model of Ecclesiastical purity. Ambros, indeed, denies that it ever served as a model at all; that it effected any reform whatever in the style of Ecclesiastical Music; or even that any such reform was needed, at the time of its production. This position, however, is untenable. The opinion of a critic so learned, so talented, and, generally, so unprejudiced as Ambros, must not be lightly contravened: but, it is certain that the Council of Trent did not exaggerate the necessity for a reform, immediate, stern, and uncompromising; and, equally so, that that reform was effected by means of this Mass alone. What, then, was the secret of this wondrous revolution? It lay in the subjugation of Art to the service of Nature, of learning to effect, of ingenuity to the laws of beauty. Palestrina was the first great genius who so concealed his learning as to cause it to be absolutely overlooked in the beauty of the resulting effect. If it was given to Okenheim to unite the dry bones of Counterpoint into a wondrously articulated skeleton, and to Josquin to clothe that skeleton with flesh; to Palestrina was committed the infinitely higher privilege of endowing the perfect form with the spirit which enabled it, not only to live, but to give thanks to God in strains such as Polyphony had never before imagined. It was not the beauty of its construction, but the presence of the SOUL within it, that rendered his Music immortal. He was as much a master of contrivance as the most accomplished of his predecessors; but while they loved their clever devices for their own sake, he only cared for them in so far as they served as means for the attainment of something better. And, though his one great object in introducing this new feature as the basis of his School was the regeneration of Church Music, it was impossible that his work should rest there. In establishing the principle that Art could only be rightly used as the handmaid of Nature, he not only provided that the Mass and the Motet should be devotional; but, also, that the Chanson and the Madrigal should be sad, or playful, in accordance with the sentiment of the verses to which they were adapted. His reform, therefore, though first exemplified in the most perfect of Masses, extended afterwards to every branch of Art. The Canzonetta felt it as deeply as the Offertorium; the Frottola, as certainly as the Faux-bourdon. Henceforth, Imitation and Canon, and the endless devices of which they form the groundwork, were estimated at their true value. They were cultivated as precious means, for the attainment of a still more precious end. And, the new life thus infused into the Art of Counterpoint, in Italy, extended, in a wonderfully short space of time, to every contemporary centre of development in Europe; though the great Roman School monopolised, to the last, the one strong characteristic which, more than any other, separates it from all the rest—the absolute perfection of that *ars artem celandi* which is justly regarded as the most difficult of all arts. In this, Palestrina excelled, not only all his predecessors and contemporaries, without exception, but all the Polyphonic Composers who have ever lived. Nor has he ever been rivalled in the perfect equality of his Polyphony. Whatever may be the number of Parts in which he writes, none ever claims precedence of another. Neither is any Voice ever permitted to introduce itself without having something important to say. There is no such thing as a 'filling up of the Harmony' to be found in any one of his Compositions. The Harmony is produced by the interweaving of the separate Subjects; and when, astonished by the unexpected effect of some strangely beautiful Chord, we stop to examine its structure, we invariably find it to be no more than the natural consequence of some little Point of Imitation, or the working out of some melodious Response, which fell into the delicious combination of its own accord. In no other Master is this peculiarity so strikingly noticeable. It is no uncommon thing for a great Composer to delight us with a lovely point of repose. The later Flemish Composers do this continually. But they always put the Chord into its place, on purpose; whereas Palestrina's loveliest Harmonies come of themselves, while he is quietly fitting his Subjects together, without, so far as the most careful criticism can ascertain, a thought beyond the melodic involutions of his vocal phrases. How far the Harmonies form a preconceived element in those involutions is a question too deep for consideration here.

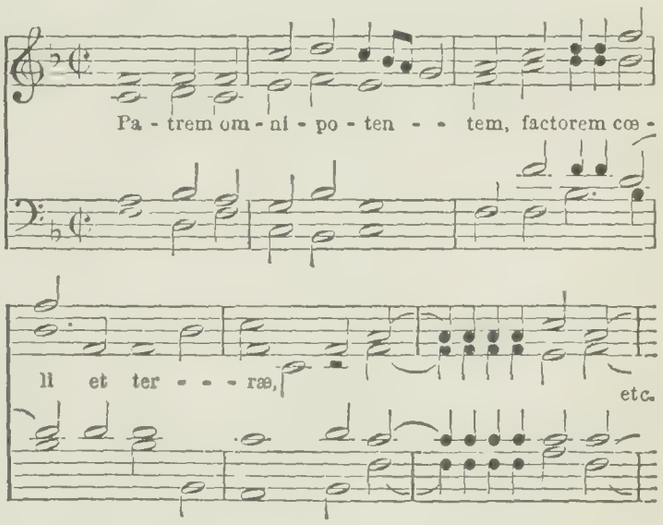
The features to which we have drawn attention, as most strongly characteristic of Palestrina's peculiar style, were imitated, without reserve, by the greatest Composers of his School; and though, in no case, does the Scholar ever approach the perfection reached by the Master, we find the same high qualities pervading the works of Vittoria, Giovanni Maria and Bernadino Nanini, Felice and Francesco Anerio, Luca Marenzio, and all the best writers of the period. The School continued, in full prosperity, until the closing years of the 16th century; and its

move in very close Imitation, answering, in many places, Interval for Interval, with the most perfect exactness: but, as this exactness is not carried out continuously, the passage cannot fairly be called a Canon.

traditions were gratefully followed, even late into the 17th, by a few loyal disciples, whose line closed with Gregorio Allegri, in 1652. These, however, were but the last devoted lovers of an Art which ceased to live within a very few years after the death of the gifted writer who brought it to perfection. With the age of Palestrina, the reign of true Polyphony came to an end. But it took firm root, and bore abundant fruit, during his lifetime, in many distant countries; and the Schools in which it was most successfully cultivated were those which most carefully carried out the principle of his great reform.

VII. The Flemish descent of THE VENETIAN SCHOOL is even more clearly traceable than that of its Roman sister; notwithstanding the well-known fact that Italian Musicians were employed in the service of the Republic, long before the time of Dufay. For, though the Archives of S. Mark's prove the existence of a long line of Organists, stretching back as far as the year 1318, when the office was held by a Venetian, described as Mistro Zuchetto,[1] we meet with no sign of the formation of a School, before the third decad of the 16th century, by which time the Art of the Low Countries had made its mark in every city in Europe. This circumstance, however, reflects no discredit upon the earlier virtuosi, whose extempore performances upon the Organ, though famous enough in their day, left, of course, no permanent record behind them. Even the first Maestro di Cappella, Pietro de Fossis—a Netherlander, of high reputation, who was presented with the appointment, together with that of Master of the Choristers, in 1491—seems to have been less celebrated as a Composer, than as a Singer. At any rate, since no trace of his productions can now be discovered, either printed or in MS., the title of the Founder of the School justly devolves upon his successor, Adriano Willaert, than whom a stronger leader could scarcely have been found. Born, at Bruges, in 1480,[2] and received as a pupil, first, by Okenheim, and afterwards, in Paris, by Josquin des Prés—or, as some imagine, by Mouton—this great representative of Flemish genius succeeded De Fossis, as Maestro di Cappella, in 1527, and, during thirty-five years of unwearied industry, enriched the Library of S. Mark's with a magnificent *repertoire* of Masses, Motets, Psalms, Canticles, and other Ecclesiastical Music, besides delighting the world with innumerable Madrigals, Canzonets, and other sæcular pieces, among which his 'Villanellæ Neapolitanæ,' à 4, stand almost unequalled for prettiness and freedom. His style presents all the best characteristics of the Later Flemish School, tempered by a rich warmth which was doubtless induced by his long residence in the most romantic city in the world. Unfortunately, though many volumes of his works were published during his lifetime, but few have been reproduced in modern Notation. A Motet, à 4, will, however, be found at p. 474, vol. ii. of Hawkins's History. [See WILLAERT.]

Willaert's successors in office were, Cipriano di Rore, who held the appointment from 1563 to 1565; Zarlino, (1565–1590); Baldassare Donati, (1590–1603), and the last great Master of the School, Giovanni dalla Croce, who was unanimously elected in 1603, and died, after five years service, in 1609. These accomplished Musicians, together with Andrea Gabrieli, who played the second Organ from 1566 to 1586, and his nephew, Giovanni, who presided over the first from 1585 to 1612, proved themselves faithful disciples of their venerable leader, cultivating, to the last, a style which combined the rich Harmony of the Netherlands with not a little of the melodic independence which we have described as peculiarly characteristic of the best Roman period. Upon this was engrafted, in the finest examples, a certain tenderness of manner, in which Croce, especially, has scarcely ever been surpassed. Still, it is always evident that the harmonious effect is the result of the Composer's primary intention, and not, as in the greatest works of the Roman School, of the interweaving of still more important melodic elements; a feature which is well illustrated by comparing the extract from the 'Missa Papæ Marcelli,' given at vol. ii. page 230, with the following fragment from Andrea Gabrieli's 'Missa Brevis.'



VIII. THE EARLY FLORENTINE SCHOOL, though far less important than that of Venice, is not destitute of special interest. A gorgeous MS., once the property of Giuliano de' Medici, and still in excellent preservation, contains Compositions by no less than seven Florentine Musicians of the 14th century. Many works of antient date are also extant, in the collections of Petrucci, and other early printers. The beauties of these are, however, entirely forgotten, in those of the more celebrated School, founded by Francesco Corteccia, who, in the earlier half of the 16th century wrote some excellent Church Music, and a number of beautiful Madrigals, the style of which differs, very materially, from that cultivated in other parts of Italy, assimilating, indeed, far less closely to the character of the true Madrigal, than to that of the Frottola—a lighter kind of composition, more nearly allied

[1] One of Mistro (=Magister) Zuchetto's successors, Bernardo di Stefanino Murer, who held the appointment from 1445 to 1459, is accredited with the invention of the Pedal-board. (See Caffi, i. 62.) Ambros calls him Bernhard der Deutsche, and gives 1470 as the date of his discovery (iii. 433). [2] Or, according to Ambros, in 1490.

to the Villanella, or Fa la. On the occasion of the marriage of Cosmo I. de' Medici with Leonora of Toledo, in 1539, Corteccia, in conjunction with Matteo Rampollini, Pietro Masaconi, Baccio Moschini, and the Roman Composer, Costanzo Festa, wrote the Music for an entertainment consisting almost entirely of Madrigals, intermixed with a few Instrumental pieces, the whole of which were printed at Venice, by Antonio Gardane. A similar performance graced the marriage of Francesco de' Medici with Bianca Capello, in 1579, on which occasion Palestrina contributed his Madrigal 'O felice ore.' For such festivities as these, the Florentines were always ready; but their greatest triumph was reserved for a later period, which must be discussed in the second division of our subject.

IX. The Schools of Lombardy were always very closely allied to those of Venice: indeed, the geographical relations of the two Provinces favoured an interchange of Masters which could scarcely fail to produce a close similarity, if not identity of style. Costanzo Porta, the greatest of Lombard Masters, though a native of Cremona, spent the most productive portion of his life at Padua. Orazio Vecchi wrote most of his best works at Modena. Apart from these, the best writers of the School were Ludovico Balbo (Porta's greatest pupil), Giac. Ant. Piccioli, Giuseppe Caimo, Giuseppe Biffi, Paolo Cima, Pietro Pontio, and, lastly, Giangiacomo Gastoldi, who brought the Fa la, the Frottola, and the Balletto, to a degree of perfection which has rarely, if ever, been equalled. The Lombard School also claims as its own the famous Theorist, Franchinus Gafurius, who wrote most of his more important works at Milan, though the earliest known edition of his earliest production appeared at Naples, in 1480.

X. To The Neapolitan School belongs another Theorist of distinction, Joannes Tinctoris, the compiler of the first Musical Dictionary on record.[1] Naples also claims a high place, among her best Composers, for Fabricio Dentice, who lived so long in Rome, that he is usually classed among the Roman Masters, though he was undoubtedly, by birth, a Neapolitan, and a bright ornament of the School; as were also Giov. Leon, Primavera, Luggasco Luggaschi, and other accomplished Madrigalists, whose lighter works take rank with the best Balletti and Frottole of Milan and Florence.

XI. The School of Bologna exhibits so few characteristics of special interest, that we may safely dismiss it, with those of other Italian cities of less importance, from our present enquiry, and proceed to study the progress of Polyphony in other countries.

XII. The Founder of The German Polyphonic School was Adam de Fulda, born about 1460; a learned Monk, more celebrated as a writer on subjects associated with Music, than as a Composer, though his Motet, 'O vera lux et gloria,' printed by Glareanus, shows that his knowledge of Counterpoint was not confined to its theoretical side. This remarkable Composition, like the more numerous works of Heinrich Finck (a contemporary writer, of great and varied talent), Thomas Stolzer, Hermann Finck (a nephew of Heinrich), Heinrich Isaak, Ludwig Senfl, and others long forgotten even by their own countrymen, bears so close an analogy to the style cultivated in the Netherlands, that it is impossible to imagine the German Masters obtaining their knowledge from any other source than that provided by their Flemish neighbours. Isaak—born about 1440—was one of the most learned Contrapuntists of the period, and, in all essential particulars, a follower of the Flemish School; though his talent as a Melodist was altogether exceptional. It seems quite certain that he was the Composer of the grand old Tune, 'Inspruck, ich muss Dich lassen,' afterwards known as 'Nun ruhen alle Wälder,' and 'O Welt, ich muss Dich lassen,' and treated over and over again by Sebastian Bach, in his Cantatas.[2] And this circumstance introduces us to an entirely new and original feature in the German School. The progress of the Reformation undoubtedly retarded the development of the higher branches of Polyphony very seriously. With the discontinuance of the Mass, the demand for ingenuity of construction came to an end; or was, at best, confined to the Sæcular Chanson. But, at the same time, there arose a pressing necessity for that advanced form of the Faux-bourdon which so soon developed itself into the Four-part Choral; and, in this, the German Composers distinguished themselves, if not above all others, at least as the equals of the best contemporary writers—witness the long list of Choral books, from the time of Walther to the close of the 17th century. We all know to what splendid results this new phase of Art eventually led; but, for the time being, it acted only as a hindrance to healthful progress; and, notwithstanding the good work wrought by Nicholas Paminger, the last great Master of the School, who died at Passau in 1608, it would, in all probability, have produced a condition of absolute stagnation, but for an unforeseen infusion of new life from Italy.

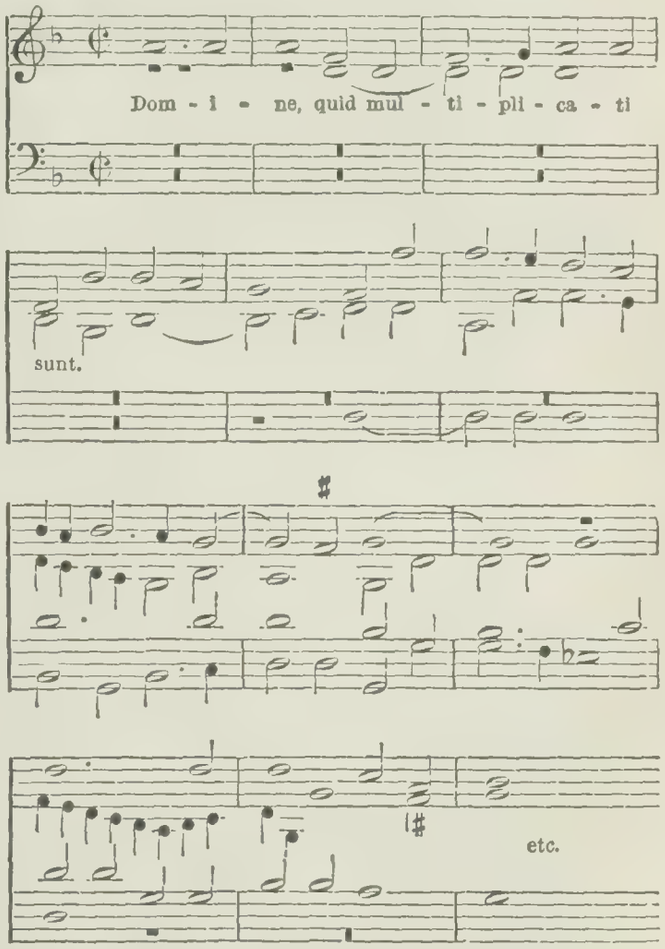
XIII. The Schools of Munich and Nuremberg must be regarded, not as later developments of Teutonic Art, but as foreign importations, to which Germany was indebted for an impulse which afterwards proved of infinite service to her. They were founded, respectively, by Orlando di Lasso, and Hans Leo Hasler; the first a Netherlander, and the last a true German. Of Orlando di Lasso, so much has already been recorded, in our second volume, that it is unnecessary to dilate upon his history here. Suffice it then to say, that, thanks to his long residence in Italy, his style united all the best qualities of the Flemish and the Italian Schools, and enabled him to set an example, at Munich, which the Germans were neither too cold to appreciate, nor too proud to turn to their own

[1] Joan. Tinctoris 'Terminorum Musicæ diffinitorium.' No date. Only a very few copies are believed to be in existence: but a cheap reprint may be had of Messrs. Cocks & Co., New Burlington Street.

[2] See vol. i. p. 761 *b*.

advantage. Hasler was born, at Nuremberg, in 1564; but learned his Art in Venice, under Andrea Gabrieli, whose nephew, Giovanni, was his fellow pupil, and most intimate friend. So thoroughly did he imbibe the principles and manner of the School in which he studied, that the Venetians themselves considered him as one of their own fraternity, Italianising his name into Gianleone. His works possess all the rich Harmony for which Gabrieli himself is so justly famous, and all the Southern softness which the Venetian Composers so sedulously cultivated; and are, moreover, filled with evidences of consummate contrapuntal skill, as are also those of his countrymen, Jakob Händl (=Jacobus Gallus), Adam Gumpeltzheimer, Gregor Aichinger, and many others, who, catching the style from him, spread it abroad throughout the whole of Germany.[1] Of its immediate effect upon the native Schools, we can scarcely speak in more glowing terms than those used by the German historians themselves. Of its influence upon the future we shall have more to say hereafter.

XIV. The history of THE EARLY FRENCH SCHOOL is so closely bound up with that of its Flemish sister, that it is no easy task to separate the two. Indeed, it is sometimes impossible to ascertain whether a Composer, with a French-sounding name, was a true Frenchman, a true Netherlander, or a native of French Flanders. Not only is this the case with the numerous writers whose works are included in the collections published by Pierre Attaignant, Adrian le Roy, and Ballard; but there is a doubt even about the birth of Jean Mouton, who is described by Glareanus as a Frenchman, and by other writers as a Fleming. The doubt, however, involves no critical confusion, since the styles of the two Schools were precisely the same. Both Josquin des Prés and Mouton spent some of the most valuable years of their lives in Paris; and taught their Art to Frenchmen and Netherlanders without distinction. Pierre Carton, Clement Jannequin, Noë Faignient, Eustache du Caurroy, and other Masters of the 16th century, struck out no new line for themselves: while Elziario Genet (Il Carpentrasso), the greatest of all, might easily pass for a born Netherlander. A certain amount of originality was, however, shown by a few clever Composers who attached themselves to the party of the Huguenots, and set the Psalms of Clement Marot and Beza to Music, for the use of the Calvinists, as Walther and his followers had already set Hymns for the Lutherans. The number of these writers was so small, that they cannot lay claim to be classed as a national School; but, few though they were, they carried out their work in a thoroughly artistic spirit. The Psalms of Claudin Lejeune—of which an example will be found in vol. i. p. 762—are no trifles, carelessly thrown off, to serve the purpose of the moment; but finished works of Art, betraying the hand of the Master in every note. Some of the same Psalms were also set by Claude Goudimel, but in a very different style. The Calvinists delighted in singing their Metrical Psalmody to the simplest Melodies they could find; yet these are veritable Motets, exhibiting so little sympathy with Huguenot custom, that, if it be true, as tradition asserts, that their author perished, at Lyons, on S. Bartholomew's Day, 1572, one is driven to the conclusion that he must have been killed, like many a zealous Catholic, by misadventure. He was one of the greatest Composers the French School ever produced, and excelled by very few in the rest of Europe. Scarcely inferior, in technical skill, to Okenheim and Josquin, he was infinitely their superior in fervour of expression, and depth of feeling. His claim to the honour of having instructed Palestrina has already been discussed elsewhere. Considered in connection with that claim, the following specimen of his style, printed, at Antwerp, by Tylman Susato, in 1554, is especially interesting. [See vol. i. p. 612; vol. ii. p. 635.]



XV. The Roman origin of THE SPANISH SCHOOL is so clearly manifest, that it is unnecessary to say more on the subject than has been already said at page 263. After the return of the Papal Court from Avignon, in 1377, Spanish Singers with good Voices were always sure of a warm welcome in Rome; learned Counterpoint, in the Eternal City, first, from the Flemings there domiciled, and afterwards, from the Romans themselves; practised their Art with honour in the Sistine Chapel; and, not unfrequently, carried it back with them to

[1] A comprehensive selection of works of this School will be found in Bodenschatz's 'Florilegium Portense,' and a few fine examples in Proske's 'Musica Divina.' [See vol. i. 253; vol. ii. 411.]

Spain. So completely are the Spaniards identified with the Romans, that the former are necessarily described as disciples of the School of Festa, or that of Palestrina, as the case may be. To the former class belong Bartolomeo Escobedo, Francesco Salinas, Juan Scribano, Cristofano Morales, Francesco Guerrero, and Didaco Ortiz: the greatest genius of the latter was Ludovico da Vittoria, who approached more nearly to Palestrina himself than any other Composer, of any age or country. Many of these great writers—including Vittoria—ended their days in Spain, after long service in the Churches of Rome: and thus it came to pass that the Roman style of Composition was cultivated, in both countries, with equal zeal, and almost equal success.[1]

XVI. Our rapid sketch of the progress of Polyphony on the Continent will serve materially to simplify a similar account of its development in England, in which country it was practised, as we have already promised to show, at an earlier period than even in the Netherlands.

A hundred years ago, when few attempts had been made to arrange the general History of Music in a systematic form, attention was drawn to the curious 'Rota'—or, as we should now call it, Canon—'Sumer is icumen in,' contained in vol. 978 of the Harleian MSS. Burney estimated the date of this, in rough terms, as probably not much later than the 13th or 14th century. His opinion, however, was a mere guess; while that of Hawkins was so vague that it may safely be dismissed as valueless. Ritson, whose authority cannot be lightly set aside, believed the document—now known as 'The Reading MS.'—to be at least as old as the middle of the 13th century; and accused both Burney, and Hawkins, of having intentionally left the question in doubt, from want of the courage necessary for the expression of a positive opinion. Chappell gives the same date; and complains bitterly of Burney's tergiversation. The late Sir Frederick Madden was of opinion that that portion of the MS. which contains the 'Rota' was written about the year 1240, and has left some notes, to that effect, on the fly-leaf of the volume.[2] Ambros, in the second volume of his 'Geschichte der Musik,' published in 1862, referred the MS. to the middle of the 15th century, thus making it exactly synchronous with the Second Flemish School. Meanwhile, Coussemaker,[3] aided by new light thrown upon the subject from other sources, arrived at the conclusion that the disputed page could not have been written later than the year 1226; and that the 'Rota' was certainly composed, by a Monk of Reading, some time before that date: and this position he defended so valiantly, that Ambros, most cautious of critics, accepted the new view, without hesitation, in his third volume, printed in 1868.

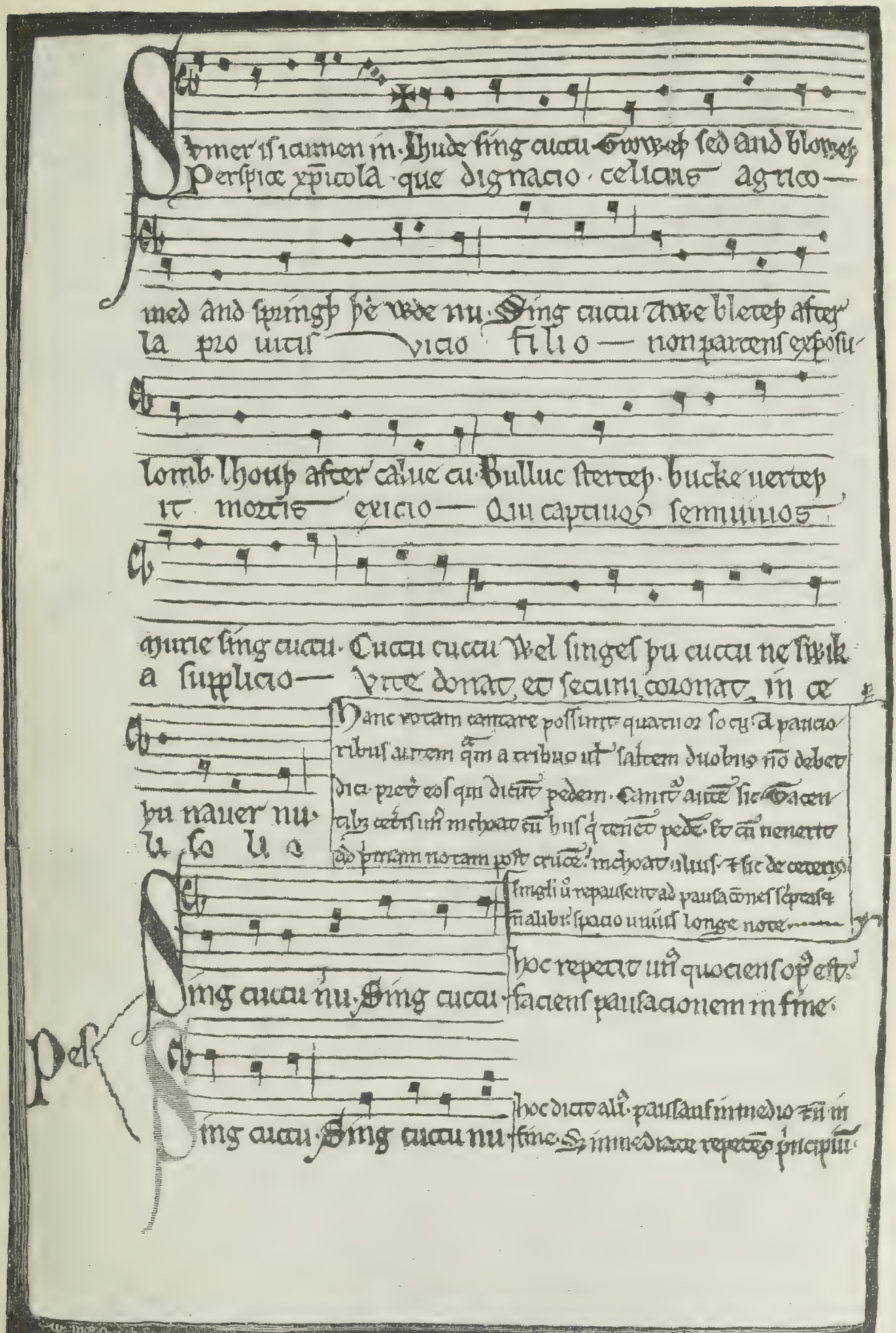
Assuming this view to be correct, THE EARLY ENGLISH SCHOOL was founded a full century and a half before the admission of Dufay to the Pontifical Chapel. But, while giving this discovery its full weight, we must not value it at more than it is worth. It does not absolutely prove that the Art of Composition originated in England. We have already said that the invention of Counterpoint has hitherto eluded all enquiry. It was, in fact, invented nowhere—if we are to use the word 'invention' in the sense in which we should apply it to gunpowder, or the telescope. It was evolved, by slow degrees, from Diaphonia, Discant, and Organum. All we can say about it as yet is, that the oldest known example—or, at least, the oldest example to which a date can be assigned with any approach to probability—is English.[4] An earlier record may be discovered, some day; though, thanks to the two-fold spoliation our Ecclesiastical Libraries have suffered within the last 350 years, it is scarcely likely that it will be found in England. Meanwhile, we must content ourselves with the reflection that, so far as our present knowledge goes, the Early English School is the oldest in the world; though the completeness of the Composition upon which this statement is based, proves that Art must have made immense advances before it was written. For, the 'Reading Rota' is no rude attempt at Vocal Harmony. It is a regular Composition, for six Voices; four of which sing a Canon in the Unison, while the remaining two sing another Canon—called 'Pes'—which forms a kind of Ground Bass to the whole. Both Hawkins and Burney have printed the solution in Score. We think it better to present our readers with an accurate *fac-simile* of the original MS.; leaving them to score it for themselves, in accordance with the directions given in the margin, and to form their own opinion of the evidence afforded by the style of its Caligraphy. In the original copy, the Clefs, Notes, and English words, are written in black; as are also the directions for performance, beginning 'Hanc rotam,' etc. The six Lines of the Stave, the Cross placed to show where the second Voice is to begin, the Latin words, the second initial S, the word Pes, and the directions beginning 'Hoc repetit,' and 'Hoc dicit,' are red. The first initial S is blue, as is also the third. Ambros believes the Latin words, and the directions beginning 'Hanc rotam,' to have been added, at a later period, by another hand. Many years have elapsed since our own attention was first directed to the MS., which we have since subjected to many searching examinations. At one period, we ourselves were very much inclined to believe in

[1] A large collection of the Music of the Spanish School will be found in Eslava's 'Liro sacro-hispaña.' [See vol. i. 494.]

[2] We think it desirable, in so hotly-disputed a case, to give Sir Frederick Madden's remarks, *verbatim*. He first says—'The whole is of the thirteenth century, except some writing on ff. 15-17.—F. M.' And, again—'In all probability, the earlier portion of this volume was written in the Abbey of Reading about the year 1240. Compare the *Obits* in the Calendars with those in the Calendar of the Cartulary of Reading in the MS. Cott. Vesp. E. V.—F. M. April 1862.'

[3] 'L'Art Harmonique aux xii et xiii siècles,' Paris, 1865. pp. 144, 150.

[4] The lately-discovered 'Montpellier MS.' is referred, by Coussemaker, to the last third of the 13th century. To the very antient copy of the 'Prose de l'ane' now in the possession of Sig. Pacchiarotti, of Padua, and sometimes quoted as the oldest specimen of Part-Music in existence, it is absolutely impossible to assign a fixed date with any probability. [See vol. ii. p. 462.]



the presence of a second hand-writing. But, the evidence afforded by a photograph taken during our investigations convinces us that we did not make sufficient allowance for the different appearance of the black and red letters, which, reduced to the same tone by the process of photo-

graphy, resemble each other so closely, that we now feel assured that the entire page was written by the same hand. Coussemaker seems to entertain no doubt that this was the hand of John Fornsete, a Reading Monk, of whom we have intelligence in the Cartulary, down to the year 1236, but no other record later than 1226. It seems rash to append this learned Ecclesiastic's name to the 'Rota,' until some farther evidence shall be forthcoming: but it is gratifying to find that the mystery in which the subject has hitherto been shrouded is gradually disappearing.

Besides the above Rota, and a few specimens of unisonous Plain Chaunt, the volume we have described contains three Motets, 'Regina clemencie,' 'Dum Maria credidit,' and 'Ave gloriosa virginum'—at the end of the last of which are three sets of Parts for 'Cantus superius,' and three for 'Cantus inferius,' added in a different hand-writing; and another Motet, 'Ave gloriosa Mater,' written in Three-Part Score, on a Stave consisting of from thirteen to fifteen lines as occasion demands, with a Quadruplum (or fourth Part), added, in different writing, at the end.[1] Beyond these precious reliques, we possess no authentic record of what may be called the First Period of the development of Art in England. Either the School died out, or its archives have perished.

The Second Period, inaugurated during the earlier half of the 15th century, and therefore contemporary with the School of Dufay, is more fully represented, and boasts some lately-discovered reliques of great interest. Its leader was John of Dunstable, a man of no ordinary talent, whose identity has been more than once confused with that of S. Dunstan! though we have authentic records of his death, in 1453, and burial in the Church of S. Stephen, Walbrook, London. In the time of Burney, it was supposed that two fragments only of his works survived; one quoted by Gafurius, the other by Morley. Baini, however, discovered a set of Sæcular Chansons à 3, in the Vatican Library; and a very valuable codex in the Liceo Filarmonico, at Bologna, is now found to contain four of his Compositions for the Church, besides a number of works by other English Composers of the period, most of whom are otherwise unknown.

The Third Period is more bare of records than the First. No trace of its Compositions can be discovered; and the only interest attaching to it arises from the fact that its leaders, John Hamboys, Mus. Doc., Thomas Saintwix, Mus. Doc., and Henry Habengton, Mus. Bac., who all flourished during the reign of King Edward IV. were the first Musicians ever honoured with special Academical Degrees.

The best writer of the Fourth Period was Dr. Fayrfax, who took his Degree in 1511, and is well represented by some Masses, of considerable merit, in the Music School at Oxford, and a collection of Sæcular Songs, in the well-known 'Fayrfax MS.,' which also contains a number of similar works by Syr John Phelyppes, Gilbert Banester, Rowland Davy, William of Newark, and other writers of the School. The style of these pieces is thoroughly Flemish; but wanting, alike in the ingenuity of Okenheim, and the expression of his followers. Still, the School did its work well. England had not fulfilled the promise of her first efforts; but she now made a new beginning, evidently under Flemish instruction, and never afterwards betrayed her trust.

Good work never fails to produce good fruit. If the labours of Fayrfax and Phelyppes brought forth little that was worth preserving on its own account, they at least prepared the way for the more lasting triumphs of the Fifth Period, the Compositions of which will bear comparison with the best contemporaneous productions, either of Flanders, or of Italy. This epoch extends from the beginning of the 16th century, to the period immediately preceding the appearance of Tallis and Byrd; corresponding, in this country, with the dawn of the æra, known in Rome as 'The Golden Age.' It numbered, among its writers, a magnate of no less celebrity than King Henry VIII, who studied Music, diligently, at that period of his life during which it was supposed that he was destined to fill the See of Canterbury, and never afterwards neglected to practise it. No doubt, this early initiation into the mysteries of Art prompted the imperious monarch to extend a more than ordinary amount of encouragement to its votaries, in later life; and to this fortunate circumstance we are probably largely indebted for that general diffusion of the taste for good Music, so quaintly described by Morley, which, taking such firm hold on the hearts of the people that it was considered disgraceful not to be able to take part in a Madrigal, led, ere long, to the final emergence of our School from the trammels of bare mechanical industry into the freedom which true inspiration alone can give. The Composers who took the most prominent part in this great work were John Thorne, John Redford (Organist of Old St. Paul's), George Etheridge, Robert Johnson, John Taverner, Robert Parsons, John Marbeck (Organist of St. George's Chapel, Windsor), Richard Edwardes, and John Shepherde—all men of mark, and enthusiastic lovers of their Art.

Contemporaries of Archadelt and Waelrant, in Flanders, of Willaert, in Venice, and of Festa, in Rome, these men displayed, in their works, an amount of talent in no degree inferior to that shown by the great Continental Masters.

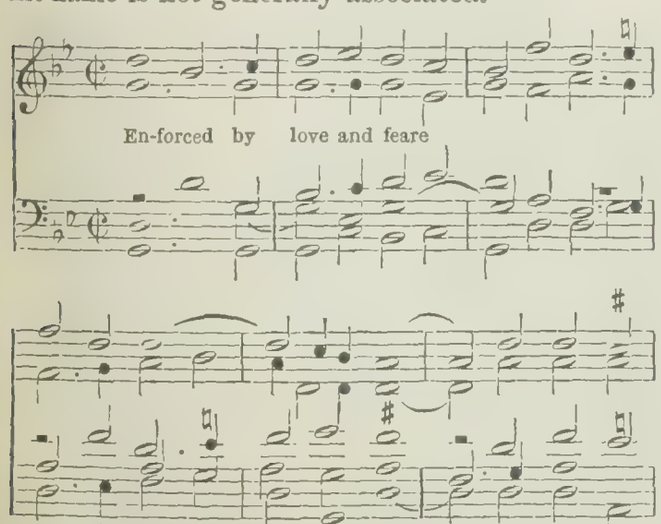
Redford's Anthem, 'Rejoice in the Lord alway,' first printed by Hawkins, and since republished by the Motet Society, is a model of the true Ecclesiastical style, one of the finest specimens of the grand old English School

[1] The 'Regina clemencie' will be found on fol. 4*b* of the MS.; 'Dum Maria credidit,' on fol. 5; 'Ave gloriosa virginum,' on fol. 6; the three sets of Parts for Cantus Superius, and Inferius, on 7*b* and 8; 'Ave gloriosa Mater,' on 8*b*, and 9; and the Rota itself, on fol. 10. All therefore, are included in 'the earlier portion of the MS,' as described by Sir Frederick Madden. (See page 268*a*, note 2.) A later copy of 'Ave gloriosa Mater,' without the added Quadruplum, has been discovered in the 'Montpellier MS.,' and is ascribed, by Coussemaker, to Franco of Cologne.

of Cathedral Music we possess. The graceful contour of its Subjects, the purity of the Harmony produced by their mutual involutions, and, above all, the beauty of its expression, entitle it, not only to the first place among the Compositions of its own period, but to a very high one as compared with those of the still more brilliant epoch which was to follow. That the writer of such an Anthem as this should have been an idle man is impossible. He must have produced a host of other treasures. Yet, it is by this alone that he is known to us; and it is much to be feared that he will nevermore be represented by another work of equal magnitude, though it would be well worth while to collect together the few fragments of his writings which are still preserved in MS.[1]

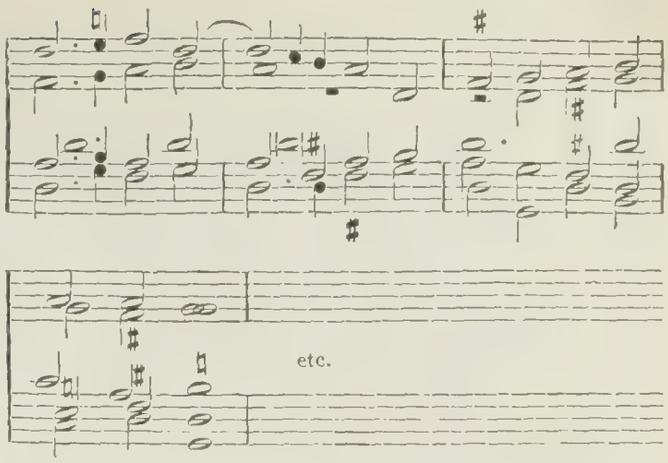
Equally scarce are the works of Richard Edwardes, known chiefly by one of the loveliest Madrigals that ever was written—'In going to my naked bedde.' We have already had occasion to call attention to the beauties of this delightful work,[2] which rivals—we might almost say surpasses—the finest Flemish and Italian Madrigals of the Period, and was certainly never excelled, before the time of Palestrina or Luca Marenzio. For this, also, we have to thank the research and discrimination of Hawkins, who gives it in his fifth volume: but it has since been reprinted, many times; and it is not likely that it will ever again be forgotten.

Johnson was one of the most learned Contrapuntists of the period, and excelled almost all his contemporaries in the art of writing Imitations upon a Canto fermo. Of the writings of Taverner and Parsons, good specimens will be found in the Psalters of Este and Ravenscroft, as well as in the Histories of Burney and Hawkins; while many more remain in MS. Among the latter, a Madrigal for five Voices, by Parsons—'Enforced by love and feare'—preserved in the Library of Christ Church, Oxford, is particularly interesting, as establishing the writer's title to an honourable place among the leaders of a School of Sæcular Music with which his name is not generally associated.

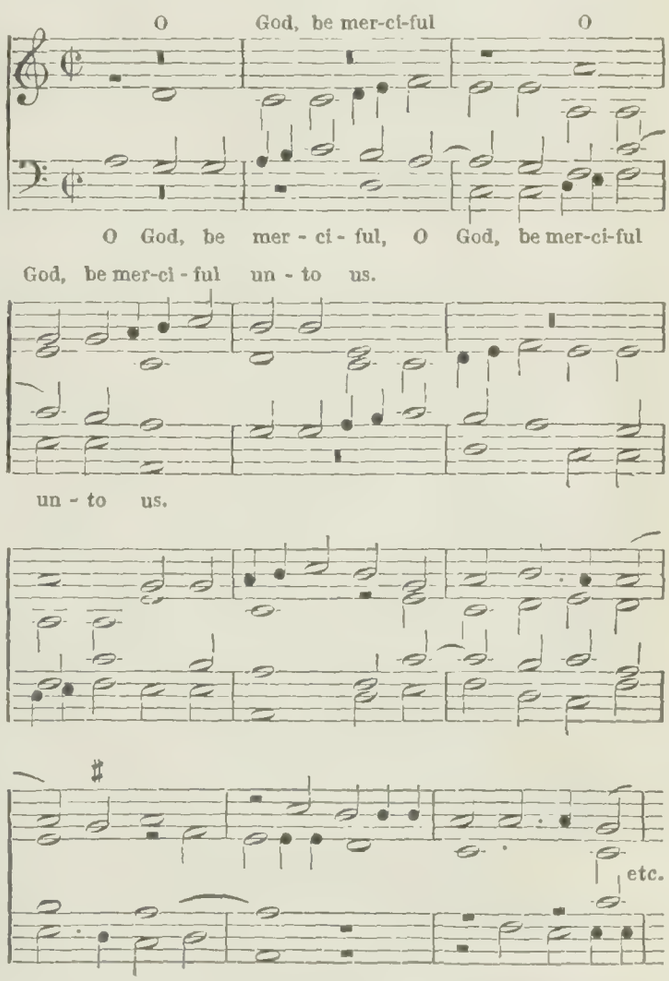


[1] A Motet—Vesti precincti—for five Voices has been found in a set of 16th-century Part-Books, at Christ Church, Oxford; but, unhappily, the Tenor volume is missing.

[2] See vol. ii. p. 192.

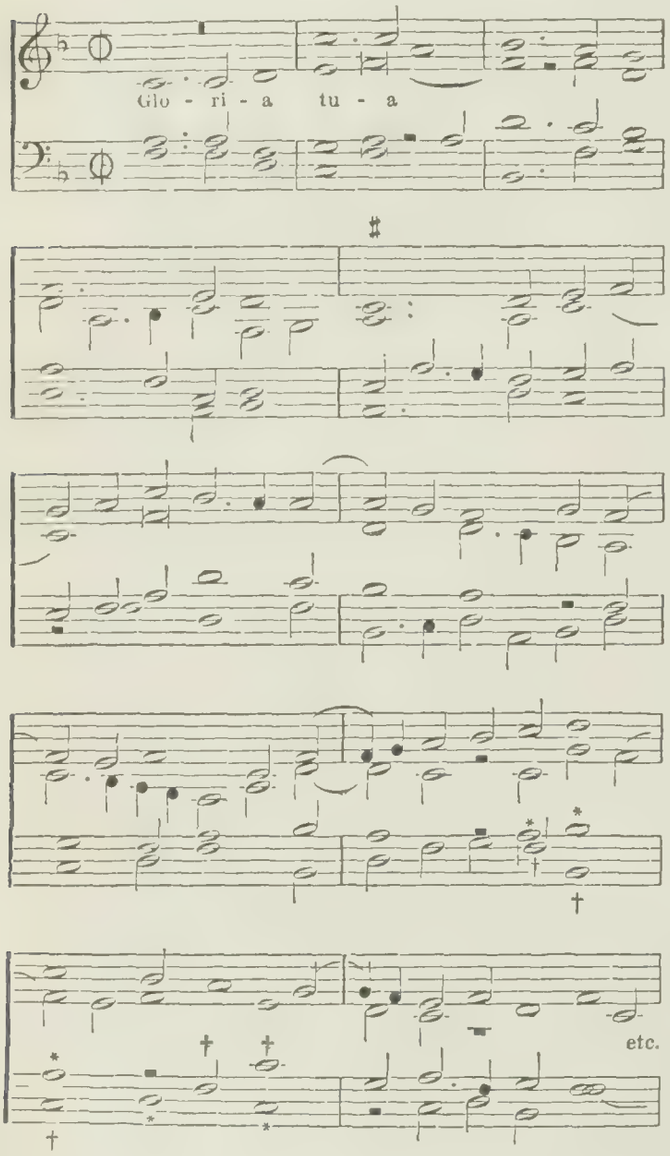


A few of Shepherde's Compositions may be found in a work entitled 'Mornyng and Evenyng Prayer and Communion,' London, 1565. He is also well represented in the Christchurch Library, in a series of MS. Compositions of a very high order of merit. Most of them are Motets, with Latin words; but a few are English Anthems—possibly, adaptations—from one of which we have selected the following example.



Since the restoration of Anglican Plain Chaunt, by the Rev. T. Helmore, Marbeck's name has been a 'household word' among English Churchmen; but only in connection with his strictly unisonous 'Booke of Common Praier noted.' No one seems to know that he was not only a distinguished Contrapuntist, but also one of the most expressive Composers of the English School. The very few specimens of his style which we possess are of no common order of merit. The example selected is from a MS. Mass, 'Missa,

Per arma Justitiæ,' preserved at Oxford, in a set of very incorrectly-written Parts, from which Dr. Burney scored a few extracts. As Marbeck was a zealous follower of the new religion, it is clear that this Mass must have been written during his early life. Where, then, is his English Church Music? It is impossible to believe that so ardent a reformer, and so great a Musician, took no part in the formation of that School of purely English Cathedral Music to which all the best Composers of the period gave so much attention. Surely, some fragments, at least, of his works must remain in our Chapter Libraries.

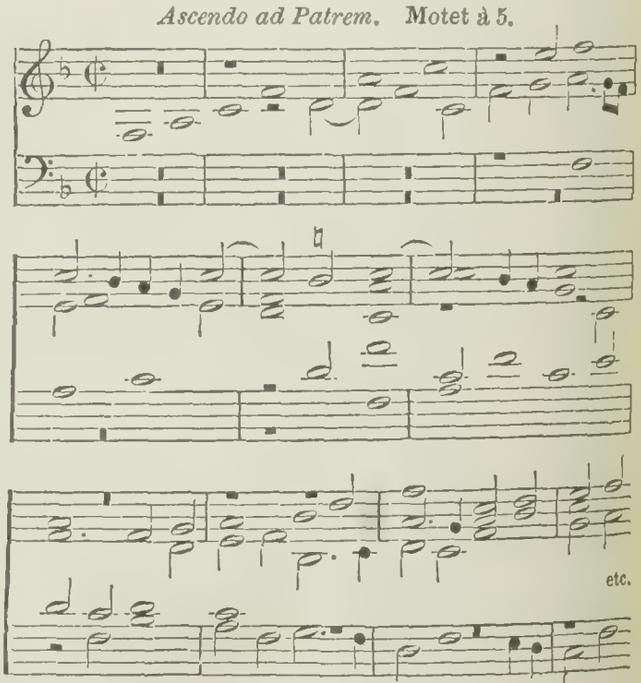


The Notes marked *, are sung by the Bass; those marked †, by the Tenor.

We regret that we can find no room for more numerous, or more extended examples, selected from the works of a period which has not received the attention it deserves from English Musicians: but, we trust that we have said and quoted enough to show that this long-neglected School, supported by the learning of Johnson, the flowing periods of Marbeck, and the incomparable expression of Redford and Edwardes, can hold its own, with honour, against any other of the time; and we are not without hope that our countrymen may some day become alive to the importance of its monuments, and strive to rescue from final oblivion Compositions certainly not unworthy of our regard, as precursors of those which glorified the greatest Period of all —the Period which corresponded with that of the 'Missa Papæ Marcelli' in Italy.

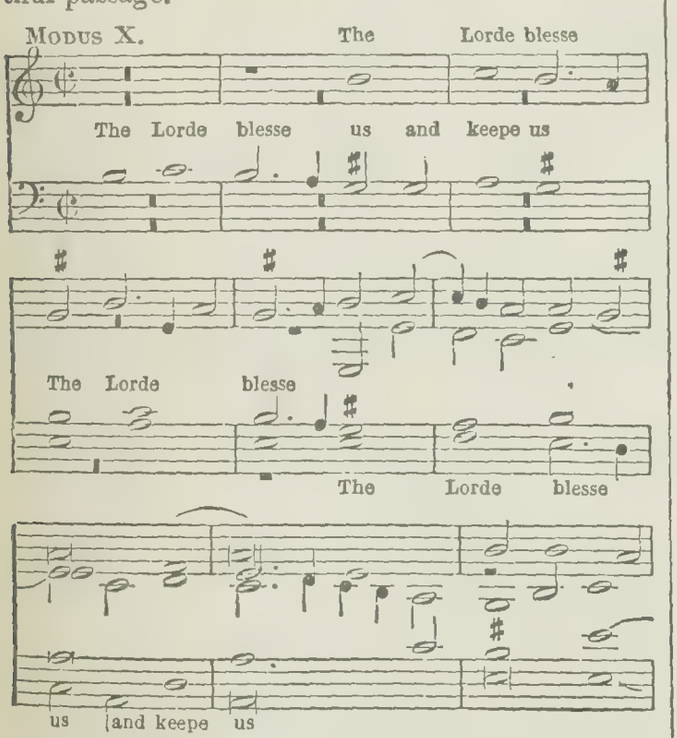
The leader of the Sixth Period was Christopher Tye, whose genius prepared the way, first, for the works of Robert Whyte, and, through these, for those of the two greatest writers who have ever adorned the English School—Thomas Tallis, and William Byrd. Tye's Compositions are very numerous. His best-known work is a Metrical Version of the Acts of the Apostles, in which the simplicity of the Faux-bourdon is combined with a purity of Harmony worthy of the best Flemish Masters, and a spirit all his own. Two of these under other titles—'Sing to the Lord in joyful strains,' and 'Mock not God's Name,' are included in Hullah's 'Part Music,' and well known to Part-singers. Besides these, the Library of Christchurch, Oxford, contains 7 of his Anthems, and 14 Motets, for 3, 4, 5 and 6 Voices; and that of the Music School, a Mass, 'Euge bone,' for 6 Voices, which is, perhaps, the greatest of his surviving works. A portion of the 'Gloria' of this Mass, scored by Dr. Burney, in his second volume, and reprinted in Hullah's 'Vocal Scores,' will well repay careful scrutiny. One of its Subjects corresponds, very curiously, with a fragment, called 'A Poynt,' by John Shepherde, written, most probably, for the instruction of some advanced pupils, and printed by Hawkins. It is interesting to compare the grace of Shepherde's unpretending though charming little example, with the skilfully constructed network of Imitation with which Tye has surrounded the Subject. We need not transcribe the passages, as they may so easily be found in the works we have named; but, the following less easily accessible example of Tye's broad masculine style will serve still better to exemplify both the quiet power and the melodious grace of his accustomed manner.

Ascendo ad Patrem. Motet à 5.



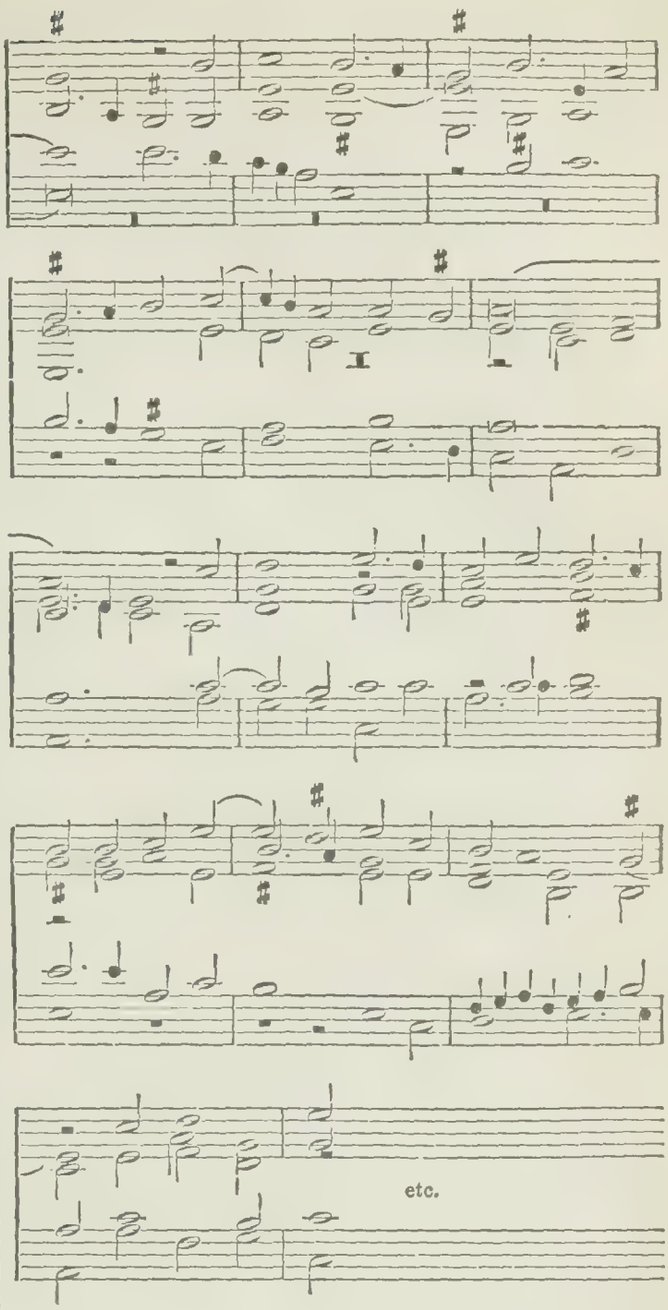
Still greater, in some respects, than Tye, was Robert Whyte; known only—we shame to say

it!—by an Anthem for 5 Voices, 'Lord, who shall dwell in Thy tabernacle?' printed in the third volume of Burney's History, and a few pieces preserved by Barnard; though no less than 35 of his Compositions, comprising 4 Anthems, 25 Motets, and 6 Lamentations, lie in MS. in the Library of Christ Church, Oxford, without hope of publication. These works are models of the best English style, at its best period. Not merely remarkable for their technical perfection, but full of expression and beauty. Yet these fine Compositions have been left to accumulate the dust, while the inspirations of Kent and Jackson have been heard in every Church in England, to say nothing of later Compositions, which would be very much the better for a little infusion of Kent's spontaneity and freshness. In order to give some idea of the tenderness of Whyte's general style, we subjoin an extract from an Anthem—'The Lorde blesse us, and keepe us'—included in Barnard's collection, but neither mentioned in the Christ Church Catalogue, nor noticed by Burney, though it is contained in the valuable and beautifully-transcribed set of Part-Books which furnished him with the text of the only Composition by Whyte that has until now been printed in modern form.[1] The pathetic character of the Hypoæolian Mode was probably never more strongly exhibited than in this beautiful passage.

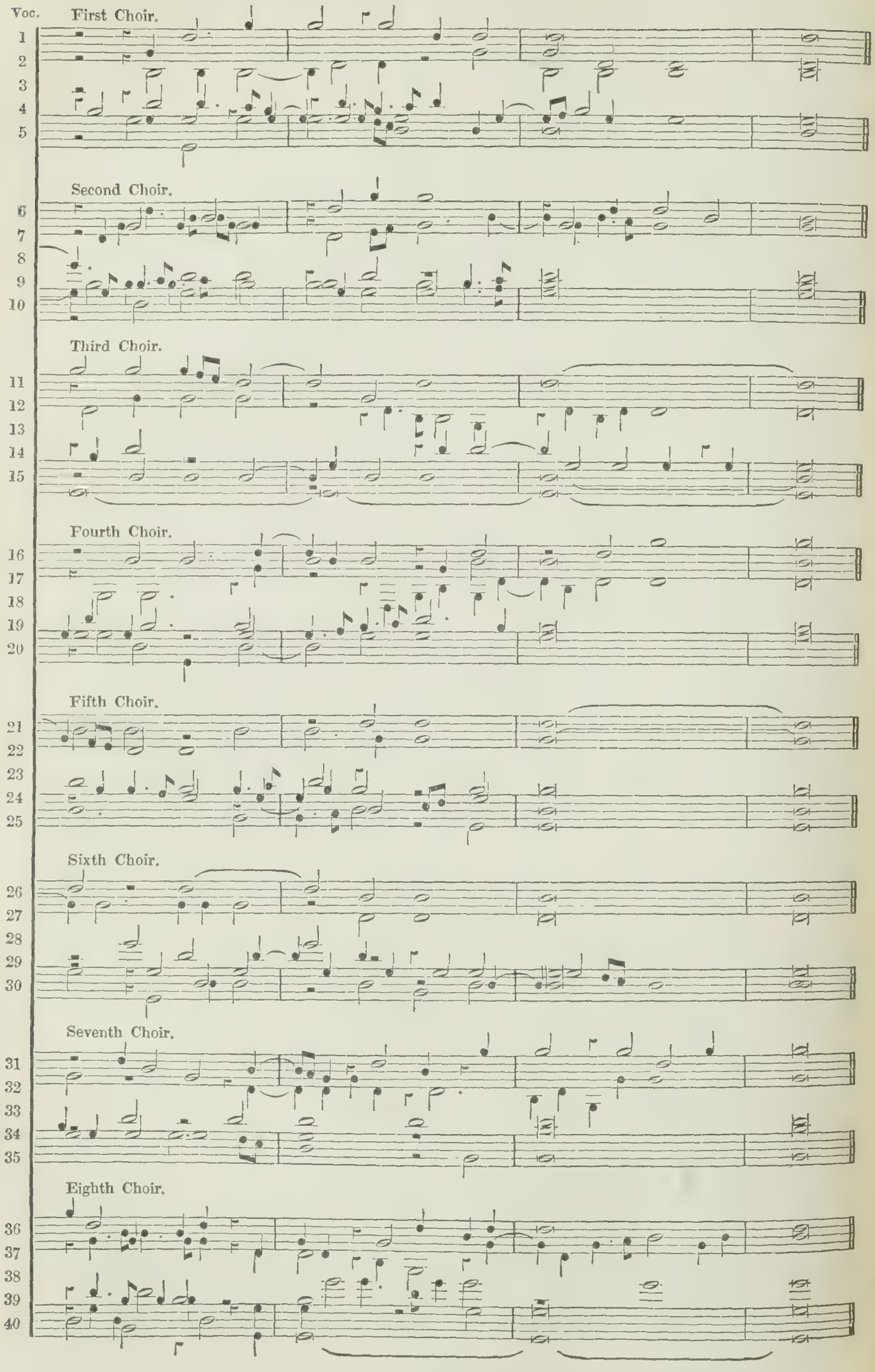


1 This set of Part-Books, dated 1581, and still in excellent preservation, consists of five small oblong 4to volumes, beautifully transcribed, and embellished with quaint old Latin verses, and mottos, expressed in penmanship so delicate that it might easily be mistaken for copper-plate engraving. It contains 20 Compositions by Whyte, 55 by Byrde, 1 by Bruster, 1 by Dr. John Bull, 2 by Farrant, 1 by Ferrabosco, 1 by W. Giles, 1 by Johnson, 3 by Orlando di Lasso, 1 by Mallorie, 1 by W. Mundaie, 1 by Francesco Mocheni, 8 by R. Parsons, 1 by Phillips, 1 by Shepard, 1 by Strogers, 1 by Tailer, 5 by Tallis, 6 by Dr. Tye, 2 by Woodcock, and 19 by Anonymous Authors. Burney mentions it (Hist. vol. iii. p. 66, *note* o), with a graceful tribute of thanks to the Dean and Chapter, by whose courtesy he was permitted to use it in any way he pleased. We ourselves are indebted to the kindness of the present Librarian for a similar privilege, which has proved of infinite value in the preparation of our analysis of the works of the Early English School.

The same rich Library contains another set of Part-Books, of at least equal interest, one of the six volumes of which—the Tenor—is unhappily missing.



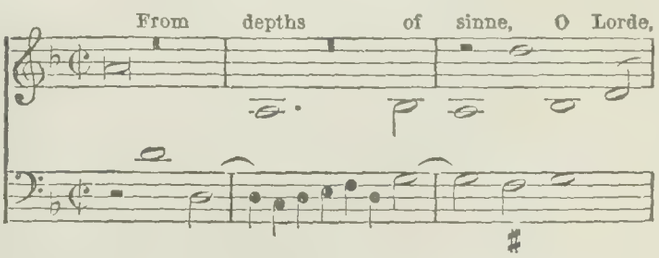
But, neither Tye nor Whyte reached to the height attained by Tallis; who is, perhaps, better known, and more fairly judged, than any other English Composer of the time, though his most popular works are not in all cases his best. To speak to English Organists of his Responses, his Litany, or his Service in the Dorian Mode, would be superfluous. But, how many are equally well acquainted with his Motet, 'Salvator mundi,' or his fearfully intricate Canon, 'Miserere nostri'? How many know that the original of 'I call and cry' is an 'O sacrum convivium' worthy of any Church Composer in the world short of Palestrina himself? How many have looked into the 'Cantiones Sacræ,' which he wrote in conjunction with his pupil Byrd, and the MS. treasures scored in Burney's 'Extracts,' or the 'Matthias Collection'? Yet it is here that we must look for Tallis, if we wish to form any idea of his true greatness. The world has not seen many more accomplished Contrapuntists than he; nor has he ever been excelled in the exquisite 'surprises' of his Harmony. We have said that Palestrina so interwove his phrases together as to give birth to some wonderful Chord at every


Voc.
First Choir.
Second Choir.
Third Choir.
Fourth Choir.
Fifth Choir.
Sixth Choir.
Seventh Choir.
Eighth Choir.

turn. Tallis could not approach the great Italian Master in this. No one ever did. But, he managed to *place* some wonderful Chord, at every turn; and, so to place it, that the ear could not fail to be ravished by its beauty. It is worthy of notice, that those of his Compositions, in which this peculiarity is most strongly developed, are the best known, and the most highly prized. They are, indeed, preëminently beautiful. But, so are many others, of which the very names have long since been forgotten; while some, well known by name, are just as much forgotten, in reality, as the rest. Among these last is one —the famous Motet, 'Spem in alium non habui,' for 40 Voices—which has been very frequently mentioned, though rarely described with the accuracy desirable in a case of such exceptional interest. Hawkins's account of it is too vague to be of any technical value whatever. Burney, though sufficiently minute in his attention to details, seems to have strangely misunderstood his author, in one very important particular. He tells us that the Voices are not arranged in separate Choirs, but treated as a single mass. No statement can possibly be more incorrect than this. The 40 Voices are, beyond all controversy, disposed in eight distinct Five-Part Choirs, which sometimes answer each other antiphonally —one or more whole Choirs resting, for a considerable number of bars together, while others continue the development of the various Subjects —and, sometimes, sing together, in vast 'Quadrigesimal Harmony,' no less real than that which Burney so well describes, but infinitely more complicated, being compounded of eight quintuple masses, each, as a general rule, complete in itself, though cases will be found in which the Bass of one Choir is needed to support the Harmonies sung by another—*e.g.* in the last Bar, where, without the lower G, sung by the Third, Fifth, and Eighth Choirs, the First and Sixth Choirs would present a forbidden Chord of the 6–4, while the Seventh Choir would end with a Chord of the Sixth.[1]

The leading Subject is proposed by the Altus of the First Choir, and answered in turn by the Cantus, the Tenor, the Quintus (in this case represented by a Duplicate Altus), and the Bass. The Second Choir enters, after three and a half bars rest, with the same Subject, answered in the same order. The Third Choir enters, one Voice at a time, in the middle of the eleventh bar; the Fourth, at the beginning of the sixteenth bar; the Fifth, at the twenty-third bar; the Sixth, in the middle of the twenty-fourth bar; the Seventh, at the beginning of the twenty-eighth bar; and the Eighth, at the beginning of the thirty-third bar; no two Parts ever making their entry at the same moment. The whole body of Voices is now employed, for some considerable time, in 40 real Parts. A new Subject is then proposed, and treated in like manner. The final climax is formed by a long and highly elaborate passage of 'Quadrigesimal Harmony,' culminating in a Plagal Cadence of gigantic proportions, and concluding with an Organ Point, of moderate length, which we present to our readers, entire. It would be manifestly impossible to write in so many Parts, without taking an infinity of Licences forbidden in ordinary cases. Many long passages are necessarily formed upon the reiterated notes of a single Harmony; and many progressions are introduced, which, even in eight Parts, would be condemned as licentious. Still, the marvel is, that the Parts are all real. Whatever amount of indulgence may be claimed, no two Voices ever 'double' each other. Whether the effect produced be worth the labour expended upon it, or not, the Composition is, at any rate, exactly what it asserts itself to be—a genuine example of Forty-Part Counterpoint: and the few bars we have selected for our example will show this as clearly as a longer extract.[2] (See opposite page.)

As Tallis is chiefly known by his Litany and Responses, so is his great pupil, William Byrd, by 'Non nobis, Domine,' a 'Service,' and a few Anthems, translated from the Latin; while the greater number of his 'Cantiones Sacræ,' his Mass for 5 Voices, and his delightful Madrigals, are recognised only as antiquarian curiosities. The only known copies of his two Masses for 3 and 4 Voices seem, indeed, to be hopelessly lost; nothing having been heard of them, since they were 'knocked down' to Triphook, at the sale of Bartleman's Library, in 1822. But, a goodly number of his works may very easily be obtained, in print; while larger collections of his MS. productions are preserved in more than one of our Collegiate Libraries. We ought to know more of these fine Compositions, the grave dignity of which has never been surpassed. It is in this characteristic that their chief merit lies. They are less expressive, in one sense, than the more tender inspirations of Tallis; but, while they lose in pathos, they gain in majesty. If they sometimes seem lacking in grace, they never fail to impress us by the solidity of their structure, and the grandeur of their massive proportions. Fux makes Three-Part Counterpoint (*Tricinium*) the test of real power.[3] Was ever more effect produced by three Voices than in the following example, from the 'Songs of Sundrie Natures.' (Lond. 1589.)



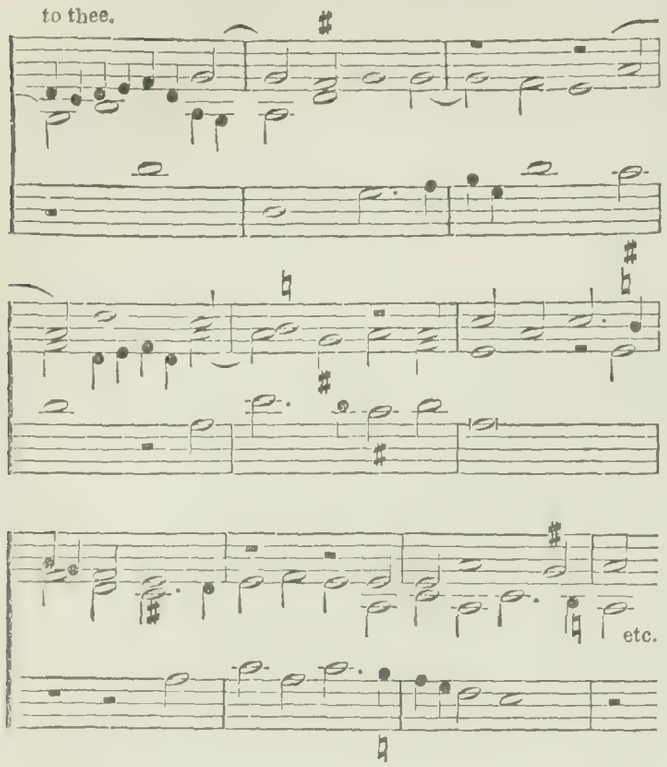
[1] A similar licence is taken in Bar 13, and many other places.

[2] A complete Score will be found in the Library of the Sacred Harmonic Society. In a copy, purchased for the British Museum, in 1876, the Music allotted to each Choir is scored separately; and the volume concludes with a complete set of the separate Parts. In both these examples, the original Latin words are wanting, and the Music is adapted to some English doggrel verses of the time of King Charles I or II. An older, and once very famous copy, in the handwriting of John Immyns, seems to have hopelessly disappeared.

The Composition was performed, in London, many years ago, under the direction of the late William Hawes; and again, on May 15, 1879, under that of Mr. Henry Leslie.

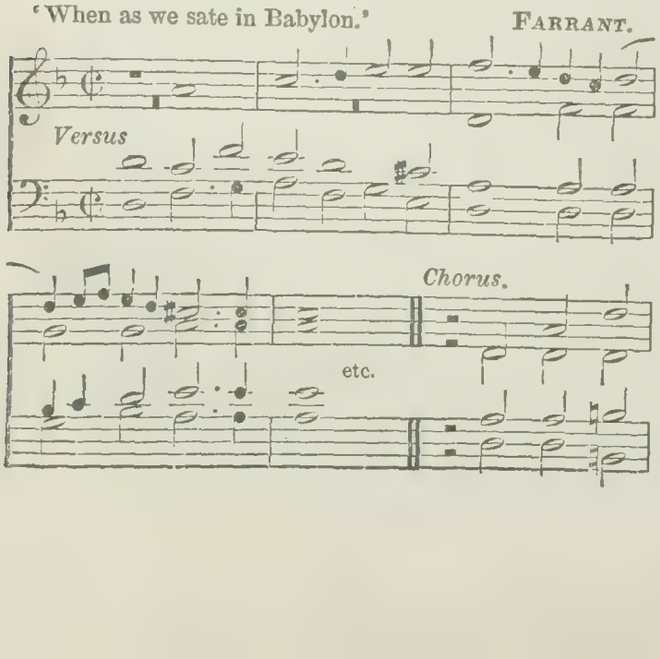
[3] Gradus ad Parnassum, p. 81.

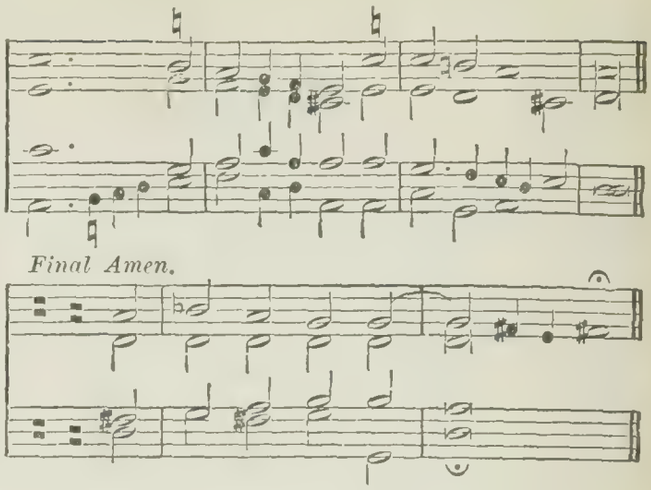
SCHOOLS OF COMPOSITION.



Though Byrd survived the 16th century by more than 20 years, he was not the last great Master who cultivated the true Polyphonic style in England. It was practised, with success, by men who were young when he was old, yet who did not all survive him. We see a very enchanting phase of it, in the few works of Richard Farrant which have been preserved to us. His style is, in every essential particular, Venetian; and so closely resembles that of Giovanni Croce, that one might well imagine the two Masters to have studied together. Farrant is best known by some 'Services,' and three lovely Anthems, the authenticity of one of which—'Lord, for Thy tender mercies' sake'—has lately been questioned, we think on very insufficient grounds, and certainly in defiance of the internal evidence afforded by the character of its Harmonies. Besides these, very few of Farrant's works are known to be in existence. The Organ Part of a Verse-Anthem—'When as we sate in Babylon'—is preserved in the Library at Christ Church; together with two Madrigals, or, rather, one Madrigal in two parts—'Ah! Ah! alas,' and 'You salt sea gods'; but such treasures are exceedingly rare.

'When as we sate in Babylon.' FARRANT.

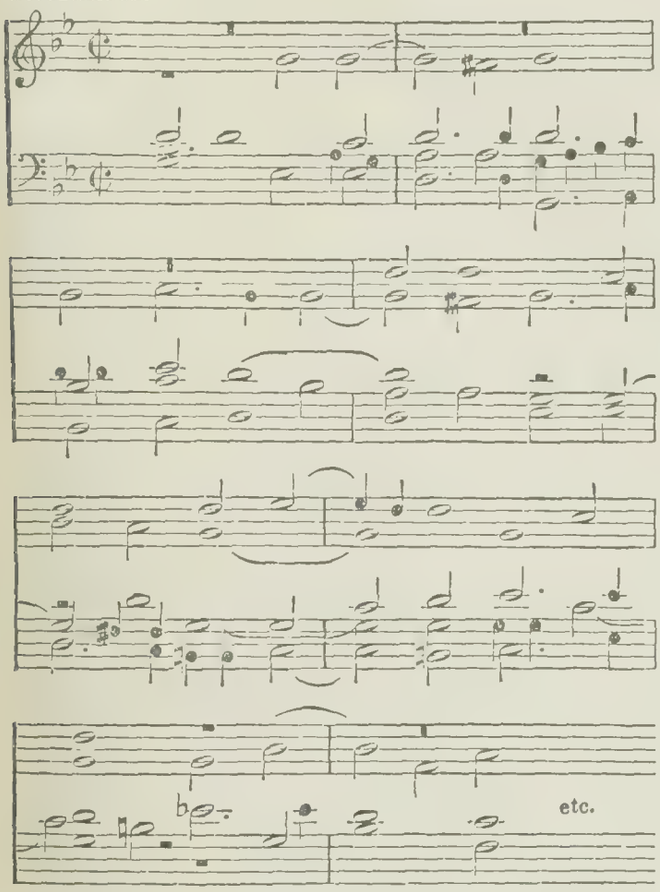




Final Amen.

Farrant died in 1580, three years before the birth of Orlando Gibbons, with whom the School finished gloriously in 1625. By no Composer was the dignity of English Cathedral Music more nobly maintained than by this true Polyphonist; who adhered to the good old rules, while other writers were striving only to exceed each other in the boldness of their licences. He took licences also. No really great Master was ever afraid of them. Josquin wrote Consecutive Fifths. Palestrina is known to have proceeded from an Imperfect to a Perfect Concord, by Similar Motion, in Two-part Counterpoint. Luca Marenzio has written whole chains of Ligatures, which, if reduced to Plain Counterpoint, in accordance with the stern test demanded by Fux, would produce a dozen Consecutive Fifths in succession. Orlando Gibbons has claimed no less freedom, in these matters, than his predecessors. In the 'Sanctus' of his 'Service in F,' he wrote, between bars 4 and 5, the most deliberate Fifths that ever broke the rule. But he has never degraded the pure Polyphonic style by the admixture of foreign elements incompatible with its inmost essence. He had the good taste to feel what the later Italian Polyphonists never did feel, and never could be made to understand—that the oil of the old system could never, by any possibility, be persuaded to combine with the wine of the new. Of the nauseous mixtures, compounded by Monteverde and the Prince of Venosa, we find no trace, in any one of his writings. Free to choose whichever style he pleased, he attached himself to that of the Old Masters, and conscientiously adhered to it, in spite of the temptations by which he was surrounded on every side. That he fully appreciated all that was good in the newer method is sufficiently proved by his Instrumental Music. His 'Fantasies of III Parts for Viols,' and his Pieces for the Virginals, in 'Parthenia,' are full of quaint fancy, and greatly in advance of the age. But in his Vocal Compositions, he was as true a Polyphonist as Tallis himself. Had he taken the opposite course, he would, no doubt, have been equally successful; for he would, most certainly, have been equally consistent. As it was, he not only did honour to the cause he espoused, but he established an incontestable claim to our regard as one of its brightest ornaments. His exquisitely melodious Anthem, for 4 Voices, 'Almighty and everlasting God,'

his 8-part Anthem, 'O clap your hands,' and his magnificent 'Hosanna to the Son of David,' for 6 Voices, are works which would have done honour to the Roman School, in its most brilliant period; and, in purity of intention, and truthfulness of expression, stand almost unrivalled. It is not often that a School ends so nobly: but in England, as in Venice, the last representative of Polyphony was not its weakest champion. No Composer of the period ever wrote anything more worthy of preservation than the too-much-forgotten contents of 'The First Set of Madrigals and Mottets,'[1] from which we have selected the following passage, as strikingly characteristic of the tender pathos with which this great master of expression was wont to temper the breadth of his massive Harmonies, when the sentiment of the words to which they were adapted demanded a more gentle form of treatment than would have been consistent with the sternness of his grander utterances.



It would be manifestly impossible, within the limits of a sketch like the present, to give examples, or even passing notices, of the works of one tenth of the Composers who have adorned the six great Periods of the Early English School. With great reluctance, we must necessarily pass over the names of John Bull, John Mundy, Elway Bevin, Ellis Gibbons, John Hilton, Michael Este, and Adrian Batten; of Douland, Morley, Weelkes, Wilbye, Bennet, Forde, and our noble array of later Madrigal writers; and of many others, too numerous to mention, though much too talented to be forgotten: and we grieve the more to do so, because these men have not been fairly treated, either by their own countrymen or by foreigners.

[1] London, 1612. No trace of the publication of any Second Set can be discovered.

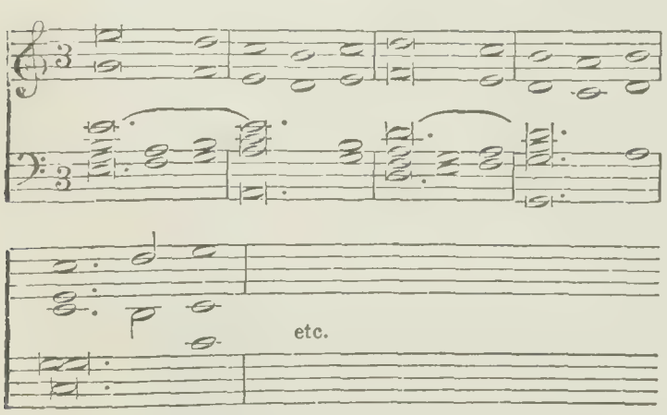
The former have sinned against their School, by neglecting its monuments. The latter, by contemptuously ignoring the subject, without taking the trouble to enquire whether we possess any monuments worth preservation, or not. Time was, when a Venetian Ambassador, writing from the Court of King Henry VIII., could say 'We attended High Mass, which was sung by the Bishop of Durham, with a right noble Choir of Discanters.' And, again, 'The Mass was sung by His Majesty's Choristers, whose Voices are more heavenly than human. They did not chaunt, like men, but gave praise[2] like Angels. I do not believe the grave Bass Voices have their equals anywhere.' If an Italian could thus write of us, in the 16th century, it is clear that we were not always 'an utterly unmusical nation.'[3] And, if we make it possible that such a character should be foisted upon us, now, it can only be, because we have so long lacked the energy to show that we did great things, once, and can—and mean to—do them again. English Musicians are very angry, when foreigners taunt them with want of musical feeling: but, surely, they cannot hope to silence their detractors, while they not only leave the best works of their Old Masters unpublished, and unperformed, but do not even care to cultivate such an acquaintance with them as may at least justify a critical reference to their merits, when the existence of English Art is called in question. We have an early School, of which we need not be ashamed to boast, in presence of those either of Italy, or the Netherlands. If we do not think it worth while to study its productions, we can scarcely expect Italians or Germans to study them for us; nor can we justly complain of German or Italian critics, because, when they hear the inanities too often sung in our most beautiful Cathedrals, they naturally suppose that we have nothing better to set before them. In a later division of our subject, we shall have occasion to speak of wasted opportunities of later date. But we think we have here conclusively proved, that, if our Polyphonic Schools have not obtained due recognition upon the Continent, in modern times, the fault lies, in a great measure, at our own door.[4]

[2] 'Non cantavano, ma giubilavano,' etc.

[3] 'Vom Anbeginn der Dinge, bis auf den heutigen Tag, ein durch und durch unmusikalisches Land.' (Ambros, 'Geschichte der Musik,' Tom. iii. p. 440.) It is true that Ambros gives this, rather as the expression of an universal opinion, on the Continent, than his own; and, that he afterwards criticises our best writers more fairly than any other German author with whose works we are acquainted. But, his Chapter on English Music is little more than an exposition of his own opinion of the light thrown, by modern criticism, upon the statements made by Burney and Hawkins. A stronger instance could hardly be given of the ignorance of the English school on the part of German musicians than the fact that so laborious an investigator as Eitner, in his 'Catalogue of republications of antient music' (Berlin 1871) omits all mention of such important collections as Barnard's 'Selected Church Musick,' Boyce's 'Cathedral Music,' Arnold's 'Cathedral Music,' Novello's 'Fitzwilliam Music,' Hullah's Part Music, Vocal Scores, and Singers' Library: while in his Catalogue of works printed during the 16th and 17th centuries (Berlin, 1877), Tallis and Gibbons are absolutely ignored, and Byrd is mentioned only in connection with two Madrigals in the Collection of Thomas Watson.

Since this article was written, we have met with an advertisement, mentioning the publication, at Leipzig, of 19 Madrigals, by Dowland, Morley, and other English Composers, adapted to German words, and edited by J. J. Meier.

XVII. A long series of progressive triumphs is invariably followed, in the History of Art, by a period of fatal reaction. As a general rule, the seeds of corruption germinate so slowly that their effect is, at first, almost imperceptible. There are, however, exceptions to this law. In the Music Schools of Italy, the inevitable revolution was effected very swiftly. Scarcely had the grave closed over the mortal remains of Palestrina, before the principles upon which he founded his practice were laughed into oblivion by a band of literary savants, themselves incapable of writing an artistic Bass to a Canto fermo.[1] The most eloquent, if not the earliest advocates of 'reform' were, Vincenzo Galilei, and Giovanni Battista Doni: but it was not to them that Polyphony owed its death-blow. The true Founder of THE SCHOOLS OF THE DECADENCE was Claudio Monteverde, in whose Madrigals the rule which forbids the use of Unprepared Discords in Strict Counterpoint was first openly disregarded. In the next division of our subject, we shall have occasion to describe this once celebrated Composer as a genius of the highest order: but we cannot so speak, here, of the ruthless destroyer of a system which, after so many years of earnest striving for perfection, attained it, at last, in the Later Roman School. It was in building up a new School, on a new foundation, that Monteverde showed his greatness, not in his attempts to improve upon the praxis of the Polyphonic Composers. Without good Counterpoint, good Polyphony cannot exist: and his Counterpoint, even before he boldly set its laws at defiance, was so defective, that the conclusion that he discarded it, in despair of ever satisfactorily mastering its difficulties, is inevitable. It is, indeed, much to be regretted that he did not give up the struggle at an earlier period, and devote to the advancement of Monodia the energies, which, when brought to bear upon the work of his immediate predecessors, were productive of nothing but evil: for, however gratefully we may welcome his contributions to the Lyric Drama, we cannot quite so cordially thank him for such attempts to 'rival the harmonies of midnight cats,' as the following passage from his 'Vesperæ,' composed for the Cathedral of S. Mark—a triumph of cacophony which the Prince of Venosa himself might justly have envied.



1 See MONODIA; MONTEVERDE; MASS, vol. ii. p. 231.

In one country alone did the Period of the Decadence produce fruit worthy of preservation. Its effect upon Venetian Music is shown in these 'Vesperæ.' In Rome, it formed so serious an hindrance to productive power, that it contributed absolutely nothing to the *répertoire* of the Pontifical Chapel. But, in England, it gave birth to the Glee, a form of Composition quite distinct from the German Part-Song, and of infinitely higher interest; and of so truly national a character, that it has never, in one single instance, been produced in any other country than our own, or set to other than English words, for which reasons it is doubtful whether full justice could be done to it by any but English Singers. The true relation of the Glee to the older forms of Polyphony will be best understood by comparing the latest English Madrigals with the works of the earliest Glee writers; using the Canzonets of such Composers as Dowland and Ford, as connecting links between the productions of Weelkes, Bateson, and Morley, on the one hand, and those of Battishill, Stevens, and Cooke, on the other. This will show, that, notwithstanding the length of time interposed between the two styles, and the consequent divergence of their tonalities—the use of the Antient Modes having died out with the Madrigal—the newer form could by no possibility have come into existence except upon the ruins of the older one; and it is strange that this last remnant of Polyphony should be found in the country which boasts the earliest specimen of the Art that has as yet been brought to light.

With this beautiful creation, the old *régime* came absolutely to an end: and it now remains for us to trace the rise and progress of the Monodic Schools.

XVIII. THE MONODIC SCHOOL OF FLORENCE presents one of the strangest anomalies to be found in the annals of Art; inasmuch as it originated in no natural process of development, but owed its existence to a theory, which, though altogether wild and visionary in itself, led to results both practical and enduring, and culminated in the invention of the Lyric Drama.[2] The Founders of the School were Peri and Caccini, with whom its first period expired. Its principles were so violently opposed to those by which alone the greatest Composers of the two preceding centuries had been guided, that we can only look upon it as an entirely new manifestation of genius—a new beginning, cut off, by an impassable gulf, from all that had previously existed. Its disciples, holding Counterpoint in undisguised contempt, substituted, in its place, a simple form of irregularly-constructed Melody, easy to sing, but stiff and unattractive to the last degree, and supported only by a Thorough-bass, as simple as itself, and, if possible, still more devoid of interest. This, as exemplified in the 'Nuove Musiche' of Caccini, and Peri's 'Euridice,' was a poor exchange, indeed, for the glories of Polyphony. But, the life and soul of the School lay in its declamatory power. By means

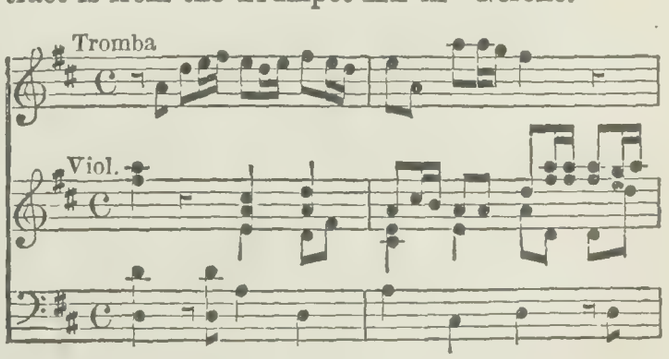
2 See vol. ii. pp. 497–500. Also, MONODIA, PERI, CACCINI.

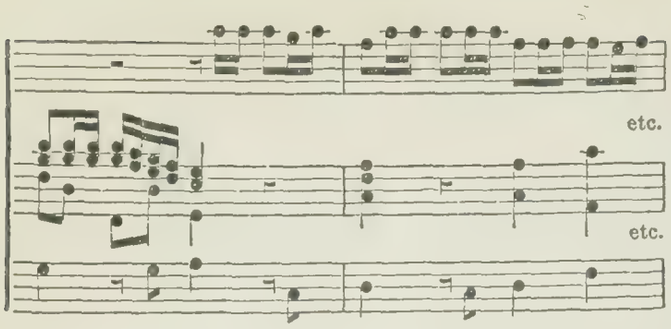
of this, its leaders appealed, at once, to the hearts of their hearers. If they did not, themselves, attain to the expression of deep pathos, or grand dramatic truth, they led the way to both. And, in this new feature, lay the secret, not only of their own immediate success, in Florence, but, of the amazing rapidity with which their principles gained ground, elsewhere, and the avidity with which they were received by the most talented writers of the period. In spite of its monotony, its crudeness, its poverty, its faults of every conceivable kind, the Monodic School of Florence, dowered with this one virtue, was enabled, even in its infancy, to make an impression upon Art which has never yet been obliterated: and nowhere is that impression more clearly traceable than upon the latest productions of our own enlightened age.

XIX. Of THE SCHOOL OF MANTUA, Monteverde was the beginning, and the end.[1] Though he did not originate the idea of the Opera, he won for it such high distinction, at the Court of Vincenzo Gonzaga, that the efforts of its Florentine parents attracted, thenceforward, but very little notice. In presence of his 'Orfeo' it was impossible that Peri's 'Euridice' could continue to live. Neither in dramatic power, nor in command of the heterogeneous orchestra of the period, did any contemporaneous writer approach him; and to this circumstance he was mainly indebted for his most brilliant successes. He seemed to have been created for the age, and the age for him. Since the Florentine Masters had shown that dramatic effect was possible, Artists saw a new world open to them; and, in their eagerness to enter it, were ready to cast down and destroy every obstacle that lay in their way. Monteverde had wisdom enough to seize the opportunity, and genius enough to use it splendidly. He wrote with growing appreciation of the capabilities of the Stage; and introduced new ideas into every new work. And therefore it is, that, though the School of Mantua boasts only a very few achievements, and these all by one Composer, we look upon it as one of the most important Schools that have ever existed.

XX. THE VENETIAN DRAMATIC SCHOOL was founded, in the year 1637, by Benedetto Ferrari, and Francesco Manelli, whose labours were crowned, from the first, with abundant success, though the merits of their Compositions were eclipsed in 1639 by the triumphant reception of Monteverde's 'L'Adone,' and an almost equally popular work, 'Le Nozze di Peleo e di Tetide,' by his pupil Cavalli.[2] The veteran Monteverde, then Maestro di Cappella at S. Mark's, won scarcely less honour in Venice than he had already earned at Mantua. Cavalli proved himself a worthy disciple of so distinguished a Master; and, though he found a formidable rival in Marc Antonio Cesti, one of Carissimi's most talented pupils, he secured to himself a long-enduring fame. Monteverde died in 1643; but under Cesti and Cavalli, and a long line of successors fully capable of carrying on their work, the School retained, for many years, the prestige of its early successes, and was long regarded as the best in Italy. During its reign, a more flowing style of Melody gradually replaced the monotonous Recitative of Caccini and Peri. The Ritornello[3] was accepted as an adjunct to the Aria. And many other improvements were added, from time to time, until, by the close of the century, the Lyric Drama had attained a position in Venice which excited the envy of every rival School in Europe.

XXI. The early records of THE NEAPOLITAN DRAMATIC SCHOOL are very imperfect; but, our ignorance of the work effected by its older Masters is of little importance, in the presence of its most brilliant ornament, Alessandro Scarlatti, who, though he laboured so long in Rome, is justly claimed by the Neapolitans as their own inalienable property. The vocal works of this great genius are known, to most of us, only through a few fragmentary Songs, which, though they delight all who hear them, have not yet tempted any publisher to issue a more extended selection from his works, very few of which were printed, even during his own lifetime. It is only by a very rare chance that one is fortunate enough, nowadays, to meet with an Opera by Scarlatti, even in MS. We have, however, a few trustworthy Scores, in some of our public libraries. A complete copy of 'Il Prigioniero fortunato' will be found among the Dragonetti MSS. in the British Museum; and the Library of Christ Church, Oxford, possesses a Serenata, 12 Cantatas, and three perfect Operas—'Gerone' (dated '1692 *e scritta* 1693'), 'Il Flavio Cuniberto,' and 'La Teodora Augusta,' all deeply interesting to the student, and rich, not only in fine Songs, but also in charming Ritornelli, for the Stringed Band, interposed between the various Scenes of the Drama. 'Il Flavio Cuniberto' begins with a regular Overture, called '*Sinfonia avanti l'Opera*,' and consisting of a Fugue, on two Subjects, in B Minor, and a Minuet, in 6–8 Time, in the same key. 'Gerone,' and 'La Teodora Augusta,' both contain Airs, for Soprano, with Trumpet Obbligato, exhibiting more than the germ of that Art-form which afterwards culminated in 'Hor la tromba,' and 'Let the bright Seraphim.' 'La Teodora' contains a Sinfonia, with an Obbligato Trumpet. The following extract is from the Trumpet Air in 'Gerone.'



[1] See MONTEVERDE. Also, vol. ii. pp. 500-501.
[2] See vol. ii. pp. 502-504.
[3] See vol. iii. p. 137.

Scarcely less talented than Scarlatti himself was Francesco de' Rossi, a Canon of Bari, whose Operas, 'Il Sejano moderno della Tracia,' 'Clorilda,' 'La pena degl' occhi,' and 'Mitrane,' met with great success, in the latter half of the 17th century. 'Mitrane' contains a Scena, 'Ah, rendimi quel core,' far in advance of its age, and even now a great favourite with Contralto Singers equal to its demands.[1] Fr. de' Rossi also wrote much excellent Sacred Music; though, in this he was excelled by Alessandro Stradella, who was certainly a Neapolitan by birth, if not by residence.[2] The earnest labours of these able men prepared the way for still greater work in the future. Not only were Artists alive to the importance of the Musical Drama; but, the people themselves were taught to love it, until it became as dear to them as the fun of the Carnival. And when, in later years, a race of Composers arose, who appealed directly to their sympathies, the Sovereignty of Art was gradually transferred from Venice to Naples, which, in the next century, became a more important centre of production than the City of the Doges.

XXII. The services rendered to the cause of Art by the Polyphonic Schools of Germany seem very poor indeed, compared with the work wrought, at a later period, in her Schools of Instrumental Music, which speedily rose to eminence, after the death of Hans Leo Hasler, of whose long-felt influence we have already spoken in Section XIII of the present Article.

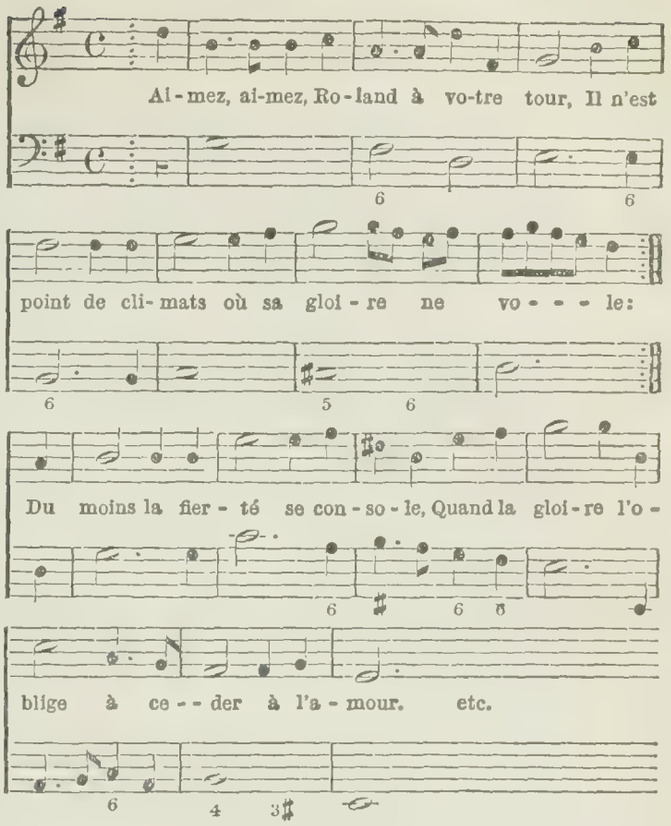
The most noticeable feature in THE GERMAN SCHOOLS OF THE 17TH CENTURY was the great prominence given to the Organ, in all their productions. After the Reformation, the Choral was always supported by an Organ Accompaniment; and the mechanism of the Instrument attained, in Germany, a degree of perfection elsewhere unknown, except perhaps in Venice. But the Organ was not employed alone. The 'Syntagma musicum' of Michael Prætorius, printed in 1612–18, contains descriptions, and engravings, of 'all manner of Instruments' in common use at the time it was written; and thus throws much valuable light, not only upon the progress of Instrumental Music among the author's own countrymen, but, upon the Orchestras employed by the Composers of the Monodic School in Italy. Prætorius himself was an ardent supporter of the rising School, and enriched it with a long list of Compositions, most of which are now utterly unknown; partly, no doubt, on account of the extreme rarity of the original editions, which have never been reprinted; but more, it is to be feared, because critical writers, even in Germany, have been too much blinded by the splendid achievements of Graun, and the Bach family, to give due attention to the period which prepared the way even for Seb. Bach himself. Yet, the annals of this period account for facts in the history of to-day, which, without their help, would be inexplicable. It has long been assumed that Melody and Harmony, form the distinguishing characteristics of Italian and German Music, respectively; and, that this circumstance is to be accounted for by the light and careless nature of the Italians, and the studious habits of the Germans. There may be a certain amount of surface truth involved in the idea: but we, who live in the century which produced an Italian Baini, and a German Offenbach—both types of tolerably large classes—can scarcely be persuaded to receive it unconditionally. The difference between German and Italian Music is traceable, step by step, to a far more definite and satisfactory origin than this. Intoxicated with the prejudices of the Renaissance, the leaders of the Florentine Monodic School held Counterpoint in equal hatred and contempt; not from any logical objection to its laws—which they never troubled themselves to learn—but, because the Art was unknown to Classical Antiquity. They therefore determined to reject, entirely, the experience of the Masters who preceded them, and to build their style upon a new foundation, which demanded nothing beyond a Melody, more or less expressive, supported by a more or less simple Accompaniment; and this principle has been accepted, as the basis of the Italian style, from their day to ours. But, no such principle was ever accepted in Germany. The lithe motion of Hasler's contrapuntal involutions was as much appreciated, in Vienna, as in Nuremberg: and, when the progress of Instrumental Music demanded still greater freedom, the laws of Counterpoint were modified to suit the exigencies of the occasion; the antient Modes were abandoned in favour of more modern tonalities; and just so much innovation as was found absolutely necessary was freely permitted, while everything in the older system not essentially incompatible with the change of circumstances was thankfully retained, not from respect for its antiquity, but from sincere conviction of its lasting value. Unlike Peri, and Monteverde, the German Masters destroyed nothing. They were content to work on, upon the old foundations; introducing, from time to time, whatever changes the spirit of the age dictated, and wholly undisturbed by that visionary restoration of Hellenic Tragedy which formed the mainspring of the Italian revolution. And thus it happened, that the Strict Counterpoint of the 16th century gave place to the modern system of Part-writing, which has, ever since, formed the true strength, not only of every German School, but every German Composer, from Bach to Brahms; while, by confining its attention entirely to Melody, the pedantry of the Renaissance gave birth, in Italy, to another style,

[1] See SCENA, IV, vol. iii. p. 240.
[2] See vol. ii. pp. 504-505, and 537-538.

from which every Italian Composer, from Monteverde to Rossini, has drawn his most graceful inspirations, and his most captivating effects. Let us be equally thankful for both; while, by a careful study of their respective histories, we strive to attain the power of justly appreciating their respective merits.

XXIII. Jean Baptiste Lulli, the founder of THE FRENCH SCHOOL OF THE 17TH CENTURY, though an Italian by birth, was so thoroughly a Frenchman in taste and feeling, as well as by education, that his actual parentage may well be forgotten, in his attachment to the country of his naturalisation. His style, though resembling in certain technical points that of the Monodic School of Italy, differs so widely from it in character and expression, that it can only be fairly judged as an original creation. Moreover, his instrumental works, and especially the Overtures to his dramatic pieces, prove him to have attained considerable proficiency in the modernised form of Counterpoint called Part-writing, and to have known how to use it with so much originality of form, and breadth of effect, that the particular type of Orchestral Prelude which he undoubtedly invented, soon came to be regarded as an indispensable introduction to the Lyric Drama. Technically, this Fugued Prelude brought him into somewhat close relation with the German Schools; yet, his manner was even less German than Italian. In truth, his obligations to the great Masters of other countries were so slight, that the style he gave to France may be described as, in every essential particular, his own. That he trained no body of admiring disciples to follow in his steps will not seem surprising to those who have read his biography; and so it happened, that, for nearly half a century after his death, very little, if any progress was made: yet, he none the less gave France a national School, in which her own children were not slow to distinguish themselves, at a later period. Both the 'Opéra Comique,' and the 'Vaudeville,' though moulded into their now universally accepted forms at a period long subsequent to his decease, owe much of their distinctive character to the impress of his genius; which also exercised a remarkable influence upon the development of the 'Grand Opéra,' not only in its earlier stages, but even after it had made considerable advance towards maturity. Indeed, the principles upon which he worked have undergone wonderfully little radical change since the close of the 17th century; while the general characteristics of his School are clearly recognisable in works which have long been accepted as embodiments of the popular taste of a far more modern epoch. For instance, the following bright little Melody from his once popular Opera, 'Roland,' breathes the spirit of Lutetian gaiety no less freely than many a set of Couplets by Boieldieu, or Hérold, though it was written more than a century before even Gluck's first appearance in Paris.[1]

[1] MS. Scores of 8 of Lulli's Operas will be found in the Dragonetti Collection, in the British Museum.



XXIV. THE ENGLISH SCHOOL OF THE 17TH CENTURY was, in many respects, a very advanced one; though its triumphs were of a varied character. Orlando Gibbons cannot be reckoned among its Masters, because, although he lived until the year 1625, his method, his style, and his predilections, were wholly with the *cinquecentisti*. The period which followed was not promising. The disturbed state of the kingdom, during the reign of Charles I., and the progress of the Great Rebellion, necessarily exercised a fatal influence on the development of Art; yet, the latter half of the century was extraordinarily productive, and the period which we shall distinguish as that of THE SCHOOL OF THE RESTORATION gave birth to a distinct race of Composers of more than ordinary talent, as well as to a new style, which owes so many of its distinguishing features to the political and social changes of the period, that, without recalling these, it would be impossible to explain how it ever came into existence at all.

The healthy and universal love for Art, which, in the beginning of the century, led to the recognition of the Madrigal as a national institution, and the Anthem as an indispensable feature in the Services of the Church, died out completely, during the short but eventful period of neglect and confusion interposed between the death of King Charles I. and the Restoration. The Puritans hated the Music of the Anglican Church most cordially. They regarded the destruction of every Organ and Office-Book which fell into their hands, as a religious duty; and, to the zeal with which they carried out their infamous system of spoliation, we are indebted for the loss of many a treasure bequeathed to us by our older Schools. Condemning all aspirations after the Beautiful as snares of the Evil One, they would not even suffer their children to be

taught to sing; and those who had been taught, in happier times, were speedily losing the youthful freshness of their Voices, now doomed to perpetual silence. This bigotry of the Roundheads put an end to all hope of progress: but, happily, their term of power came to an end, before the traditions of the past were entirely forgotten. Men, who had done good service, before their career was interrupted by the Civil War, were still living, when, in the year 1660, the Restoration of Charles II. inaugurated a brighter future for music; and, to one of these the 'Merrie Monarch' wisely entrusted the reconstruction of the Choir of the Chapel Royal.[1]

Henry Cook, the new 'Master of y^e^ Children,' had himself sung in the Chapel, as a Chorister, in the days of King Charles I.; and afterwards attained some reputation as a Composer: but, on the breaking out of the Rebellion, he relinquished his studies, for the purpose of joining the Royal Army; and in 1642 obtained a Captain's Commission, on which account he was afterwards known as Captain Cook. It has been said that his military prowess was greater than his musical talent; yet it is certain that he trained more than one of the best Composers of the rising School, and trained them well, though not without the assistance of able coadjutors. Among these learned colleagues were three *quondam* Choristers—Edward Lowe, Christopher Gibbons (the son of Orlando), and William Child, who, on the King's return, were appointed joint Organists of the Chapel. Another member of the older staff—Henry Lawes—was restored to Office, as Clerk of the Cheque, and commissioned to compose the Music for the approaching Coronation.[2] The Music played by the 'Sagbutts and Cornets,' during the triumphal Procession from the Tower to Whitehall, was written by an old Chorister of Exeter Cathedral, Matthew Lock. This accomplished Musician performed his task so successfully, that he was immediately promoted to the Office of Composer in ordinary to the King; and, in that capacity, at once began to furnish new Music for the resuscitated Choir, and to assist his trusty fellow-labourers in their endeavour to recover the ground which had been lost. But, there were grave difficulties in the way. So many old Part-Books had been destroyed, that, had it not been for Barnard's 'First Book of Selected Church Musick,'[3] there would have been little left to sing. Moreover, the difficulty of procuring Choir-Boys, in the face of Puritan superstition, was almost insuperable. In many Cathedrals, this dearth of Treble Voices led, not only to the extensive employment of adult *Falsetti*, but even to the substitution of Cornets for the Vocal Parts. Captain Cook, however, was fortunate enough to secure, for the Chapel Royal, a small body of Choristers, of superlative excellence, three of whom—Pelham Humfrey, John Blow, and Michael Wise—came at once to the front, and, before many years had passed, were openly recognised as the Founders of the new School. Strengthened by the Voices of these talented Boys, the Choir could scarcely fail to flourish; though its management was no easy task. The King, whose taste had been formed on the Continent, regarded the grand conceptions of Tallis and Byrd, and the solemn tones of the Organ, with far less favour than the lighter strains of the contemporary French School, and the more brilliant effect of a full Orchestra. He therefore filled the Organ-loft of the Chapel Royal with a band of Viols, Sagbutts, and Cornets; and, in order that they might produce the greater effect, commanded his Composers to intersperse their Anthems with a goodly proportion of cheerful *Ritornelli*, adapted to the powers of the new Instruments. They obeyed, of course, to the best of their ability. But, neither Lowe, nor Chr. Gibbons, nor even the more melodious Child, took kindly to the new French style, which must have sounded strange indeed to ears so long accustomed to the Polyphony of a byegone age. The two first-named Organists, indeed, contributed comparatively little Music of any kind to the *repertoire* of the newly-organised Choir: but Dr. Child was a voluminous Composer; and his works, though they will not bear comparison with those of Orlando Gibbons, retain much of his breadth of manner, and, notwithstanding their flowing vein of melody, show little affinity with the more modern Monodia which the King desired his Musicians to cultivate. Henry Lawes, on the contrary, was a zealous disciple of the Monodic School; and chiefly delighted in the confection of Sæcular Songs, which, though celebrated enough in their own day, and commended, by some of the best Poets of the age, for their prosodial accuracy, lack the genial freshness which alone can invest such works with enduring interest. There can be no doubt that in England, as well as in Italy, the earliest productions of the Monodic æra were pervaded by a perhaps unavoidable spirit of pedantry, which, however valuable it may have been as a preparation for better things, proved fatal to their own longevity. Beyond this transitional point Lawes never soared; and hence it is, that, while his Songs are now known only to the Antiquary, some of those written by his contemporary, Matthew Lock—who was, in every way, a greater Musician, and gifted with an infinitely richer imagination, and a far more liberal share of natural talent—are as popular to-day, as they were 200 years ago. There are, indeed, passages in Lock's Music to Macbeth, which can never grow old. Such Movements as 'When cattle die, about we go,' 'Let's have a dance upon the heath,' and the Echo Chorus, 'At the Night-Raven's dismal voice,' would have been welcomed as delightful novelties, in the days of Sir Henry Bishop; while the dramatic power exhibited in the Music to the Third Act is quite strong enough to give colour to the theory which has been sometimes

[1] That is to say, the Chapel attached to the Palace at Whitehall, destroyed by fire Jan. 5, 1698.

[2] According to Sir Richard Baker's Chronicle, Matthew Lock composed the Music for King Charles's public entry; and Captain Cook, that sung at the Coronation. Probably, Cook and Lawes each contributed a portion of the latter. At any rate, it is certain that Lawes composed the Anthem, 'Zadok the Priest.'

[3] See vol. i. p. 140.

entertained, that Purcell himself made a transcript of the work, in the days of his youth, for purposes of study.[1]

Yet, even this was not enough to meet the demands of the age. Subsequent events proved that the King expected greater things than either Lawes or Lock could produce; and he gained his end by a clever stroke of policy. Attracted by the evident talent of the new 'Children,' he encouraged them, not only to sing their best, but to make attempts at Composition, also. An opportunity for testing their proficiency in this more difficult branch of Art was soon found. To celebrate a Victory over the Dutch Fleet,[2] a Thanksgiving Anthem was needed, at a few hours' notice. The news of the capture of the Enemy's ships arrived on a Saturday; and, finding that the King expected the Music to be performed on the following day, the Composers attached to the Chapel unanimously declined the task of furnishing it. The Choir had, by this time, been reinforced by a second set of Choristers, among whom were Thomas Tudway, William Turner, and the greatest genius of the age, Henry Purcell. Such a company of Choir-Boys had probably never before, and has, certainly, never since, been gathered together. And its youthful members must have been well aware of their own value; for three of them—Humfrey, Blow, and Turner—undertook the task which their elders had declined, and jointly produced the so-called 'Club-Anthem,' 'I will alway give [3] thanks,' Humfrey furnishing the first Movement, Turner the second, and Blow the concluding Chorus. This, at least, is the origin ascribed to that once-famous Composition, by Dr. Tudway: and, though the authority of his personal recollection must be weighed against certain chronological difficulties with which the subject is surrounded,[4] it is clear that the youth of the associated Composers tends in no wise to diminish the credibility of the story; for, as early as Nov. 22, 1663, Pepys tells us that 'The Anthem was good after Sermon, being the 51st Psalme, made for five Voices by one of Captain Cooke's Boys, a pretty Boy. And they say there are four or five of them that can do as much.' The 'pretty Boy' was, in all probability, Pelham himself, then between 15 and 16 years old: and we are quite safe in regarding him, and his 'four or five' fellow-Choristers, as the true Founders of the School of the Restoration.

The basis upon which this School was built was an entirely new Art-form, as original in its conception, and as purely English in its character, as the Glee. What the Motet was, to the School which preceded the change of Religion, and the Full-Anthem to that which immediately followed it, the Verse-Anthem was to the School we are now considering. Designed, in the first instance, to gratify King Charles's 'brisk and airy' taste, this new creation, notwithstanding the name universally applied to it, bore far less resemblance to the Anthem, properly so called, than to the more modern Cantata; from which it differed, chiefly, in that it was written, in most cases, for a greater number of Voices, that it was supported by an Organ Accompaniment, and that it invariably terminated, even if it did not begin, with a Chorus. Its Movements were usually short; and written in a style partaking pretty equally of the more salient features of rhythmic Melody and Accompanied Recitative. Frequent Ritornelli were introduced, in obedience to the King's express command; and the general character of the whole was more florid, by many degrees, than anything that had yet been heard in English Church Music, and so arranged as to display the Solo Voices to the best advantage.

Verse passages—*i.e.* passages for Solo Voices—were also freely introduced into the newer 'Services,' from which the Fugal Imitations of the 16th century were gradually eliminated, in order to prepare the way for a more flowing style of Melody. Sometimes, though not very frequently, these passages were varied, as in the Verse Anthem, by the interpolation of Instrumental Ritornelli; while the venerable Gregorian Psalm-Tones were gradually replaced, first by the Single, and afterwards by the Double Chaunt.

Pelham Humfrey was the first Composer who achieved any real success in this new style of Composition. On the breaking of his Voice, he was sent, at the King's expense, to the Continent, where he studied, for some time, under Lulli. Pepys speaks of his return to England, 'an absolute Monsieur,' in November, 1667. That he was by that time thoroughly imbued, both with the principles and the practice of the French School, there can be no doubt. But, he was no servile imitator, even of Lulli. There is a grace, even in his boldest Licences, that at once proclaims him a true genius; and an originality in his method which would have stamped him for ever as a Master, even had he found no followers to assist him in forming a School. He delighted in the use of the Chromatic Semitone, and other Intervals rigidly excluded from the works of the older Contrapuntists; and produced new, and extremely pleasing effects, by the constant alternation of his Solo Voices, to which he allotted short responsive phrases, contrasted together in delightful variety, and always so contrived as to give due prominence to the meaning of the Sacred Text. All these peculiarities of manner he shared so liberally with his Choir-mate, Michael Wise, that the points of resemblance between the styles of the two Masters are almost innumerable. In flowing grace, and tenderness of expression, they were so nearly equal that it is sometimes impossible to choose between them. In no essential particular does the method of Part-writing originated by the one differ from that adopted by the other. Their works are designed upon an exactly similar plan, and are evidently based upon exactly similar intentions. But, in sustaining power, the advantage was decidedly in Humfrey's favour. His phrases are always compact, and

[1] See vol. ii. pp. 183–185.

[2] Possibly, the capture of 135 Dutch vessels, in 1664, before war was actually declared.

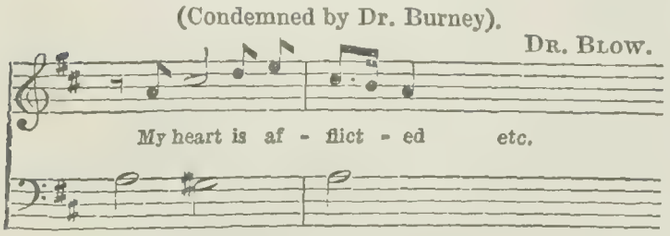
[3] A copy of this Anthem will be found in vol. iii. of the 'Tudway Collection,' in the British Museum.

[4] See vol. i. p. 757, note.

firmly knit together in true logical sequence; while, as a general rule, the Anthems of Wise are broken into an infinity of fragmentary passages, which, despite their pleasing changes of expression, lack the continuity of idea which undoubtedly gives a higher tone to many of Humfrey's more fully developed Movements.

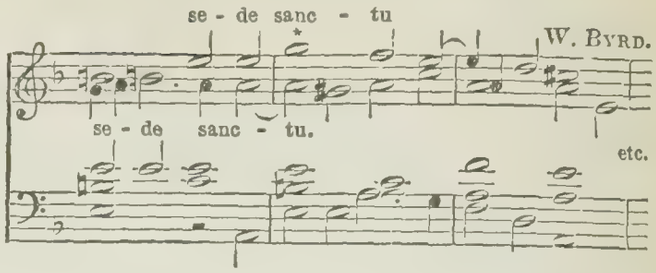
Blow treated the Verse Anthem somewhat differently. Without seriously interfering, either with its general intention, or with the rough outline of its curiously irregular form, he not only developed it at greater length than had before been attempted, but contrived to clothe it with a certain individuality which marks a clear stage on the path of progress. Though unable to compete with Humfrey, or Wise, in gentleness of expression, he was always melodious, and always interesting; and if, in some of his more ambitious works—as, for instance, his two most popular Anthems, 'I was in the spirit,' and, 'I beheld, and lo! a great multitude'—he failed to reach the sublimity of the Text he illustrated, he undoubtedly prepared the way for greater things. His full Anthems—such as 'The Lord hear thee,' and 'God is our hope'—are written in a style more broad and forcible than that of either of his talented rivals; and his Services are admirable: yet he has not always received full justice at the hands of modern critics. Burney, generally so fair, and courteous, even in his censures, fills four crowded pages with examples of 'Dr. Blow's crudities'; a large proportion of which are less harsh, by far, than many a cutting discord in daily use among more modern Composers; while others—like the 'monstrous combinations' so severely condemned by the editor of Byrd's 'Cantiones Sacræ'—are clearly founded upon clerical errors in the older copies. The truth is, neither Burney, nor Horsley, seem to have attached sufficient significance to the fact, that, in the matter of Licences, our English composers were always in advance of their Continental contemporaries.[1] We cannot ignore this peculiarity: and, (making due allowance for self-evident misprints,) it would be much better to accept it as a characteristic of our national style—which it certainly is—than to join with Burney in abusing the taste of our forefathers, or to say, with Horsley, that 'their practice was bad,' with regard to progressions, which, even when satisfactorily proved against them, are found, in many cases, to be perfectly defensible. There is, surely, very little to censure, in the following example from Blow; while the 'monstrous' G♯, in that from Byrd, is evidently intended for E, in response to the Altus in the preceding bar.

(Condemned by Dr. Burney).



1 See vol. ii. p. 192*b*. We must, however, except the progressions affected by Monteverde, and Gesualdo, Prince of Venosa—two Composers whose taste for cacophony has never been rivalled.

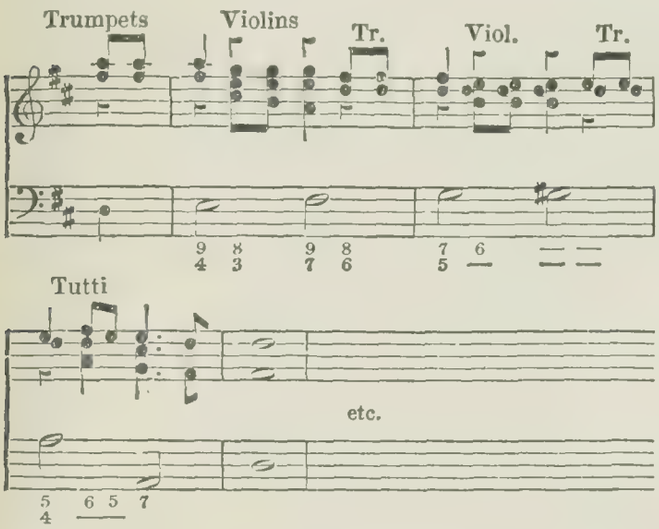
(Condemned by W. Horsley.)



Passing on to the second set of Choristers, we find Drs. Turner and Tudway doing good work in their generation, though distinguished by far less brilliant talents than their more illustrious predecessors. But, the works of these really accomplished writers will bear no comparison with those of their great contemporary, Henry Purcell, a genius of whom any country might well have been proud.

It is difficult to say whether the English School owes most to Purcell's Compositions for the Church or for the Theatre; for he wrote with equal success for both; displaying in his Sacred Music the gravity inseparable from a devout appreciation of its true purpose; and in his Operas a greater amount of dramatic power than had ever before been exhibited by any of his countrymen, and more than had often been heard, even in Venice. In every branch of the Art he practised he was invariably in advance of his age; not by a few short decads, but, by little less than a century. This assertion may seem extravagant, but it is capable of plain demonstration. Purcell wrote his Music to 'The Tempest,' including 'Full fathom five' and 'Come unto these yellow sands,' in 1690. Dr. Arne wrote his, including 'Where the bee sucks,' in 1746. Yet, the style is as advanced—we might almost say, as modern—in the one case, as in the other, and as little likely to be set aside as 'old-fashioned.' It may be said that the difference of calibre between Purcell and Arne is too great to justify the mention of their names in the same breath. It may be so. But our argument extends to greater men than Arne. Seb. Bach, who was exactly 10 years and 8 months old on the day of Purcell's death, astonishes us by the flexibility of his Part-writing, in which the most beautiful effects are constantly produced by means of Intervals sedulously avoided by the older Contrapuntists. In all this, Purcell was beforehand with the German Master. In his well-known Anthem, 'O give thanks,' he uses the Diminished Fourth, at the words, 'He is gracious,' with an effect as pathetic as that which Bach draws from it in the 'Passion Music.' We do not say that he was the first to employ this beautiful Interval—for it was used by Orlando Gibbons:[2] but, he was the first to make it a prominent feature; and the first to demonstrate its true place in the Gamut of Expression. Again, in the splendid 'Te Deum' and 'Jubilate' composed for S. Cæcilia's Day, 1694, and afterwards sung, for 18 years successively, in S. Paul's Cathedral, at the Festival of the Sons of the Clergy, there are

2 See the last bar but one of our example, on p. 277 of this volume.

passages of the most advanced character: notably one, beginning at the eighth bar of the introductory Symphony, in which the Discords struck by the Trumpets are resolved by the Violins, and *vice versa*, with a boldness which has never been exceeded.

It would be difficult to find two passages more unlike each other, in detail and expression, than this, and the alternate Chords for Stringed and Wind Instruments in Beethoven's [1] Symphony in C minor: yet, in principle, they are absolutely identical, both owing their origin to a constructive peculiarity which Purcell turned to good account more than a hundred years before the idea suggested itself to Beethoven. And this is not the only remarkable point in the first English 'Te Deum' that was ever enriched with full Orchestral Accompaniments. The alternation of Solo Voices and Chorus is managed with exquisite skill; and sometimes—as at the words 'To Thee Cherubim,' and 'Holy, Holy, Holy,'—produces quite an unexpected, though a perfectly legitimate effect. The Fugal Points, in the more important Choruses, though developed at no great length, are treated with masterly clearness, and a grandeur of conception well worthy of the sublime Poetry to which the Music is wedded. The Instrumentation, too, is admirable, throughout, notwithstanding the limited resources of the Orchestra; the clever management of the Trumpets—the only Wind Instruments employed—producing an endless variety of contrast, which, conspicuous everywhere, reaches its climax in the opening Movement of the 'Jubilate'—an Alto Solo, with Trumpet *obbligato*—in which the colouring is as strongly marked as in the masterpieces of the 18th century. Judged as a whole, this splendid work may fairly be said to unite all the high qualities indispensable to a Composition of the noblest order. The simplicity of its outline could scarcely be exceeded; yet it is conceived on the grandest possible scale, and elaborated with an earnestness of purpose which proves its Composer to have been not merely a learned Musician, and a man of real genius, but also a profound thinker. And it is precisely to this earnestness of purpose, this careful thought, this profound *intention*, that Purcell's Music owes its immeasurable superiority to that of the best of his fellow-labourers. We recognise the influence of a great Ideal in everything he touches; in his simplest Melodies, as clearly as in his more highly finished Cantatas; in his Birthday Odes, and Services, no less than in his magnificent Verse Anthems—the finest examples of the later School of English Cathedral Music we possess. The variety of treatment displayed in these charming Compositions is inexhaustible. Whatever may be the sentiment of the words, the Music is always coloured in accordance with it; and always worthy of its subject. It has been said that he errs, sometimes, in attempting too literal an interpretation of his text, as in the Anthem, 'They that go down to the sea in ships,' which begins with a Solo for the Bass Voice, starting upon the D above the Stave, and descending, by degrees, two whole Octaves, to the D below it. No doubt, this passage is open to a certain amount of censure—or would be so, if it were less artistically put together. Direct imitation of Nature, in Music, like *Onomatopoiea* in Poetry, is incompatible with the highest aspirations of Art. Still, there is scarcely one of our greatest Composers who has not, at some time or other, been tempted to indulge in it—witness Handel's Plague of Flies, Haydn's imitation of the crowing of the [2] Cock, Beethoven's Cuckoo, Quail, and Nightingale, and Mendelssohn's Donkey. We all condemn these passages, in theory, and not without good reason: yet we always listen to them with pleasure. Why? Because, apart from their materialistic aspect, which cannot be defended, they are good and beautiful Music. A listener unacquainted with the song of the Cuckoo, or the bray of the Donkey, would accept them, as conceived in the most perfect taste imaginable. And we have only to ignore the too persistent realism in Purcell's passage also, in order to listen to it with equal satisfaction; for, it is not only grandly conceived, but admirably fitted, by its breadth of design, and dignity of expression, to serve as the opening of an Anthem which teems with noble thoughts, from beginning to end.[3]

This peculiar feature in Purcell's style naturally leads us to the consideration of another, and a very brilliant attribute of his genius—its intense dramatic power. His Operas were no less in advance of the age than his Anthems, his Odes, or his Cantatas, his keen perception of the proprieties of the Stage no less intuitive than Mozart's. The history of his first Opera, 'Dido and Æneas,' written, in 1675, for the pupils at a private boarding-school in Leicester Fields, is very suggestive. Though he produced this fine work at the early age of 17, it not only shows no sign of youthful indecision, but bears testimony, in a very remarkable manner, to the boldness of his genius. Scorning all compromise, he was not content to produce a Play, with incidental Songs,

[1] See vol. ii. p. 570 *b*.

[2] Quoted under OBOE, vol. ii. p. 488 *a*.

[3] The passage was written for the quite exceptional Voice of the Rev. John Gostling, Sub-Dean of S. Paul's. Few Bass singers can do it justice; but many of our readers must remember its admirable interpretation by the late Mr. Adam Leffler.

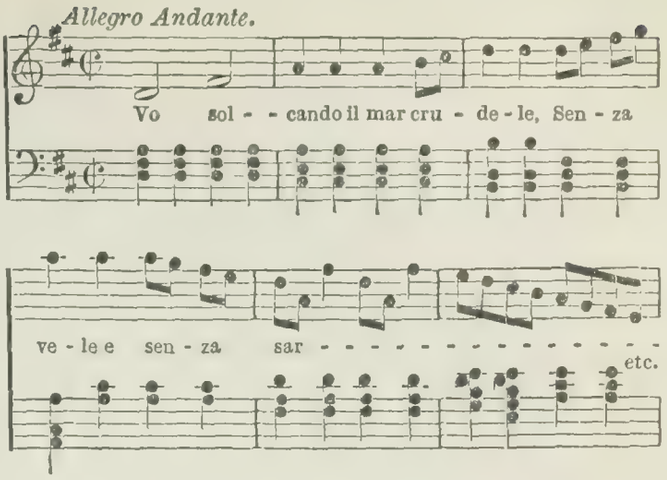
after the fashion of the times; but set the whole of the Dialogue in Recitative. Now, among the numerous qualifications indispensable to a really great dramatic Composer, the most important, by far, is that innate perception of rhetorical truth without which good declamation is impossible. Perfect elocution is as necessary to the development of scenic power as perfect acting: and Recitative, which, instead of assisting the effective delivery of the text, serves only as an hindrance to it, must be radically bad. Lulli, following the example of the Italian Monodic Composers, bore this carefully in mind, and hence, in great measure, his Operas were so extraordinarily successful. Pelham Humfrey had seen enough of Lulli, in Paris, to understand this position, perfectly; and, no doubt, he imparted much of his experience to his promising pupil: but Purcell, from the very first, took higher ground than either Humfrey, or even Lulli himself. It is not too much to say that the declamatory consistency of his Recitative has never been surpassed. It is so true to Nature, and shows so intimate an acquaintance with the genius of the English language, that no good Singer, resigning himself to its lead, can possibly misconceive his part. Its command of delineation is unlimited. Passing, constantly, from the unaccompanied to the accompanied form, and, from this, to the more highly-wrought phrases of *Recitativo a tempo*, or *Aria parlante*, it becomes, alternately, a vehicle for the expression of profound pathos, or passionate excitement. Moreover, its adaptability to the individual character of the Scene, even in situations of the most powerful dramatic interest, is very remarkable. In many of Purcell's Operas, we meet with very near approaches to the Romantic. And the Music is always equal to the emergency. One of the highest flights he ever attempted, in this particular direction, is to be found in the Frost Scene in 'King Arthur'; in which the shivering Voice of the Genius of Cold is brought into contrast with the bright Song of Cupid, by means as legitimate as those used, in the 'Zauberflöte,' for the purpose of contrasting the 'Hm, hm, hm, hm,' of Papageno with the Voices of the Three Boys. This, however, is only one case, out of many. Wherever the necessity for a master-stroke presents itself, Purcell is invariably found ready to meet it.

In summing up our estimate of the genius of this most gifted writer, we cannot but be struck by its wonderful versatility. His Overtures and Act-Tunes are as interesting as his Choruses. His Instrumental Chamber Music, if inferior to that of Corelli, ranks far above that of any other writer of the period; and, in the difficult art of writing upon a Ground-Bass, he was never even approached, before the time of Handel—the only Composer who has ever yet succeeded in investing that particular form of construction with a perfectly unfettered aspect. That he was largely indebted to Lulli, in the first instance, there can be no doubt; and he himself made no secret of his admiration for the works of the Italian Monodic Composers; but, he passed them all, as Handel passed Ariosti, and Haydn, Porpora. The only one of his contemporaries who can fairly claim to be placed by his side is Alessandro Scarlatti; between whose work and his own a strong analogy may be traced. But, Scarlatti lived 66 years, and Purcell only 37. How he contrived to accomplish so vast an amount of work in so short a life-time is a secret which we shall best understand by comparing his career with that of Schubert, to whom he is very closely allied, by his indefatigable industry, the exhaustless range of his productive power, the spontaneity of his conception, and the intensity of his devotion to an Art which, from first to last, formed the mainspring of his existence.

We have dwelt so long upon the work of our greatest native Musician, that we have but little space left for the consideration of that accomplished by his successors, though some of these have left us Compositions which we could ill afford to lose. We have already spoken of two sets of Choristers, educated in the Chapel Royal. That famous nursery of Art produced yet a third set, educated, for the most part, under Dr. Blow.[1] Among these were, Jeremiah Clarke, and William Croft, Mus.Doc.; the former, celebrated for the exquisite tenderness of his style, which finds its most touching expression in the well-known Anthem, for Treble, Solo, and Chorus, 'How long wilt thou forget me'—an embodiment of pathos only too applicable to the sad history of the Composer's life; the latter, one of the most conscientious, as well as the most prolific of our Cathedral writers, whose Anthems and Services, all characterised by masterly workmanship, true musicianlike feeling, and even—as in 'Cry aloud and shout'—by something approaching sublimity, are little less popular at the present day than they were a hundred years ago. To the names of these Composers must be added those of some excellent Musicians, who, though educated in other Choirs, almost all become Gentlemen of the Chapel Royal in later life; notably, those of Drs. Greene, Boyce, and Nares, John Goldwin, John Weldon, and the clerical amateurs, Drs. Holder, Creyghton, and Aldrich, who all did good service to their Church, and their Art, and are gratefully remembered in every Choir in England. Had Purcell's life been spared, these men would have supplemented his work with no ignoble contributions to the archives of the School. Greene, and Nares, though a little too much inclined to sæcularity of manner, were thorough masters of Melody; the few Compositions we possess, by Creyghton, are marked by an originality which could not but have led to excellent results, had his pen been more productive; while Weldon, Boyce, and Aldrich, needed only a greater breadth of style to raise their works to a more than satisfactory level. But their leader was taken from their head.

[1] After the death of Captain Cook, in 1672, Pelham Humfrey held the Office of Master of the Children, until his early death in 1674. Humfrey was succeeded, in turn, by Dr. Blow, Dr. Croft, J. Church, Bernard Gates, Dr. Nares, and Dr. Ayrton.

Purcell left no one behind him capable of raising the School to a higher level than it had already attained, or even of worthily supporting it at the point indicated by his own magnificent beginning. A period of decadence was, therefore, inevitable; and no more successes were recorded, after his early death, in 1694, until an unexpected importation of foreign talent so changed the aspect of affairs that the brightest triumphs of the past were forgotten in the anticipation of a still more splendid future.

XXV. Though THE ITALIAN SCHOOLS OF THE 18TH CENTURY are most noticeable for the influence they exercised upon the Opera Buffa, in the earlier stages of its development, they also witnessed a steady advance, in Serious Music of all kinds. In the Sacred Music of Leo and Feo, and still more in that of Marcello and Durante, we find the sober gravity of Carissimi and Alessandro Scarlatti clothed with a grace unknown to any of the Composers of the preceding century; a happy union of the best qualities of the Monodic style with the stronger features of a modified system of Counterpoint, not altogether unlike that which was already preparing so great a future for Germany. Leo and Feo—both pupils of Pitoni, one of the last survivors of the Polyphonic æra—inclined most lovingly to the massive combinations which alone can invest a full Chorus with becoming dignity; supporting their Voice Parts by an Instrumental Accompaniment, equally remarkable for the breadth of its conception, and the purity of its effect. Marcello, caring less for the sublime than the beautiful, engrafted upon the softer graces of the Venetian manner a polished ease entirely his own; and, never losing sight of the calm sobriety of treatment without which good Sacred Music cannot exist, invented a style too refined, like that of Durante, to become 'old-fashioned,' even in our own day.[1] Nearly all these Composers, except Durante, wrote for the Theatre, as well as for the Church; as did also their fellow-countrymen, Porpora, Domenico Scarlatti, Vinci, Jomelli, and many others of less celebrity; and their united efforts gradually formed a style which found its way into many distant parts of Europe. Increased attention had long been given to the cultivation of the Voice; and Airs, demanding powers of execution before unnecessary, were now expected, as a matter of course, not only in the Opera, but in the Oratorio. New Divisions were daily invented, for the purpose of exhibiting the dexterity of Singers, who vied with each other in their determination to overcome difficulties before unheard of. *Arie di bravura*[2] were gradually substituted for the more simple and declamatory Melodies of an earlier period. These Airs, however, were always well constructed, enriched by judiciously arranged Accompaniments, and often full of genuine dramatic fire, as may be seen in the following passage from a once famous but long forgotten example by Vinci.

In an age which boasted sufficient facility of invention to produce such passages as these, and Singers capable of doing them justice, the step from Opera Seria to Opera Buffa was but a short one. It needed only the exuberant spirits of some bright Neapolitan Composer to strike out a new idea worth cultivating, and such a Composer was found in Logroscino. We have already mentioned the radical change effected in the constitution of the Lyric Drama by this talented writer's invention of the Concerted Finale.[3] To that, and to the transcendant genius of Pergolesi, and his successors, Galuppi, Sacchini, Piccinni, Paisiello, and Cimarosa, the Neapolitan and other Italian Schools owe the extraordinary excellence of their Opera Buffa. Equally guiltless of the triviality by which its foreign imitations have been degraded on the one hand, and the heaviness which has oppressed them on the other, the lighter forms of Italian Opera have never lost either the sprightly gaiety or the indescribable refinement imparted to them by the Masters who first showed the possibility of presenting Comedy, as well as Tragedy, in a Lyric dress: and hence it is that the true Opera Buffa, notwithstanding its extreme, and sometimes extravagant lightness, still claims an artistic status which cannot fairly be accorded to the Comic Operas produced in any country north of the Alps.

XXVI. In turning from the Italian to THE GERMAN SCHOOLS OF THE 18TH CENTURY, one cannot but be struck by the strange contrasts presented in the history of Sacred Music in the two countries. With Leonardo Leo, the grand Italian style died out. Neither Durante, Pergolesi, nor Jomelli, made any attempt to cultivate it; and the travesties of Guglielmi correspond too closely with the history of his life to conduce to the dignity of Sacred Art. The best period of the grand German style, on the contrary, was, at this epoch, only just beginning to dawn. It originated, as we have seen, in the days of Michael Prætorius, with a growing taste for Vocal Music with Instrumental Accompaniment. The elder Bachs, and their contemporaries, took care that this did not degenerate into the

[1] One of his melodies, from the 22nd Psalm, sounds perfectly in its place when used *notatim* by Rossini in his Overture to the 'Siege of Corinth.'

[2] See vol. ii. p. 510.

[3] See vol. ii. p. 514. One of the earliest known instances of the introduction of the Concerted Finale into Opera Seria occurs in Paisiello's 'Pirro.'

weakness inseparable from unrelieved Monodia. Bearing in mind the lessons imported from Venice by Hasler, they fully appreciated the grandeur of effect producible by the simultaneous motion of a multiplicity of independent Parts; and having learned by experience the secret of accommodating that motion to the varying character of the Instruments they employed, and of justly balancing against each other their masses of Vocal and Instrumental Harmony, they succeeded, within a very short space of time, in laying the foundations of a School the essential features of which have lasted to the present day.

Passing from the works of this transitional period to those produced but a very few years later, we find the more prominent features of the style exhibited, in fullest perfection, in the Compositions of two writers who are sometimes erroneously supposed to have invented it. Sebastian Bach, and Henrich Graun, having passed their infancy among the earlier Masters of this new Polyodic School,[1] had learned its secrets so thoroughly, that, on thei rarrival at an age which enabled them to think for themselves, they found no difficulty in turning them to such account as had never before been contemplated. Among these secrets were two, of greater importance than the rest, which seem simple enough, to us, though their development into fixed principles was a slow one.

(1) That Voices, supported by Instrumental Accompaniment, can sing many Intervals which cannot be safely entrusted to them without the aid of, at least, a Thorough-Bass.

(2) That there are, nevertheless, certain Intervals, which do not produce a good effect, without some kind of Instrumental Accompaniment, even though sung by Voices capable of taking them in tune, without adventitious aid.

No doubt, these two truisms—as we should now call them—had been impressed upon Seb. Bach's mind, from the days of his youth. At any rate, he made such good use of them, that the Diminished Fourth became as practicable and as plastic in his hands, as the Minor Sixth in those of Palestrina. His successors have admitted their validity, also; but not in an equal degree. No objection has ever been raised against the first law: but, neglect of the second has led to the manifest inferiority of the German Part-Song to the English Glee.

Seb. Bach wrote comparatively little Sæcular Music, of any kind, and none for the Theatre. Graun wrote many Operas, both German and Italian. Most of these were successful: but, long before his time, the German Opera had already been established, on a firm basis, at Hamburg, by Reinhard Keiser, an account of whose work will be found at pp. 507-8 of our second volume, with some mention of that effected by Mattheson, and other writers who flourished at the beginning of the century. After their disappearance, the farther development of Serious Opera in Germany depended almost entirely on the exertions of the indefatigable Graun; for Hasse, though he was born in North Germany, and attained his high reputation in Dresden, was as much a disciple of the Neapolitan School as Durante, or Porpora; while Gluck, though equally devoted to the Italian School in early life, achieved his greatest triumph in that of France. Meanwhile, a distinct School of Comic Opera was established, at Leipzig, by Adam Hiller; the originator of that peculiar form of 'Singspiel,' with spoken Dialogue, which represents the German idea of the Musical Drama as distinctly as the 'Dramma per la musica' does the Italian. [Vol. ii. p. 519.]

And no less rich was the Germany of the 18th century in her Instrumental than in her Vocal Schools. The long line of Bachs handed down their victories over the difficulties of the Organ, from father to son, until Johann Sebastian played as no man had ever played before him, brought the Instrumental Fugue to a degree of perfection which has never since been equalled, and dowered, not only the Organ and Harpsichord, but many a Stringed and Wind Instrument also, to say nothing of the full Orchestra, with a whole library of Compositions, the worth of which has not even yet been fully appreciated. No man then living was able to compete on equal terms with the author of these stupendous works; yet there was no dearth of gifted writers, whose readiness to build upon the foundation provided for them by his marvellous industry led to very important results. Johann Christian Bach carried on his father's work, in London, with earnestness, and success. Carl Philipp Emanuel followed it up, still more effectively, in Berlin, and Hamburg; and, by his refined style of playing, no less than by his delightful Compositions, raised the reputation of his favourite Instrument, the Harpsichord, to very nearly the highest point it was destined to attain, before the career of the fine old 'Clavicembalo' was abruptly terminated by the irresistible attractions of the newly-invented Piano-Forte. And thus arose a style of Music, so well adapted to the capabilities of the Keyboard, that we, with the Piano-forte within our reach, are thankful to return to it, and, wearied with the frivolities of a too facile execution, to refresh our ears with passages designed rather to please than to astonish.

XXVII. But, during the second half of the century, the remembrance of all these Masters was completely swept away by the rising fame of Haydn and Mozart—two giants, who placed between THE SCHOOL OF VIENNA and that of the Bachs a fathomless abyss which no amount of

[1] The terms 'Polyodic' and 'Polyphonic,' though etymologically almost interchangeable, are not so in their technical sense. At the beginning of the present century, all Music, whether Vocal or Instrumental, in which the interest was not confined to a single Part, was called 'Polyodic.' The word 'Polyphonic' is of much more recent origin; and is applied exclusively to Vocal Music, without Accompaniment, written in Strict Counterpoint, in which the Melody is equally distributed between all the Parts. No less important is the technical distinction between the terms 'Monodic' and 'Homophonic'; the former being correctly applicable only to Vocal, or Instrumental Music, in which the Melody is confined to a single Part; and the latter, to Vocal Music, without Accompaniment, written in Strict Counterpoint of the First Order—Note against Note. A careful use of the terms Homophonia, Polyphonia, Monodia, and Polyodia, is a great desideratum in musical criticism.

critical ingenuity will ever satisfactorily bridge over.

Of Haydn we shall speak more particularly, when treating of the structural change by which he revolutionised Instrumental Music; though his Dramatic Works, written for Prince Esterhazy's Theatre, deserve more attention than has yet been devoted to them. To Mozart, the German Lyric Drama owes, not only its most precious possessions, but its splendid position at the head of the Schools of Europe. His genius, breaking down all distinctions of manner, whether popular or scholastic, acknowledged no law but that of Nature. By pure instinct he learned so to blend the brightness of Italian Melody with the sterner combinations suggested by German Thought, that it is impossible either to affiliate him to any recognised family of Composers, or to decide upon the nationality of his style. To say, as critics have said, that he was more Italian than German, is absurd: yet the converse would be no nearer the truth. As a dramatic writer he stands alone. He was not the mere creator of a School: he was the School itself—the source of its inspiration, its moving principle, its inmost soul. He did not even invent it, in the ordinary sense of the word. It came to him as a part of his nature—a wealth of genius, which, added to that bequeathed by Haydn and Beethoven, made the School of Vienna the richest in the world. If ever there was a case in which the glorious freedom of natural talent carried all before it, it was his. The dry formality, too often engendered by the cultivation of learning at the expense of feeling and expression, vanished, in his presence, like mist before a sunbeam. Learned he was, indeed, beyond the wisest of his contemporaries: yet he wrote, not from the head, but from the heart; and almost always produced his happiest effects by means before untried. Whether we study him in his instrumental or vocal phrases, in his Symphonies or his Masses, his Quartets or his Operas, we always find him pressing resolutely forward, on untrodden paths, in pursuit of some new ideal beauty which he alone had power to conceive. One good thing only did he condescend to borrow. For the outward form of his Instrumental Movements he was indebted to the ingenuity of another mind, as fertile as his own: a mind which exercised so vast an influence over the whole realm of Art, that it is impossible to exaggerate the importance, either of the principles it enuntiated, or the mission it accomplished.

And here it is that Haydn asserts his claim to notice, as one of the greatest musical reformers of any age.

Sebastian Bach died in 1750, when the Composer of 'The Creation' was just eighteen years and five months old—a chronological certainty to which, if it rested on internal evidence, we should refuse credence. With the 'Suites Françaises' of the one Master, and the 'Twelve Grand Symphonies' of the other, before us, we might well expect to find two such works separated by at least a century of thought and progress. Yet Bach was still alive, while Haydn, in his garret in the Kohlmarkt, was patiently working out, by his own unaided genius, that justly famous 'Sonata-form,' which holds, in Music, a place analogous to that of the Vertebrate Skeleton in the Animal Kingdom, serving, in one or other of its countless modifications, as the basis of every great Instrumental Composition that has been given to the world since it was first evolved from the 'Allemande,' the 'Courante,' and the 'Allegro' of the old 'Suite de Pièces.' We need not stay to analyse this ingenious device, which is fully described elsewhere.[1] Our present purpose extends no farther than the indication of its just position in the technical History of Music. No gift so precious has since been offered at the Shrine of Art. Its value has been acknowledged by the practice of every great Composer, from Mozart's day to our own: and it is noticeable that every Composer is seen at his greatest, when he most freely acknowledges his obligation to the 'Father of the Symphony.' This argues no want of originality among later Masters. For 'Papa Haydn's' invention is founded upon a great principle: and, until some still greater one shall be discovered, the Composer who ignores it runs the risk of producing an ill-planned Movement, the defects of which can no more be condoned by the perfection of its details, than the monstrosities of an ill-formed skeleton can be concealed by the softness of the fur which covers it. The 18th century may therefore be said to govern the Instrumental Schools of the present day, by means of this invaluable contrivance, not only in Germany, but throughout Europe.

XXVIII. The history of THE FRENCH SCHOOL OF THE 18TH CENTURY divides itself into two distinct periods, quite unconnected with each other.

Too jealous to endure the thought of a rival, the Italian, Lulli, worked for himself alone, and left neither disciple nor worthy successor. It is true that his fame long outlived him; but, meanwhile, Art was at a stand-still: and it was not until many years after his death that France herself produced a genius capable of advancing his work. The right man was found at last in Rameau, who was recognised as one of the most learned Theorists in Europe, long before he attempted to lay the foundation of a new School of Dramatic Composition, and was, therefore, the better fitted to carry out his task with dignity. Yet, notwithstanding his reputation, he found it difficult to obtain a hearing: and it was not until the production of his 'Hippolyte et Aricie,' in 1733, that his talent received its due reward. Then, indeed, his name became deservedly popular; and, in his 'Castor et Pollux,' 'Dardanus,' and many later Operas, he introduced improvements in form, expression, management of the Orchestra, and general dramatic effect, which Lulli had never anticipated, and which soon raised the French Opera to a level it had never before seemed likely to attain. The suddenness of his success was probably in a great measure due to the strongly-marked character of his well-arranged ideas. The 'Rigaudon'[2]

[1] See vol. i. p. 547 *et seq.*; also SONATA.

[2] Recently reprinted by Messrs. Cocks & Co.

in 'Dardanus' is as full of genuine fire as a Bourrée from the Suites of Seb. Bach. One can readily understand how such Movements as this must have taken the Parisians, accustomed to the dead-level of Lulli's poorest imitators, by storm. The misfortune was, that Rameau, like Lulli, found no one to succeed him; and it was not until ten years after his death that French Opera owed another regeneration to another foreigner.

The arrival of Gluck in Paris, in 1774, marks one of the most important epochs in the History of Music, and one of the most curious anomalies in that of national Schools. Born a German, with all a German's love for solid Harmony, Gluck studied in Italy, wrote Italian Operas, conceived the first idea of his great reform in England, tried in vain to introduce it in his own country, and finally, with the aid of a French Librettist, achieved his greatest triumph in French Opera, at Paris. The history of that triumph is too well known to need repetition.[1] But it is impossible to lay too much stress upon the fact, that, from circumstance, and not from choice, it was French Opera that Gluck reformed. Germany would have nothing to say to his improvements. France received them. And, notwithstanding the opposition of the Piccinists, it was the French School that reaped the first benefit of a movement which will probably leave its mark upon Art as long as the Opera shall last. What is this mark? It is necessary that we should be able to recognise, not only its outward form, but the spirit of which that form is the symbol: for, if rightly understood, it will furnish us with a key to more than one very difficult problem connected with our present position; whereas, if misinterpreted, it cannot fail to lead us into fatal error.

From the moment in which he first entertained the idea of remodelling the Lyric Drama, until that of his greatest triumph, Gluck had but one end in view—the presentment of pure dramatic truth. To secure this, he was willing to sacrifice symmetry of Form, continuity of Melody, regularity of Rhythm, flexibility of Voice, or any other means of effect which he felt to be unsuited to the situation with which he had to deal. But, under no circumstances whatever was he prepared to sacrifice euphony. Neither in his practice, nor in the detailed exposition of his theory which he has given to the world, does he ever hint at the possibility of this. Yet it has become a common thing to cite his authority in justification of enormities which would have made his hair stand on end. The best answer to this misconstruction will be found in the Operas he wrote after he had cast aside the trammels of conventional treatment, and learned to think for himself. In these great works, planned in full accordance with the principles laid down in his preface to 'Alceste,' he does indeed, over and over again, refrain from introducing a telling Melody into a Score unsuited to its character; but he takes care that the Music which supplies its place shall always be good and beautiful; and it is precisely because this condition is too often neglected, by some who profess themselves his most devoted admirers, that we feel bound to lay more than ordinary stress upon it here. In discussing the peculiarities of later Schools, we shall probably refer to the subject once more. Meanwhile, let it be clearly understood, that, whatever may be the opinion of more modern authorities, Gluck, at least, never believed ideal beauty to be incompatible with dramatic truth.

XXIX. The English School of the 18th Century also owes its chief glories to a foreigner, who, naturalised in this country, found his attempts to meet and lead the taste of an English audience rewarded by inspirations grander than any with which he had been previously visited.

Handel made his first public appearance in London on Feb. 24, 1711, fifteen years and three months after the sad day on which the brightest prospects of the School of the Restoration had been clouded by the death of Henry Purcell. During this period of respectable stagnation, no native Musician had ventured, either to strike out a new path, or to take up the work, on the old lines, where Purcell had left it. Yet it is certain that, notwithstanding this, the national taste had not deteriorated. Purcell had so far raised its standard, that, when Handel demanded a hearing, he found an intelligent and thoroughly appreciative audience only too glad to do him justice. He achieved his earliest successes at the Queen's Theatre, in the Haymarket. But we need not speak of these. Had we not already described his Operas[2] we should scarcely feel justified in classing them among the productions of an English School: for, though composed in England, for an English audience, performed at an English theatre, and printed exclusively (until within the last few years) by English music-sellers, they were written in the Italian language, to be sung by Italian Vocalists. But, side by side with these Italian pieces grew up a collection of English works, in a style which has never yet been fully appreciated, save in the land of its birth. A style more impressive than any that had been conceived, since the decadence of Polyphony; more colossal in its proportions than the grandest combinations of Leo, or Colonna, or the most elaborate productions of the German Polyodic period; and more true to Nature, in its endless varieties of expression, than any form of Dramatic Music previously cultivated. We first find this new phase of thought distinctly asserted in the 'Utrecht Te Deum and Jubilate,' composed in 1713—though traces of it are not wanting in the 'Birthday Ode,' produced a few months earlier. In the twelve 'Chandos Anthems,' written in 1718–20, for the Chapel at Cannons, it is present throughout; and, in 'Esther,' and 'Acis and Galatea,' com-

[1] See vol. i. pp. 601-603; ii. pp. 514-517.

[2] See vol. ii. p. 507.

posed for the Duke of Chandos in 1720 and 1721, we should feel inclined to say that it had reached its full perfection, but for the still greater degree of sublimity attained in 'Deborah,' in 1733. After this, Handel's genius never flagged. Though his works succeeded each other with astonishing rapidity, no weakness or haste was perceptible in any of them: and, in all his Oratorios, Odes, Anthems, and other choral works, with English words, this massive style was used as the basis of everything. It differed from the method of Seb. Bach, in many essential particulars; and may easily be distinguished from that of synchronous Masters by its stupendous breadth, and its scrupulous avoidance of harsh collisions. Its grandest effects are almost always produced when the means used seem the most simple: for Handel never wrote a multitude of notes when a few would answer his purpose. And hence it is that his Music bears, towards the greatest monuments of German Art, a relation not unlike that which Lord Prudhoe's Lions bear to those in Trafalgar Square—a single touch, in the one, producing the effect which, in the other, cost fifty. Yet the touches were never rough. No less conspicuous than their strength was their unbroken *Wohlklang*—their never-failing pleasantness of sound. Even throughout the part of Polyphemus—and, surely, we may look upon that as an extreme case—the actual progressions are as smooth as Art can make them; and produce their effect, without the aid of that strange power of drawing Harmony out of Discord which forms so prominent a feature in the method of Seb. Bach. It is to the joint effect of this perfect Harmony and gigantic scale, that the style owes the recognition it has so long commanded. It is certain that our great-great-grandfathers liked it; and it says much for the audiences of the 18th century, that they were able to take pleasure in the unadorned sublimity of many a grand conception, which can only be made endurable to the general public in the 19th, by the aid of a Regimental Band.[1] No School can possibly be formed, where there are no willing listeners: and, in this case, the genius of the Founder met its complement in the appreciative power of the audiences that gathered around him, at the King's Theatre, and Vauxhall, and the Chapel of the Foundling Hospital. But, as with Lulli in France, so it was with Handel in England. The School died out with the Master. Arne was in earnest, and did his best: yet, how could a man of ordinary stature carry on the work of a giant? Arnold and the Hayes family were pigmies, even compared with Arne. There was no one else to take the lead in Sacred Music: but the Opera was not altogether neglected. In the hands of Storace, Dibdin, Hook, and Shield—four talented Composers, whose fresh and graceful Melodies earned for them a vast popularity—it assumed a form quite different from that practised in any Continental School, yet by no means destitute of merits. Encumbered with a superfluity of spoken Dialogue, in which nearly the whole of the action was carried on, it contented itself with an artistic status far below that of the German 'Singspiel,' or the French 'Opéra Comique': but it yielded to neither in the spontaneity of its conception; and, if it fell beneath them in breadth of design, it was their equal in freshness of idea and geniality of treatment. Its Melodies were essentially English: so much so, that we still cherish many of them, as the happiest and most expressive Ballads we possess. But its one great fault was the almost total absence of dramatic power. Where this is wanting, the Lyric Drama can never achieve real greatness: and, that it was wanting here, must be evident to all who study the period. But for this, it is probable that the School we are describing might have led to something very much better. As it is, it has passed away for ever.

We have dwelt thus long upon the history of the 18th century, because it was as much the 'Golden Age' of Modern Music as the 16th was of Polyphony. It witnessed the early efforts of all the greatest of the Great Masters—the bluest blood of Art—with one exception only; and the culminating point in the career of all but two. Its records are those of the brightest triumphs of the later development. No new principles have been discovered since its close; no new types devised; and no new form of expression, save that of 'Romanticism,' conceived. The work of the 19th century has been the fuller illustration of truths set forth in the 18th. That work is still in progress; and we have now to consider its influence upon a few of the leading Schools of Europe.

XXX. One great name connects itself so closely with THE GERMAN SCHOOLS OF THE 19TH CENTURY, and exercises so lordly a dominion over them, that, like the Jupiter of the system, it makes us forget the size of inferior Planets, by the immensity of its own huge mass. Let us try to put away from us all thought of hero-worship, and, with all possible fairness to later authors, consider, not Beethoven's own merits, but his influence upon the School he founded. We shall be able to do this the more satisfactorily, if we go back one generation, and enquire what influence the preceding School had upon him.

Beginners, who find some difficulty in correcting Consecutive Fifths, and still more in detecting their presence, are never weary of parading Beethoven's 'contempt for rules,' in justification of their own ignorance of the first principles of Art. Yet we possess, even now, no less than 245 of his exercises, written, under Haydn's guidance,[2] on Fux's 'Gradus ad Parnassum,' besides 263, written on Albrechtsberger's 'Anweisung zur Composition,' under the super-

[1] When, during the latter half of the century, some few of Handel's works were produced at Vienna, it was with Mozart's 'Additional Accompaniments.' Still, it must not be forgotten that these Accompaniments were written under the pressure of a real necessity. There was no Organ in the Orchestra; and it was absolutely indispensable that the Harmonies should be supported by some Instrument possessing both greater volume of tone, and greater sustaining power, than the Pianoforte.

[2] Many of these Exercises are written in the old Ecclesiastical Modes, upon the study of which it is clear that Haydn insisted, no less strongly than Fux.

intendence of its author. It is plain, therefore, that he took care to study the rules, before he broke them: and, that his Counterpoint, at any rate, was not uninfluenced by his predecessors. In like manner, he is constantly glorified for his 'freedom from set forms.' Yet no one ever more thoroughly understood, or more deeply valued, the orthodox Sonata-form, than he. Here, again, he was neither ashamed to learn from his predecessors, nor to acknowledge the obligation. How, then, can a writer, who hands down no new principle, be said to have founded a new School? Our answer to this question involves no anomaly: for, the School of which we are now speaking differed from those which preceded it in its æsthetic character only. Beethoven was, emphatically, a Child of Genius—not a Votary of Science. His fathomless Imagination—the most prominent feature of his style—was the free gift of Nature. His power of conception cost him nothing. But, for the Art which enabled him to set forth his ideas with such perfect logical accuracy that no intelligent mind can fail to understand them, he found it necessary to work—and that with the most indefatigable industry. And, in acquiring that Art, he discovered what no one else had before suspected—that the Sonata-form was not only the most symmetrical, but also the most elastic in existence. These considerations enable us to sum up the results of our enquiry in a very few words. In his mechanism, Beethoven was influenced by the Schools of the 18th century. In his imaginative power, he stood alone. In the elasticity he imparted to the Forms of his predecessors, he laid the foundation of a Style before unknown. And the influence of that Style not only separated the later School of Vienna from every system that had preceded it, but extended rapidly to every other centre of production in Europe, and before many years had passed, exercised an authority which may fairly be described as universal.

XXXI. The Romantic School followed the profoundly Imaginative Style of which we have been speaking, so closely, that it may almost be said to form part of it. We have, indeed, mentioned Weber as the undoubted Founder of Romantic Opera. But, Romanticism exhibits itself in Instrumental, as well as in Dramatic Music: and, without the elasticity of Form suggested by Beethoven, its manifestation, in the Sonata, the Symphony, or even the Overture, would have been impossible.[1]

Let us clearly understand the distinction between Romantic Music, properly so called, and Music that is purely Imaginative. In poetical expression, in depth of feeling, in direct appeal to the varied emotions which excite the human soul to highest exaltation or profoundest depression, the two styles possess so many attributes in common, that the superficial observer is in constant danger of mistaking the one for the other: but no careful critic can be thus easily misled, for, even when both styles are present—as they very frequently are—in the same work, they are separated by a line of demarcation as clearly recognisable as that which distinguishes the Major from the Minor Mode. The actual thought may be as wild, as visionary, as mysterious, as far removed from the surroundings of ordinary life, in the one case, as in the other. The Imaginative Composer's idea is frequently even more 'romantic'—using the word in its every-day sense—than that of his brother Artist. But, it is not treated in the same way. The Romantic Composer paints his picture with the richest colours his orchestral palette can command; horrifies us with the depth of his sombre shadows; enthrals our senses with his most delicious fancies; excites us to delirium with a crash of Trumpets; or drives us to despair with the roll of a muffled Drum. If he be a true Master, he depicts the Scene before him with such exceeding clearness that it becomes a visible reality to the dullest of his hearers; a living truth presented to the eye, through the medium of the ear. But, he neither expects nor desires that his audience shall see the picture in any other light than that in which he presents it: and, in point of fact, his influence over others will generally be found to bear a direct relation to the clearness of his power of definition. The Imaginative Composer, on the other hand, defines nothing. The Scene he would depict has no real existence. Its details, drawn entirely from the region of his own individual Fancy, can be comprehended only by those who are able to follow him into that region. Unable to communicate the thought which underlies them, in words, he expresses it in Music; enduing sound with all the passionate yearnings denied to human language; conveying his hearers into a world filled with utterances of a meaning too subtle to be clothed in speech; and thus for ever dwelling in depths of Poetry accessible only to those who can think, and feel, while the vulgar are content to stare. There is nothing antagonistic between these two great phases of modern musical thought. They both have the same high aim; and they both deal with the same lofty subjects. But, the treatment of the one is objective; and that of the other, subjective. The one busies itself with the Seen; the other, with the Unseen. Yet, strange to say, the greatest Masters have been Masters of both. We need only cite two Symphonies of Beethoven, in illustration of our meaning. The man who, listening to the 'Sinfonia Pastorale,' cannot see the beautiful landscape, sit down beside the brook, dance with the peasants, get drenched through and through with the storm, and give thanks to God when the rainbow first gleams in the sky, must be dead alike to every sense of Poetry and of Art. How different is the Symphony in A! We cannot tell—no human tongue can tell, in words—the meaning of the wonderful Allegretto. No language can express the depth of thought enshrined in that awful episode in the delicious Scherzo, universally recognised as the highest manifestation of the Sublime as yet afforded by

[1] See vol. ii. pp. 520-522; vol. iii. pp. 148-152.

the Art-life of the 19th century. But, we can *understand* it. It speaks to us in accents far stronger than words. And, in listening to it, we are brought into closer communion with the Composer's inmost soul than we could have gained through any amount of personal intercourse with him during his life-time.

We have thought it necessary to call attention to these æsthetic subtleties, with more than ordinary earnestness, because, without a full appreciation of their import, it would be absolutely impossible to attain a clear understanding of our present position with regard to the great Masters who originated the dual train of thought we have endeavoured to describe—the teachers who first directed their inventive powers into two well-defined channels, which, running side by side, and sometimes even intermingling, have never lost one particle of the individuality bestowed on them when they first parted at the fountain head.

Upon these two Schools—the Imaginative and the Romantic—the German Music of the present century almost entirely depends for its distinctive character. Schubert identified himself with both; and was enabled, by the freshness and spontaneity of his ideas, and the inexhaustible extent of his inventive power, to use the strongest points of both so profitably, that it is impossible to determine the side towards which his natural bias most forcibly attracted him. Perhaps we shall not be far wrong, if we say that, as a general rule, his Vocal Music is most freely pervaded by the spirit of Romanticism, while that of Imagination is more clearly discernible in his Instrumental Compositions. Without instancing such works as 'Die junge Nonne,' or 'Der Erl-König,' the very first bar of which transports us into the Region of Romance before we have heard the first word of the Poetry, we need only point, in confirmation of this view, to some of the least pretentious of his shorter Songs —those gorgeous 'trifles,' which, like the sketches of Raffaelle, contain, sometimes, more Art than many a more elaborate work. 'Ueber allen Gipfeln ist Ruh' is as true a Romance as Schiller's 'Fridolin': while the 'Impromptus,' and 'Momens Musicals,' so often played, and so rarely interpreted, contain passages as deeply imaginative as those in the Ottet, or the Symphony in C major. We quote these well-known examples, in the hope of tempting our readers to seek out others for themselves: and they will find no difficulty in doing so; for it is impossible to take up a volume of Schubert's Compositions, without finding, on every page, evidence to prove that he was equally ready, at any moment, to pursue the course of either stream, or to exchange it for its fellow channel.

Every really great German Master—Weber, Spohr, Marschner, Schumann, Mendelssohn, Brahms, Raff, Goetz, Wagner,—has more or less strictly carried out the same principle to its legitimate conclusion, and used either the ideal freedom of Imagination, or that of Romanticism, as a stepping-stone to his own individual greatness.

Weber's strongest sympathies were with the Romantic School. As a rule, his Instrumental Music—excepting, of course, the Overtures to his matchless dramatic inspirations—is brilliant, rather than imaginative; presenting, at every turn, some sparkling passage suggestive, of all that is light, and bright, and beautiful, in Nature, and thus continually hovering around the borders of Romanticism, though rarely descending towards those sombre depths in which Beethoven so frequently delighted to dwell. But, in his dramatic works, no sooner does some weird idea present itself to his mind, than he yields himself to its influence, body and soul, and paints it in such wild fantastic colours, that his audience cannot choose but dream, or shrink, or shudder, at his will.

Spohr's genius led him into quite another path. Like Schubert, he was equally ready to clothe his ideas in the language either of Imagination or Romanticism, or even of both together. A deeper Philosopher than Weber, he exercised, in a certain sense, a stronger power over the minds of his hearers: but, he could not terrify them, as Weber could; simply because he was, himself, too deep a Philosopher to feel terrified, even when dealing with the Supernatural in its ghastliest and most unholy manifestations. In one respect, however, the two were entirely of the same mind. They both knew the value of Form too well to neglect it, either in their greater works, or in those of comparatively small pretension; and, for this reason, their writings are invaluable, as examples of the unlimited freedom of thought which may be made compatible with the most perfect structural symmetry.

Heinrich Marschner, though neither so inspired a poet as Weber, nor so deep a philosopher as Spohr, did good service, in his generation, to the cause of Romantic Opera. His two greatest works, 'Der Vampyr,' and 'Der Templer und die Jüdin,' though fast losing their popularity, even in the land of their birth, might be studied, with advantage, by some who are not likely to equal, either their richness of imagery or their musician-like structure. There are passages, in the former Opera, grim enough to make the hearer shudder; while the latter breathes the pure spirit of Chivalry in every Scene. The passage which describes the midnight carousal of The Black Knight and Friar Tuck, is a stroke of genius not lightly to be consigned to oblivion.

If Schumann cared less for accepted forms than Weber or Spohr, it was only because his rich vein of original thought enabled him to strike out new modifications of a general design, compacted together with no less care than that adopted by his predecessors, though arranged on lines peculiarly his own. It would seem, sometimes, as if the richness—one might almost say the redundancy—of his inventive power tempted him to overleap the bounds within which the most gifted of his associates was perfectly contented to dwell. But he neither underrated the value of self-restraint, nor refrained from turning it to account, in some of his best and most

important works. And hence it is, that, with all his freedom of expression, his contempt for conventionality, and his inexhaustible fancy, he is one of the last to be cited as an authority by those who recognise no law beyond their own caprice.

It would be difficult to imagine two lines of thought more divergent than those pursued by Schumann and Mendelssohn. The difference may be partly explained by the different circumstances under which the two Masters were trained. The course of Schumann's education was so changeful, so irregular, that nothing short of unconquerable determination would have enabled him to profit by it at all. Mendelssohn, on the contrary, enjoyed every advantage that care and counsel could place at his disposal. From his earliest youth he was made to understand that natural gifts, untrained by study, would sooner or later develope themselves into dangerous snares. And he understood this so well, that, even in his earliest works, we find an obedience to law, as strict as that which distinguished him in his prime. To his well-ordered mind, this subjection to fixed principles conveyed no idea in the least degree inconsistent with perfect moral freedom. The right to think for himself had never been denied to him; nor could he, under any circumstances, have forborne to exercise it. But he was equally ready, even in his full maturity, to study the thoughts of others, and to learn from them all that it is given to man to learn from his fellow. And so it was, that, while maintaining, throughout, his own strong masterful individuality, he drew, from the accumulated experience of his predecessors, a store of knowledge well fitted to serve as a bulwark against the self-sufficiency which too often ruins a youthful genius, before his talents have had time to produce the effect that might fairly have been expected from them. From Haydn he learned that perfection of Form which, from his first work to his last, clothed the sequence of his ideas with logical consistency. From Mozart and Beethoven he learned a system of Instrumentation which, like a wheel within a wheel, enabled him to work out another system, entirely his own. From Seb. Bach he learned that admirable method of Part-writing which raised his Compositions far above the level attained by the best Masters of the period, and entitled him to rank beside men whose position had long been regarded as impregnable. Dowered with this store of technical resources, his natural genius carried everything before it, and, while yet a youth, he was unanimously accepted as the leader of the German Schools. Reading his history with the experience of half a century to guide us, we can now understand the true bearings of many things which could not possibly have been foreseen during the eventful years of his early residence at Berlin. Times have changed very much since then. The freedom from restraint which we are now taught to reverence, would have been condemned as midsummer madness, in 1830. Mendelssohn was no pedant; but, he never encouraged the slightest approach to this licentious anomaly. Bad Part-writing he could not endure; and, by way of safeguard against so miserable an error he has not only shown us that Bach's grand style of Part-writing is perfectly compatible with Haydn's clear principle of symmetrical design; but has so entwined the two, that they have enabled him to form a style, which, drawing its strength from both, presents an aspect so free from borrowed charms that we are compelled to accept it as an original creation. Not a whit less dangerous is the doctrine that clearness of design is by no means indispensable, provided its absence be duly compensated by the expression of some mystic sentiment, which, if necessary, may be explained, in so many words, at the beginning of a work, with a perspicacity worthy of the limner who wrote beneath his picture, 'This is a house.' Against this heresy Mendelssohn waged implacable war; and he has left us, in his four Concert Overtures, an antidote sufficiently strong to neutralise its poison to the end of time. We need only point to one of them. The Overture to 'A Midsummer Night's Dream' contains, in its first ten bars, more Poetry, more Imagination, more Romance, more Fancy, than a hundred thousand pages of the jargon which is forced upon us under the garb of modern æstheticism; though its design is as symmetrical as that of the Overture to 'Figaro,' and as clear as that of 'La Reine de France.' Yet nowhere is the Form permitted to obscure, or be obscured by, the primary intention of the Composition; which aims at nothing lower than the perfect illustration of Shakespeare's meaning. If, then, Mendelssohn could make shapeliness of contour, and purity of Harmony, smoothness of Part-writing, and clearness of Instrumentation, subserve the purposes of an aim so lofty as this, there must surely be something wrong in the theory which represents these qualities as intrinsically opposed to all advance beyond the rudest forms of pedantry —the 'rule-and-compass work' suggestive of a return to the period when Art was in its infancy, and its union with Poetry impossible.

Had Mendelssohn lived long enough to endow THE SCHOOL OF LEIPZIG with a patrimony as rich as that possessed by its Viennese progenitor, his earnest work must necessarily have exerted a purifying influence upon every centre of Art in Europe. Even now, we cannot say that it has wholly failed to do so; for there are men still living, who have made his principles their own, and—allowing fair scope for individuality—are conscientiously striving to work them out, whether the outer world cares to accept them or not. First among these stands Gade, who, though by birth, education, and national sympathies, a Dane, spent so interesting a portion of his life in Leipzig, and worked so earnestly there, in conjunction with Mendelssohn, that it is impossible to overlook his relationship to the Classical German School. This relationship, however, extends no farther than technical construction. In their inner life, his Compositions are too intensely Scandinavian to assimilate with those of any German author, antient or modern. His Overture,

'Nachklänge aus Ossian' is a Runic Poem, worthy of recitation in the Walhalla. Its bold fierce Subject breathes the spirit of the Northern Myth so clearly, that we may safely accept it—in common with the lovely Melodies of 'Comala,' which form its natural complement—as an inspiration from the land of the Aurora borealis and the Midnight Sun. But, in the matter of outward form, he has thought it no treason to enter into an openly-confessed alliance with his German neighbours. Strikingly original in his system of Instrumentation, he has never suffered it to lead him into extravagance or confusion; nor has he ever used his glowing vein of Poetry as an excuse for negligent arrangement of his harmonic combinations, or for rudeness of design. In all that concerns the *technique* of his delightful productions, he has been loyal, from first to last, to the principles he adopted on his first entrance into the artistic world; and there is good hope that his work will outlive the caprice of fashion which has brought these principles, for the moment, into something very nearly allied to contempt.

It was of immense advantage to the cause of Art, that Mendelssohn's interpretation of its classical form and spirit should be perpetuated by men like Gade, and Hauptmann, and Hiller, and Sterndale Bennett; that his memory should be reverenced by Schumann, and the proselytes of a newer faith; and, that his works should be held, both in Germany and England, in higher reputation than those of any other writer of the age. But they were not destined to escape hostile criticism. Before the production of 'Elijah,' more than one promising young Composer had ventured to claim the right of thinking for himself. One of the most talented of these was Johannes Brahms; from whom great things were expected, even before his views were sufficiently matured to enable him to stand forth as the originator of a special line of thought. Though attached to the Conservative Party by many noble sympathies, his conceptions were too original, and his individuality too strong, to admit of his working on any other lines than those laid down by himself. It soon became evident that his affections were entirely with the Imaginative School; and his attachment to it has remained undiminished. Like all earnest sympathisers with its aim and spirit, he has used elasticity of Form freely; but always with a healthy recognition of the boundary line which distinguishes elasticity from distortion. His First Symphony, in C minor (op. 68)—a work produced after his genius had attained its full maturity—is a case in point. Departing, in no essential particular, from the accepted model, it presents so many traits of original thought, so many welcome novelties, both of idea and construction, that, while recognising it as a legitimate descendant of the Schools of Leipzig and Vienna, we cannot but feel that it leads us into regions hitherto unexplored. The fertility of invention which forms one of its most prominent characteristics could scarcely have failed to tempt a Composer of ordinary calibre into hopeless departure from a consistent line of argument; but it did not so tempt Brahms. With all its wealth of imagery, the work proclaims its *raison d'être* in the first seven bars of its introductory 'Un poco sostenuto'; and, from the thesis there proposed, it never diverges. The text is illustrated, at every turn, by some unexpected comment, often extremely beautiful, and always pertinent and welcome; but it works out its appointed meaning, without interruption, from beginning to end; and by no means in unorthodox fashion. The First Part of the Allegro is duly repeated; the customary return to the primary Subject is made in the accustomed manner; and the Movement fulfils all the needful conditions of Classical Form, while the Composer gives free scope to his Imagination, throughout. The 'Andante sostenuto,' in the unexpected Key of E Major, fulfils the same conditions to the letter. The 'Un poco Allegretto e grazioso,' in A♭, takes the place, and satisfactorily performs the office, of the Scherzo. And the work concludes with a noble Finale, in C major, which forms a fitting climax to the whole. But here, again, the author introduces an unexpected feature. The Finale is so constructed, that it would scarcely have made the logical sequence of the intended climax apparent, had it fallen into its place in the usual way. Therefore the Composer has prepared it by an introductory 'Adagio,' perhaps the most interesting member of the entire work. As the whole essence of the First Allegro was compressed into the opening bars of its Preface, so is the whole essence of the Finale compressed into this beautiful Adagio, which thus forms the support of the entire work, the clue to its consistent interpretation, and the most important link in the chain of continuity which binds its elements together so closely, that, to understand it at all, we must understand it as the natural development of a single thought. In the Second Symphony, in D (op. 73), we find the same regularity of design, the same fixity of purpose, the same exuberance of subsidiary ideas, and the same depth of Imagination. The same broad characteristics are exhibited, in a marked degree, in the 'Tragic Overture' (op. 81), in combination with a direct and irresistible appeal to feelings, which, though subjectively treated in the Score, may be very easily invested with an objective sense by the hearer, who has only to connect the Music with some deeply tragic history of his own invention, in order to transfer it from the Imaginative to the Romantic School—a curious illustration of the line which parts the School to which Brahms has attached himself from that adopted by some other German writers of whom we shall speak presently.

The beauty of all these Compositions is greatly enhanced by the character of their Instrumentation. A Score by Brahms presents, at the first glance, an appearance not unlike that of a Vocal Composition for several distinct Choirs. The masses of Stringed and Wind Instruments are so often treated antiphonally, that the contrasts presented by their differences of tone serve as a valuable means of imparting clearness to passages

which, without such aid, would lose force through their too great complexity. While the balance between these subdivisions of the Orchestra is always maintained, the Stringed foundation is so solidified as to afford, at all times, a sufficient support to the entire mass of Harmony; and the whole is thus invested with a dignity too real to be injured by the constant variety of effect, which, if less artistically managed, would degenerate into restlessness. In the intermediate 'Adagio' of the First Symphony, the Violins are employed *con sordini*, and the Tenors, *divisi*, with a delicacy of effect which has sometimes led to a comparison of the Movement with similar passages by Wagner. But, in truth, the arrangement has long been received as common property; and it is only by marked novelty of treatment that it can be justly claimed as a private possession.

We have already described Brahms's most important Choral Composition—the 'Deutsches Requiem'—at some considerable length.[1] Many more of his Vocal works are well worth separate examination; but it must be confessed that his real greatness shines forth most clearly in his Instrumental Music. His choral passages—often furiously difficult, and sometimes all but impossible—are, as a general rule, constructed with so little consideration for the Singer, that, even when their crudities are successfully overcome, they fail to produce an effect worth the labour of mastering them. This misfortune is the more to be regretted, because, in some of these very works, the Orchestral Accompaniments embody his best conceptions. There are but few passages in the 'Schicksalslied'—for example—which would fail to produce a very striking effect, though the Vocal Parts were eliminated from the Score. But surely it cannot be right, that, when Voices are employed, they should be treated with less consideration than the Instruments which accompany them. This evil, however, is too general to admit of discussion here; and is, unhappily, gaining ground everywhere.

While Brahms, as yet unknown beyond the limits of a small circle of admirers, was steadily working out the theories upon which his adopted style was based, Joachim Raff's strong sympathy with the Romantic School led him into a very different path, and necessarily tempted him to demand a considerable amount of freedom from scholastic restraint. But, he has never allied himself with the advocates of lawlessness. Nor has he claimed exemption from established formulæ, except when compelled to follow out a self-imposed rule of conduct by the character of the subject he designed to treat. His Fourth Symphony, in G minor (op. 167), is a miracle of regularity—making due allowance for the age in which it was produced. Save only that the First Part of the Allegro is not repeated, it might serve as a model of the orthodox mode of treatment. If its Subjects are not strikingly original, they are surrounded by so much new and varied Instrumentation, and so much careful and ingenious Part-writing, that they are constantly presented in an original aspect. The Andante flows on, in an uninterrupted stream of Melody, from beginning to end; and the strongest points of the Allegro are reflected, with increased interest, in the spirited Finale. This particular work, however, cannot be accepted as the true reflex of the Composer's favourite style. He is never so happy as when, with some weird Legend in his mind, he throws his whole soul into the task of depicting its shadowy incidents. And the tints in which he presents them are rich indeed; for his power of tone-painting is unbounded, and his command of orchestral colouring unlimited.

In the 'Lenore Symphony' (op. 177), we see all these qualities exhibited to perfection. The wayward character of Bürger's heroine is painted to the life. The first two Movements present the varying phases of her feverish love, in moods, all more or less earnest, yet always savouring rather of the passionate caprice of a self-willed child than the modest affection of a well-trained maiden. Then comes the parting. The soldier-lover is summoned to the war. In the midst of the March which describes his departure, the unhappy girl bemoans her misery before all the world, while the young hero vainly strives to comfort her, in accents as gentle and sensuous as her own. It is the same wild passion over again. We knew, all along, that she would lose all self-control when the moment of trial came.

But this is only the preamble to the story. The Finale takes it up, at the moment in which Bürger's Ballad begins. The lurid sunrise brings no comfort to the wretched dreamer. We hear her sighs, interrupted by the approach of the Spectre Bridegroom, whose identity with the Lover of the previous Scene is proclaimed by a shadowy allusion to the March. Then follows the invitation to the wedding feast. The Phantom Charger paws the ground, impatient to be gone. The Lovers mount; and he carries them off, in an infernal gallop which introduces us to the finest part of the Symphony. The ghastly ride is described by the Violoncellos, in persistent groups of a Quaver and two Semiquavers, which never cease until the catastrophe of the story is at hand. This passage forms the life of the picture, throughout. Constant in its rhythmic ictus, though not confined to any fixed series of notes, it represents the entire course of the fearful journey; thus intensifying in the Music, the idea of headlong speed, which, in the Poem, is so powerfully enforced by the reiteration of its most famous Stanza. When the excitement of the situation increases, the Violoncellos are strengthened by the Violas. When a climax is reached, the Figure is taken up by the entire Stringed Band. When the expression of some particular incident demands its retirement, it fades into *pianissimo*. Meanwhile, the scenery of the eldritch phantasmagoria is pictured by the Wind Instruments. The shrieks of the nightbirds, by long shrill trills upon the Wood Wind. The ghostly Funeral, by a Hymn for the Dead, first sadly moaned by the Trombones,

[1] See vol. iii. p. 112.

and then repeated with the united strength of the full Orchestra, while the dæmoniac gallop rushes on, through it all. The fetter-dance of the gibbetted malefactors is represented by a transient change to Triple Time, the rhythm of the gallop remaining undisturbed. At times, when these unholy sounds are hushed, the terrified, yet still unsubdued Lenore murmurs soft reminiscences of the love-passages in the earlier Movements; and, sometimes, she and her grisly Bridegroom discourse in little passages of well-constructed Canon. At last, when dawn begins to break, the gallop ceases; the Fiery Steed melts into vapour; and an awful moment of silence ensues. The lonely Churchyard is reached. Again, we have another and a far more solemn Funeral Hymn, this time sung for Lenore herself. The soft etherial motion of the accompanying Violins gives it a celestial meaning, impossible to be mistaken. And, as in the closing lines of the Poem itself, we are told that the sinner is forgiven.

The same power is proclaimed in Raff's Third Symphony, 'Im Walde' (op. 153). The First Movement depicts the Woods in their noontide beauty. The Second, their appearance in the Twilight. The Third, a Dance of Dryads. The Finale, the deepening shades of Night. These shades, however, are haunted by a horror as gruesome as that in 'Lenore.' The stillness of the Forest is represented by a quiet Fugal Subject, treated with exceeding ingenuity and skill, and suggestive of repose, unbroken by the rustling of a leaf. Suddenly, the weird notes of a hellish tumult are faintly heard in the distance. The Wild Huntsman, with his spectral Host, is approaching. He draws nearer and nearer, until the whole air is filled with the yells of his unearthly followers. We hear them above our heads, behind, around, and everywhere, until the hideous throng has passed, and its howls have died away in the distance. The silence of night descends once more upon the Forest, but again, in strict accordance with the Legend, the Fiendish Rout returns, draws nearer, as before, and vanishes in the opposite direction: after which, the Symphony concludes with a burst of Sunrise. And here, whether consciously or unconsciously we cannot tell, but with equal merit in either case, Raff has established a great Romantic truth. The Wild Huntsman first became identified with modern Art, in 'Der Freischütz.' At the casting of the Fifth Bullet, he is represented, on the Stage, with the best effect permitted by circumstances, and, in the Orchestra, with such consummate power of Instrumental imagery, that we need not look towards the Stage, in order to realise his presence. Now, Raff's Music bears no external resemblance whatever to Weber's; yet, it brings us face to face with *the same Wild Huntsman*. We recognise him at a glance; and that, in the absence of the slightest taint of plagiarism. Had Titian, and Giorgione, been commissioned to paint the portrait of the same Doge, they would each have enabled us to recognise the individual, though their pictures would have been altogether different. So it is in this case. And we cannot but think, that, though Weber's conceptions stand unrivalled, Raff also has shown himself a consummate Master.

Brahms and Raff may be accepted as the greatest living representatives of the Imaginative and Romantic Schools, respectively. But they do not stand alone. Another young Composer has been called away, too soon, alas! for Art; though not before he had attained a solid reputation. Goetz first attracted public attention by the production of a clever Comic Opera, 'The Taming of the Shrew,' performed at Mannheim in 1874, under the title of 'Der Widerspänstigen Zähmung,' a work planned neither upon the old lines nor the new. It differs from the traditional form of Comic Opera in being written for full Orchestra, throughout, without either *Recitativo secco*, or spoken dialogue; in passing continuously from Scene to Scene, with no break whatever, until the fall of the Curtain at the end of an Act; in dispensing, for the most part, with symmetrical Movements of the older forms; and, in substituting for them long passages of Accompanied Recitative. On the other hand, it departs from the principles laid down by the latest leaders of fashion, in that it relieves the monotony of its declamatory passages by frequent long strains of tuneful Measured Music, consisting, not of mere snatches of Melody, but of continuous and well-constructed phrases, so consistently put together, as to invest the whole chain of Movements with a character not unlike that of an unnaturally developed Finale. Moreover, it is something to be able to say that the vocal passages are always really vocal, and framed with real care for the Voice. That we miss, even in the most broadly comic Scenes the racy *abandon* of the Italian Opera Buffa—the refined sense of humour which would have made such a subject, in the hands of Cimarosa, or Rossini, simply irresistible—is to be attributed rather to the effect of national than individual temperament. In fact, there are reasons for believing, that, had the Composer's life been prolonged, he would have distinguished himself more highly in Serious than in Comic Opera. His greater Instrumental Works are pervaded by a tone of earnest thought which promise much for the future. His Symphony in F (op. 9), is full of feeling, clear in design, and abounding in passages of rich and varied Instrumentation. In some respects, his Pianoforte Concerto in B♭ (op. 18), is still finer; and, though less homogeneous in structure, even more full of interest, in its treatment, both of the Solo Instrument and the Orchestra. Still we cannot believe that any of these works, or even the unfinished Opera 'Francesca di Rimini,' indicate, either the full extent of the young Composer's ideal, or the point he was capable of reaching; though they prove how much we have lost by his early death.

Anton Rubinstein, first known to the world as a Pianist of altogether exceptional power, and afterwards as a writer of Pianoforte Music of more than ordinary interest, now claims our

attention as the Composer of a long succession of works, designed on a scale much grander than that foreshadowed in his earlier efforts, and worthy of much more serious study—as furnishing clearer indications of the principles by which he is guided. Unmoved by the revolutionary tendencies of an age which has identified itself with swift progress and violent reform, Rubinstein has consistently abstained from fraternising with any prominent party: not, like a dry pedant, blindly following in the wake of greater men than himself; but, as an original thinker, honestly convinced, that, within certain limits, classical forms are the best forms, and expressing this conviction, in his works, with a boldness which has secured him the respect of many advanced 'reformers' who are very far from agreeing either with his practice or his principles. These latter may be briefly described as the unconscious result of a determination to reject, as heterodox, no means of developing the capabilities of an original idea, provided only that neither the idea nor the mode of treatment refuse to submit to some sort of orderly arrangement. The effects of this determination are as patent in Rubinstein's Chamber Music, as in his Concertos or his Symphonies. All are essentially modern in style, and, it must be confessed, marred not unfrequently by a violence of expression savouring rather of impulse than of careful thought. Yet the design, even of his 'Ocean Symphony'—probably the finest, and certainly the most imaginative of all—betrays a familiarity with classical models which the descriptive character of the piece may disguise, but certainly does not neutralise. Though his latest Opera, 'Demonio,' is so strikingly original, that it has been described as belonging to no School whatever, its strong dramatic character, tinged with a curiously Tartar colouring, in illustration of the story, does not prevent him from using many familiar forms, consecrated, by long tradition, to the Lyric Stage, and thus making the Music valuable, for its own sake, apart from its primary office of assisting the Action of the piece. It is impossible but that the well-planned conduct of such Music should tend to its longevity; though, at present, public opinion runs strongly in the opposite direction.

We speak of Rubinstein in our notice of the German School, because, notwithstanding his nationality, his sympathies are evidently with the greatest German Masters. For the same reason we speak of Anton [1]Dvořák—another strong advocate for the retention of the principles by which the great family of Classical Composers has so long been guided. The numerous instrumental works of this talented Bohemian prove him to be one of the greatest Masters of modern Part-writing now living; and are remarkable for a continuity of treatment, inexpressibly refreshing in these days of spasmodic phrasing and broken Melody, suggestive rather of the unfinished sentences of a faltering orator than of a well-studied work of Art. The most marked characteristic of Dvořák's style is singularly antagonistic to that of Brahms. We have said that Brahms delights in illustrating his Subject with a copious embroidery of lateral *motivi*. Dvořák, on the contrary, makes his Subject illustrate itself, to the almost total exclusion of all ideas not directly traceable to its outward configuration. In both cases, the device is legitimate, and valuable; and, in both, it clearly emanates from a source inseparable from the Composer's natural temperament.

Did space permit, we would gladly speak, in detail, of Hiller, the friend of Mendelssohn and Chopin; of Kiel, whose 'Second Requiem' has lately produced so marked an effect in Berlin; of Brüll, Goldmark and Scharwenka; of Reinecke, R. Franz, Julius Röntgen, and many another worshipper at the Shrine of Art. But it is time that we should turn to a class of Composers whose works have attracted more attention than those of any other writers of the present day.

Chopin's close sympathy with the Imaginative School is evident at a glance; yet it is with its inner life alone that he claims relationship. Not only does he utterly repudiate its external mechanism, its harmonic combinations, its methods of development, one and all; but, he does not even accord with it in his manner of expressing a simple idea. The more closely we study his works, the more plainly shall we see, that, with him, the idea and its treatment invariably owed their origin to the inspiration of a single thought. Both suggested themselves at the same moment; and therefore remained for ever indivisible. To this, his writings are indebted for a personality which sets imitation at defiance. He stands alone. But, the inspirations of his loneliness are open to all who are capable of sympathising with the Poetry of Art; and, for these, the charm of his Music will never pass away.

A certain analogy is traceable between the genius of Chopin and that of Liszt. A strong feeling of personality pervades the Music of both. But Chopin's personality has never changed. We see the same man, in his first work and his last; whereas Liszt's Ideal has changed a hundred times. Much of his Music is, in the highest degree, both Romantic, and Imaginative, at the same moment. In technical matters, he submits to no law whatever. The Compositions which seem most faithfully to represent the man himself are absolutely amorphous. Yet one rarely finds, even in them, the spontaneity so obvious in all the works of Chopin. The idea seems to have been worked out—though in some way unknown to the laws of Art. With all this, Liszt stands as much alone as Chopin. He has had, and still has, disciples; but his ideas, and his method of treating them, are too much a part of himself to admit the possibility of his founding a School.

We have already spoken freely of the theories, and productions, of Richard Wagner, in another place.[2] No one who has thought upon the subject at all will attempt to controvert Wagner's main proposition, that Dramatic Truth is the first

[1] Pronounced Dvorshak. [See Appendix, DVOŘÁK.]

[2] See vol. ii. pp. 526-529.

necessity of Dramatic Music; and, that all minor considerations must be sacrificed to it. For this principle Peri fought the Madrigalists, whose true place was clearly not on the Stage. Through his hearty recognition of this, Monteverde became the most popular Composer in Italy. For the sake of re-habilitating this, Gluck forsook his own people, and taught the Parisians what an Opera ought to be. Truly, the considerations these great men were ready to sacrifice were no mean ones. The Italians immolated Polyphony; while Gluck risked the reputation of a life-time, by spurning the popular demand for an Opera, in the guise of a Concert of detached and inconsequent Songs. But, even Gluck was not prepared to sacrifice everything. We have already shown that he was not prepared to sacrifice Euphony.[1] Nor was he willing to dispense with definite form—except when definite form was manifestly out of place. The dullest hearer must have felt that it was lamentably out of place, when, as in the Operas of Hasse, the Action of the Drama was brought to a dead-lock, in order that its hero might amuse his audience with a brilliant Rondo. But, we cannot feel much respect for critics who tell us that the Action of 'Le Nozze di Figaro' is stopped by 'Non più andrai,' or that of 'Il Don Giovanni,' by 'La ci darem.' It is precisely because such pieces as these *carry on* the Action of the Drama so delightfully, that they produce so much more effect on the Stage than in the Concert-Room: and, in the case of 'Non più andrai,' the Rondo form adds immensely to the dramatic interest of the Song. Why, then, eliminate the Rondo form, after Mozart has shown how much can be done with it? Why not rather try to write Rondos as good, as beautiful, and as dramatic, as his? We know one man who could write a Rondo worthy to live for ever, if only he chose to throw his heart into the task; and, unless the experience of all history lies to us, that man will be lovingly remembered, by Senta's Ballad, 'Traft ihr das Schiff,' ages after his Operas have ceased to be performed in their entirety. If evil combinations, and unconnected arguments, and a weary waste of interminable Recitative, be really necessary to the existence of Dramatic Music—so necessary, that genius capable of delighting us with pleasant Harmony, and structural symmetry, and Melodies of acknowledged beauty, must needs deny us these luxuries, in order that the Lyric Drama may rest upon a philosophical basis—there are not a few among us quite ready to vote for the retention of the luxuries, even at the cost of leaving the Lyric Drama in the condition to which Mozart and Weber reduced it. Granted that the combinations are not always evil, the argument not always unconnected, the Recitative not always dreary, nor always unrelieved by tuneful episodes and delicious Instrumentation; still, there must be something radically wrong in a system which admits the introduction of deformity, under any circumstances whatever. Now, deformity—the natural antithesis of shapeliness—can and often does, co-exist with perfect beauty of constituent parts. Whether these parts be, in themselves, ugly, or beautiful, if they be not fitly joined together, they unite to form a monster. It is only when artistically arranged, that euphonious words are transformed into Poetry, or radiant colours into Painting. We have been told, of late years, that this law does not apply to Music, which must not be clothed in the frigid formality peculiar to the Plastic Arts; but this reasoning is false, and would degrade Music to the level of a mere sensual enjoyment. If Music is to reach the intellect, it needs the evidence of a preconceived and carefully-considered design. The symmetrical form of the Eroica Symphony is as necessary to its perfection, as a work of Art intended to appeal to the understanding through the medium of the ear, as the curves of the Venus of Milo are, to one intended to speak to it through the medium of the eye. Without its curves, the statue would be a shapeless block of marble. Without its plan, the Symphony would be a chain of meaningless Chords. And what is true of the Symphony, is true of all other kinds of Music. If it could really be demonstrated that Music, addressed to the intellect by means of the logical development of a well-considered thesis, was antagonistic to the progress of the Lyric Drama, the demonstration would amount to a positive proof that Music and the Drama were incompatible existences; and, this once proved, all subsequent attempts to present them in combination would savour, not merely of æsthetic inconsistency, but of treason to Art itself. Some critics, denying the charge of inconsistency, affirm that the antagonism of which they complain is incontestable. But it is not so. Neither in Instrumental nor Dramatic Music is symmetry incompatible with expression. We need not go back to the classical age, for proofs of so manifest a truism; for, some of the ablest living Composers are proving it, every day. Brahms and Raff are not the only writers who have found full freedom for the inner life of the Imaginative and Romantic Schools, within the limits of strict symphonic propriety. Max Bruch has even gone beyond them, in the same direction. In his Violin Concerto in G minor, dedicated to Joachim, he discusses his Subjects so thoroughly, and with such minute attention to their bearing upon the general design, that his Movements stand forth as a living protest against the crippled invention which mistakes the transposition of some eight or ten inconsequent notes, into so many incongruous keys, for a well ordered and interesting construction. Yet, no one who has listened to the first two pages of the introductory Allegro will deny its imaginative power. In the domain of Dramatic Music, Bruch manifests—as in his Scenic Cantata, 'Odysseus'—a closer and more genuine sympathy with the canons laid down by Gluck, than we find in the works of many writers who profess to look upon Gluck himself as a beginner. All that Gluck has claimed, in connection with the Stage, Bruch has here used, apart from it; and, so well that

[1] See p. 290 *a*.

we miss neither the Scenery nor the Action. This power of writing good Dramatic Music for the Concert-Room is not common. Mendelssohn exhibits it in the 'Walpurgis Nacht,' Gade in 'Comala,' and Bruch in 'Odysseus': but most young aspirants either overshoot the mark, or fall below it. Bruch has fallen into neither error; and, meanwhile, has taken good care that his Music shall not fail through want of constructive cohesion. In citing him as an authority, we are actuated by no controversial spirit, nor desire for an invidious comparison. But the important appointment which Bruch is now filling at Liverpool, gives his works the opportunity of becoming as popular in England as they are in Germany, and thus renders them apt illustrations of the point in question. In many respects, an inferior Composer would have served our purpose equally well. We frequently find many poor ideas grouped together with the most perfect regularity; while rich ones are exhibited in a confused heap, destitute of any arrangement at all. In the one case, the result fails through the weakness of its conception; in the other, through the inconsequence of its argument. The one appeals too little to the senses; the other, too little to the intellect. The senses may be perfectly satisfied, so long as each character in the Drama is labelled with a distinct melodic phrase, as each locality was labelled, in the days of Shakspeare: but, the intellect demands something more than this; and that something more is, a clearness of narration, which, apart from the extraneous influence of new Instruments introduced into the Orchestra, of alternate crashes and tremolos, and of declamation continued *ad nauseam*, shall appeal to the mind as well as to the passions, and thus prevent the Lyric Drama from sinking, eventually, to the level of a Serious Extravaganza, or a Tragic Pantomime.

To sum up our argument, we see that the pedigree, even of this latest development of modern progress, descends to us, in a direct line, from the time of Prætorius, through the chain of the Bachs, Haydn, Mozart, Beethoven, Schubert, Spohr, and Mendelssohn. The modern system of Part-writing, now universally accepted in place of the Counterpoint of the 16th century, originated in the growing taste for Instrumental Music concerning which we learn so much from the details handed down to us in the 'Syntagma.' Under Seb. Bach, this system reached its culminating point, in the Fugue. For this, Haydn substituted the Sonata-form; giving it, in Sæcular Music, the office performed by the Fugue in the Oratorio. Over this form Mozart obtained an absolute mastery: but he did not leave it where he found it. It was he who first invested it with dramatic power, and first succeeded in making that power subservient to the expression of every shade of passion, or of feeling, demanded by his subject. Witness his Overture to 'Il Don Giovanni,' which depicts the determined resistance of the hero of the piece to the warnings of the Statue, the threatenings of Don Ottavio, and the gentler counsels of Zerlina, and Donna Elvira, with such life-like accuracy, that the Movement serves as an epitome of the entire story. Moreover, he showed, in the Overture to 'Die Zauberflöte,' and the Finale to the 'Jupiter Symphony,' that the two great manifestations of the older and the newer systems were neither antagonistic nor incapable of amalgamation: and thus produced, in one splendid inspiration of genius, a third form, identical with neither, though compounded of both—the Symphonic Fugue. Beethoven next demonstrated the permissibility of extending the limits of the Sonata-form, in any desired direction, so widely, that, while offering no restraint whatever to the wildest flights of his Imagination, it enabled him to express his ideas with a clearness of argument which has never been exceeded. His immediate successors accepted this position in its fullest significance: and, attaching themselves either to the Imaginative or to the Romantic School, demanded the freedom from restraint which true Genius claims as its birthright, and which no true Child of Genius has ever yet been known to betray. In so far as this freedom has tended to clothe the comparative meagreness of earlier forms with a richer veil of poetical imagery, its influence has never been otherwise than healthy and invigorating. But, it has not always been thus wisely employed. It has tempted the neophyte to indulge his fancy, when he ought to have been writing Thorough-bass exercises, as Beethoven did before him; and to abuse gifts, which, properly cultured, might have led to something worth preservation. It has tempted false teachers to tell him that the Sonata-form itself is an archaic monstrosity, unworthy of his respect, and only used by Beethoven himself, under the influence of some strange hallucination the root of which it is impossible to discover. That such abuses are only too prevalent, experience has abundantly proved; and it is to be feared that they are inseparable from this peculiar manifestation of artistic power: in which case, their presence must be accepted as a proof that the modern German Schools contain within themselves the elements of their own destruction.

XXXII. In forming THE ITALIAN SCHOOL OF THE 19TH CENTURY, Rossini—perhaps unwittingly—borrowed not a little from his Teutonic brethren. His Instrumental Accompaniments far exceed, both in volume and complication, the modest standard adopted by Cimarosa, and certainly owe something to the influence of Haydn and Mozart. His Harmony, too, is both richer and more varied than that of his Italian contemporaries; and is probably indebted to Vienna for something more than an occasional suggestion. Yet the basis of his style, in all essential particulars, is thoroughly Italian, and thoroughly his own—Italian, in the airy lightness of its Melodies; his own, in its unwonted freshness, even for Italy, and in the passionate expression which adds so much to its dramatic power, without diminishing its brilliancy. What the Romanticism of Weber and Spohr is to the German School, this desperate passion is to the later Schools of Italy. It must always seem extravagant, to those whose

taste is formed on Northern models. But it is no ignoble characteristic; for it is founded upon Nature, as exhibited in the impulsive temperament of the South. And, it is always true. The climax always comes in the right place; and the moment of exhaustion follows, naturally, in due course. Rossini first made it a necessity. Bellini threw his whole soul into it. Donizetti—a more cultivated Musician than Bellini, though, with less exceptional natural gifts—used it no less skilfully than his predecessors. And time has proved that these defenders of the true Italian style were in the right. Mercadante felt this strongly, and turned his conviction to account: while a host of inferior Composers followed the leading of these powerful Chiefs; some doing good work of an inferior grade; others doing their best to vulgarise that which really contains the very essence of refinement; but none venturing to dispute the one great principle, that, deprived of its passionate expression, its melodious grace, and its perfect adaptation of vocal passages to vocal capabilities, their School could no longer exist. When Grisi and Mario were in their prime, and Verdi on his trial, the truth of this principle was universally accepted. Among the most popular Composers then living, there was not one, in any part of Italy, strong enough to set it at defiance. No Italian Opera, destitute of passion, of melody, or of vocal propriety, would have lived through its first night. But, within the last few years, a notable revolution has taken place. It is impossible to say whether the change was due to the Italians themselves; or was imported into Italy from foreign sources. But, it is manifestly unfair to assert, as some have done, that the movement is due to the influence of Wagner. It is true that its promoters have, to a certain extent, adopted the theories proposed by the German Master; inasmuch as they regard the symmetrically-constructed Aria as incompatible with the healthy development of the Lyric Drama, and, on that account, eliminate it, in favour of declamatory Recitative, and Instrumental Tone-painting, subordinating the claims, even of these powerful vehicles of expression, in their turn, to those of the Poetry, the Scenery, and the Action of the Story. But these restrictions, proclaimed by Peri, in the 16th century, and advocated by Gluck, in the 18th, are not altogether ignored by Meyerbeer and Gounod; and, since it is notorious that the best modern Italian Singers have achieved great successes in the Operas of these two Composers, it is more reasonable to believe that the latest Italian writers have been tempted, by this circumstance, to modify their style, than to suppose that they adopted their ideas from Munich. Be this as it may, the movement is a *res facta*; and the present Italian Composers no longer care to write in the true Italian manner.

The standard of revolt was first raised, by Verdi, at Venice, in the year 1857; and the result of his experiment was, the utter failure of his Opera 'Simone Boccanegra.'

But Verdi was not the only believer in the new theory—the hated *avvenerismo* of the Italian dilettanti. A formidable body of young Composers soon joined the insurgent ranks, and laboured so enthusiastically in the cause of 'progress,' that they have already secured a strong revulsion of public feeling in its favour. Foremost amongst these are Arrigo Boïto, Alfredo Catalani, Filippo Marchetti, Amilcare Ponchielli, Anteri-Manzocchi, and the clever Contrabassist, Bottesini; Composers who have all made more or less impression upon the public, and whose works, whether good or bad, have at least sufficient individuality to secure them against the charge of servile plagiarism.

That the success of the Italian reform—if 'reform' it may be called—is almost entirely due to Verdi's clear-sightedness and perseverance, there can be no doubt. Well knowing the goal to which his new ideas must lead, he was not to be deterred from reaching it, by the disapproval of a Venetian audience. His earlier Operas were uniformly indebted, for their reputation, to a few catching Melodies, adapted to the taste of the period; the Music apportioned to the Action of the Drama being put together with so little care that it was difficult for a cultivated audience to listen to it. In 'Simone Boccanegra' the new convert endeavoured to remedy this defect, not by any startling change of style or method, but by devoting serious attention to points which he had too much neglected in his youthful works. These innovations were small indeed compared with those destined to follow. We have seen how the audience received them. We have now to see how Verdi received the judgment of the audience. In his later Operas, he gradually introduced a real change of style. Yet, some of these have achieved a far more lasting success than that which followed the most popular of his earlier efforts. In judging these transitional works, we cannot but see that he still felt doubts as to the mode in which they might be most effectively treated. As time progressed, these doubts merged, one by one, into certainties; until, in 'Aïda,' first produced at Cairo in 1872, we find the fullest enuntiation of the principles at issue, which the Composer has hitherto given to the world. It would not be safe to regard even 'Aïda' in any other light than that of a tentative production; but it at least discloses Verdi's idea of the goal to which the new movement is tending; and it is especially interesting as a proof that his ideal differs, very materially, in one point—the most important of all—from the standard aimed at by the most ambitious and the most prominent of his fellow-reformers. He has given up the orthodox form of the *Aria d'entrata*, the *Cabbaletta*, and the *Canzonetta*; he has welded his Movements together, so as to produce the effect of a continuous dramatic whole; he has centred more interest in his declamatory passages, and his orchestral pictures, than in his passages of flowing Melody—but, that stream of Melody is never wanting. It may be broken into a thousand scattered phrases; it may lack the continuity necessary to ensure a

good effect apart from its Stage surroundings; but it is always there. And so long as Verdi preserves it as an indispensable feature in his work, so long will that work outlive the greatest successes of the best of his imitators. That he means to preserve it is evident; for, not many months ago, he brought out at Milan a revised edition of 'Simone Boccanegra,' with a new Libretto by his friend Boïto, in which the original Melodies are retained, while the dramatic portions of the work are brought into even greater prominence than the corresponding divisions of 'Aïda': and in this form the Opera has achieved an immense success.

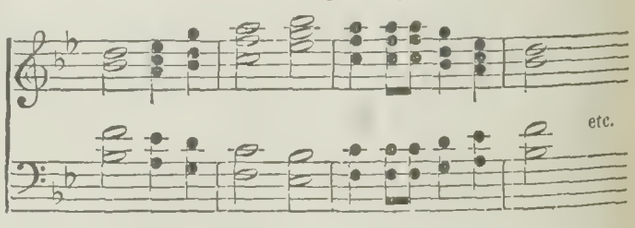
Of the 'Requiem,' composed in honour of Manzoni, we shall speak elsewhere. But, whatever our opinion of Verdi's merits, as a Composer of Sacred Music, it seems certain, that, in his later dramatic works, he has proved himself a convert to opinions, which, thirty years ago, he would probably have emphatically condemned.

We have said, that the Libretto of 'Simone Boccanegra' was remodelled, not long ago, by Arrigo Boïto. This profound Scholar, and true Italian Poet, exercises, upon the Lyric Drama of the present day, an influence somewhat analogous to that of Metastasio upon the 'Opera seria' of the 17th century. He it was who furnished Bottesini with the Libretto of 'Hero and Leander,' and Ponchielli with that of 'Gioconda'—both Poems worthy to live for their own sake. It is much to be able to say this; for there are but few Libretti endurable, in the absence of the Music to which they are adapted. But Boïto's Poems are different indeed from those which have served as the basis of most Italian Operas, for many years past. He is a profound thinker, as well as a learned scholar; a Philosopher, as well as a Poet. In a fourth Libretto, more carefully constructed than either of the three we have mentioned, he has given us an Italian illustration of Goethe's 'Faust.' This famous Libretto he has himself set to Music. And here we have to grapple with one of the greatest difficulties with which the later Schools of Dramatic Music are called upon to contend. Their demands upon the individual are excessive. How can one man shine, in the first rank, as a Poet and a Musician, a Philosopher and a Machinist, a *Maestro di Canto* and a designer of Scenery? Had Boïto studied Music as he has studied Poetry, 'Mefistofele' would have been simply immortal. As it is, it can only give pleasure to those who are incapable of listening with patience to 'Fidelio' or 'Il Don Giovanni.' We will not stay to analyse its Music. Suffice it to say that the Libretto has been written with so clear an insight into Goethe's meaning, and so conscientious a desire to do justice to his intention, that it cannot but be regarded as a valuable commentary upon the Poem. It has been said that very great Music may sometimes save a very bad Libretto. It remains to be seen whether the converse of the proposition be equally true.

Among the most conscientious adherents to the principles of the new School, we find a number of young Composers, who have already earned a reputation which bids fair to increase very rapidly. First among these stands Ponchielli, whose three best works, 'I promessi Sposi,' 'Gioconda,' and 'Il Figluol prodigo,' exhibit, in their highest development, the most prominent characteristics of the movement. Bottesini, in his 'Hero and Leander' and 'La Regina del Nepal,' inclines rather to the standard adopted by Verdi, striving hard to attain dramatic power, but refusing to betray the cause of Italian Melody. Catalani, happily for his successful Opera, 'Elda,' produced in 1880, has hitherto chosen the same line of action, which has been even more fully carried out by Anteri-Manzocchi, in his really melodious works 'Dolores' and 'Stella.' Marchetti, on the other hand, has attached himself to the most advanced section of the party, and, in his 'Ruy Blas' and 'Don Giovanni d'Austria,' acts as the champion of its most violent utterances.

Reviewing the School, as a whole, we cannot but see that it must necessarily exercise a powerful influence upon the Future of Dramatic Art. It has its weak points, as well as its strong ones: and, if it is ever to attain real greatness, its supporters must dare to look the former resolutely in the face, and fight with them, hand to hand. Among the weakest of these weak points are three which merit more than ordinary attention: neglect of Melody; neglect of that indispensable care for the Voice, and its possibilities, without which the Opera must eventually degenerate into a mere vulgar crash of Instrumental inanities; and neglect of that careful system of Part-writing, which, in the Italian School of fifty years ago, was less indispensable than it has since become. A very slight knowledge of the Theory of Music sufficed for the enrichment of a graceful Melody with a passable Accompaniment. But the new School aims at higher things than this; and study is needed for their attainment. Hitherto, Part-writing has not been very deeply studied in Italy. It must be cultivated, now; or the School must, sooner or later, collapse. Music has its Grammar as well as Poetry; and the rules of the one can no more be neglected than those of the other. What would the author of 'Mefistofele' think of an Italian Libretto, beginning with the words—

Avi Signor delle Angelo ed della Santi?

What, then, must an educated Musician, accustomed to the Harmonies of Mozart and Beethoven, think of such a passage as the following?

Surely this passage, and a similar one in the Scene at the beginning of the Prologue of 'Mefistofele,' must have been written, like the Scherzo sung by the Cherubim, for fun.

In strange contrast to these crudities, the news is brought to us of the discovery of an unfinished Opera—'Il Duca d'Alba'—by Donizetti. The authenticity of the MS. has been established, beyond all doubt; and the possibility of completing and performing the work has already been discussed. It is to be hoped that the task of supplying the missing portions will be entrusted to an Artist capable of thoroughly sympathising with the intentions of a Composer who never heard of *avvenerismo*, and, if he had, could not have countenanced it; for, its introduction into one of his tuneful inspirations would have been like the introduction of vitriol into the human eye. Should this point be borne in mind, and should the Opera prove to be in the Master's best style, it will come upon us like a Voice from the Dead, and may do much towards the direction of Italian taste into a characteristic Italian channel.

XXXIII. The French School of the 19th Century is a very important one, for it represents the 'Grand Opéra' in a very interesting phase of its development, and the 'Opéra Comique' in the nearest approach it has made to perfection.

The history of the 'Grand Opéra' is remarkable for the long periods of almost unredeemed sterility interposed between its most brilliant triumphs. Forty-six years elapsed between the death of Lulli and the production of Rameau's 'Hippolyte et Aricie'; ten between the death of Rameau' and the first performance of Gluck's 'Iphigénie en Aulide,' and twenty-five between Gluck's last Opera, 'Echo et Narcisse,' and Cherubini's 'Anacreon,' produced in 1803. 'Anacreon' was succeeded, after an interval of four years, by Spontini's 'La Vestale'; and this, two years later, by the same Composer's 'Ferdinand Cortez': works which remained deservedly popular, until the appearance of Rossini's 'Guillaume Tell,' in 1829, caused all earlier successes to be forgotten. It is singular that this beautiful Composition should alone retain its place upon the stage, as the permanent representative of a period which owes more to Cherubini, Spontini, and Rossini, than to any other Composer, whether native or foreign; for even the best productions of later years, notwithstanding their extraordinary popularity, will bear no comparison with those of these three masters, on purely artistic grounds.[1]

Nevertheless, these later works must not be lightly esteemed; nor must the names of the Masters who produced them be passed over without due notice. For many years, Auber and Halévy enjoyed an almost exclusive monopoly of popular favour. The lead was afterwards transferred to Meyerbeer, who, having once obtained a hearing, suffered no rival to approach him. It was no small thing for a German Composer, attracted—like Gluck—at the outset of his career, by the graces of the Italian School, to settle down into a style so well adapted to Parisian tastes that a Librettist, like Scribe, French to the backbone, should find himself immortalised by the connection of his Verses with the stranger's powerful Music. The cosmopolitan spirit that dictated this vigorous course deserved success, and commanded it—being based upon a foundation of undeniable talent. For Meyerbeer's French Operas are no weak rehabilitations of an effete formula. They teem with Melodies which, however eccentric in construction, haunt the ear too effectually to be easily forgotten. Their grasp of the business of the Stage, too comprehensive to overlook the smallest detail, never fails to penetrate the inmost depth of the situation, be it what it may. And—most important of all, when we remember the character of the audiences to which they were originally addressed—they rise, where dramatic truth demands that they should do so, to a climax which carries everything before it. How many Composers could have continued the Action of the Drama, with increasing interest, after the fervid passion of 'Robert toi que j'aime'? Yet 'Robert toi que j'aime' is but an episode in a powerful Duet, which itself is but a single member of a still more exciting Finale. How many, after the 'Blessing of the Poignards,' could have escaped the chill of a wretched anti-climax? Yet it is only after the last crash of Orchestra and Chorus has been silenced, that the Scene begins to work up to its true culminating-point, in the Duet which concludes the Act. Truly these are master-strokes: and the Composer who imagined them deserves to live.

Meyerbeer's legitimate successor is Gounod, a genius of a very different order, but of no mean capability. Like Meyerbeer, he has listened to the counsels of Gluck, and profited by them largely; though, no doubt, in many cases, unconsciously. But, this remark applies only to the theoretical principles by which his practice is guided. In the details of his work, he has taken counsel from no one. His style is essentially his own; and, if it be tinged, sometimes, with a shade of mannerism, the peculiarity is only just strong enough to enable us to recognise our author with pleasure. It is impossible to mistake the tone of his harmonic colouring. Even when he writes progressions which bear not the most distant resemblance to each other, we constantly find him using the Chords he most delights in, for the production of certain sensuous effects, certain shades of pathetic expression, which distinguish his Music so plainly that it cannot be misunderstood. The dramatic power exhibited in 'Faust' is very striking; and much of its Music is quite good enough to live, apart from the Stage—a quality growing daily more and more rare, and regarded, by advanced thinkers, as a sign of weakness, though it is difficult to understand why really good Music should not sound good, anywhere. At any rate, Gounod's inspirations are always welcome, either in the Theatre, or the Concert Room; whether from 'Faust,' or 'Mireille,' or 'La Nonne Sanglante,' or other Operas less known here: and though 'Faust' is the work on which his fame chiefly rests, he has done so much, in other ways, that we cannot believe he will remain contented with the laurels he has already

[1] See vol. ii. p. 525.

won. The difficulty of winning such laurels, on a Stage which has witnessed so many shipwrecks, is no slight one. Ambroise Thomas had succeeded, over and over again, in lighter pieces, before he established his reputation by the production of 'Hamlet'; and the '*chute éclatante*' of Berlioz's 'Benvenuto Cellini,' meant nothing less than ruin. But we have not yet seen the last of the traditional 'Grand Opéra.'

The 'Opéra Comique,' still more prosperous, in some respects, than its graver sister at the 'Académie,' was raised to a high æsthetic level by Boieldieu, Grétry, and Méhul, at a very early period; and, even before the 19th century began, had given fair promise of a brilliant future, destined to be speedily realised by the genius of Cherubini, whose 'Lodoiska,' 'Elise,' 'Medée,' 'Faniska,' and, above all, 'Les deux Journeés,' rise far above his best contributions to the *répertoire* of the 'Grand Opéra.' In these great works, the triumphs of this form of the Lyric Drama culminate. No one has attempted to compete with their author, in his own style; and no new style has been conceived worthy to be discussed in connection with it.[1] The train of thought pursued by Hérold, Auber, and their countless followers, led them in so different a direction, that one is tempted to wish some more appropriate name had been invented, to distinguish their respective styles, and thus prevent the appearance of an unfair comparison of works which bear no nearer relation to each other than the Tragedy bears to the Ballad. Nevertheless, the number of successes achieved, of late years, in the lighter style, is very great. Six years ago, the hopes of French Musicians were excited by the production of Bizet's 'Carmen'; than which no work of similar character could possibly have been more exactly adapted to the one great need of the present crisis—the support, and continuation, of a long-established School. Pleasing enough to attract, yet not sufficiently so to stifle the memory of standard successes; original enough to command attention, yet not so new as to suggest the birth of a newer School; it takes its place among the best productions of its class, and honourably maintains it, without disturbing the relations of existing styles. A School in Music bears a very close analogy to a Species in Zoology. Its line of demarcation is a very elastic one. Countless modifications of form may be introduced without transgressing its limits. But, there is a point which cannot be overstepped. We have seen that Wagner has placed himself beyond the pale of the Romantic School; and Boïto, beyond that of the Italian School of Melody. Bizet has thought for himself; but has not overstepped the boundaries of the 'Opéra Comique.' With sufficient character to stamp them as his own, his ideas evince sufficient originality to entitle them to consideration, as belonging to a School already formed. His power of expressing passion is very remarkable: not Italian passion; but the agitation which goads a soul to madness. And the quaint piquancy of some of his lighter conceptions is delightfully refreshing; as in the Chorus of *Gamins*, in the First Act—a *jeu d'esprit* which makes us long to know how he would have treated such a character as Petit Gavroche, had it fallen in his way. But, alas! like Goetz, he lived only just long enough to see his talent appreciated.

Notwithstanding the associations connected with its title, it is by no means *de rigueur* that the subject of the 'Opéra comique' should be a ludicrous, or even a cheerful one: but, this indulgence is not extended to the lighter form of entertainment called the 'Opéra bouffe,' now so extravagantly popular in Paris, and so frequently presented, elsewhere, in the guise of an English or German translation. In general design, the 'Opéra bouffe' bears much the same relation to the Farce, that the 'Opéra comique' bears to legitimate Comedy; but it also borrows largely from the Ballet and the Melodrama, and not a little from the Extravaganza and Burlesque. Its Music is, as a general rule, too trivial for serious criticism; though, within the last few years, much of it has attained almost unexampled popularity in the hands of Offenbach, Hervé, Lecocq, and other aspirants for public favour.

Though the French School has produced innumerable Instrumentalists, of European reputation, it has given birth to comparatively few Instrumental Composers. It is true, that the Orchestral Preludes to Cherubini's Operas rank among the finest inspirations of his genius; but, they stand almost alone. Neither the Quartet nor the Sonata have ever found a congenial home in France; nor can the Symphony be said to have firmly taken root in that country, though the meteor-like genius of Berlioz invested it, for a moment, with a passing interest of altogether exceptional character. The style of this irrepressible free-lance differs, root and branch, from that of every other known Composer, German, French, English, or Italian; yet its most salient features may be summed up in a very few words. It is a French paraphrase of the most pronounced development of the German Romantic School: German, in its deep cogitation, its philosophical moods, its wild imagery, its power of Tone-painting, and its new and finished system of Instrumentation—French, in its violent outbursts, its fervid excitement, its uncontrollable agitation, its polished refinement, and, above all, its ineffable *bizarreries*. Its analogue, in Literature, would be a paraphrase of 'Faust,' by Victor Hugo. It exceeds all previous revolutionary manifestations, in its mad contempt for all authority, save that dictated by its own caprice. In the fearlessness of its conceptions, it stands unrivalled. And, in painting its vivid pictures, it avails itself at one moment of the deepest Poetry, and at another of the grossest Realism, with a calm assurance which sets all sober criticism at defiance, but seldom fails to hit its mark. Are we not made to feel, instinctively, in 'Le Carnaval Romain,' that the shower

[1] See vol. ii. pp. 522, 523.

of *confetti* is a sham? that the *bon-bons* are fictitious, and probably aimed at our eyes? Can the coldest of us listen, unmoved, to the March in 'La Damnation de Faust'? In 'Harold en Italie,' the finest picture of all, does not the Viola *obbligata* impersonate the hero of the Poem, as he could have been impersonated by no other means? Could we obtain a clearer insight into his morbid train of thought, if we were permitted to converse with him in the flesh? It has been said, that genius, capable of producing such works as these, would expire if trammelled by the conventional Rules of Art. We do not believe it. We believe, that, if Berlioz had worked at those Rules, as hard as Beethoven did, he might have taken rank among the greatest writers of the century. Casting them aside, he shines forth as the producer of works which may astonish, and even delight, for the moment, but which cannot last, because, like the caprices of the author himself, they can never be thoroughly understood.

Another bright ornament of the Modern French School, Camille Saint Saëns, has also given much attention to this particular branch of Art; though it is not generally in his purely descriptive Music that he shows himself at his best. For instance, his Pianoforte Concerto in E♭—which, notwithstanding its charmingly picturesque character, claims no connection whatever with the Romantic School—strikes out an idea, so original, so reasonable, and so full of artistic interest, that one cannot but regard it as marking a distinct stage of progress in the development of Instrumental Composition. Its grasp of the mutual relations existing between the Solo Instrument and the Orchestra, its exact measurement of the capabilities of both, and its skilful adaptation of the one to the other, unite in producing a variety of effect, which is heightened every moment by the introduction of some new and unexpected combination; while the richness of the general tone is not a little enhanced by the excellence of the 'writing,' throughout. Saint Saëns has written many other works on a scale as extended as this, and rarely failed to strike out some original idea well worth remembering; but this Concerto carries out a principle so valuable, that we cannot doubt that it will take its place among the accepted truths of Art. On the other hand, the meaning of his descriptive works is often very obscure. For instance, his Poème Symphonique, 'Le Rouet d'Omphale,' is lamentably deficient in the clearness which is indispensable in a work of the advanced Romantic School. Even with prefatorial references to guide us to the exact bars in which we are to look for 'Hercules groaning under the bonds which he cannot break,' and 'Omphale deriding his efforts,' we fail to recognise the true moral of the Scene; while the passage for Stringed Instruments which represents the motion of the Wheel, is, after all, no more than the repetition of an idea already worked out to perfection in the First Movement of Spohr's 'Weihe der Töne.' But, if the Composer has mistaken his strong point in this, he has announced it so forcibly in other works, that French orchestral Composers must be apathetic indeed if they do not follow his example, in striving to secure some share of the fame which has hitherto been exclusively reserved, in Paris, for writers of Dramatic Music.

XXXIV. The English Schools of the 19th Century have passed through so many, and such various transitions, that it would be impossible to give a mere general sketch of their history. They must be treated in detail, or not at all.

We have seen that the death of Handel was followed by a long period of comparative inaction, relieved only by the introduction of a new School of Dramatic Music, essentially English in character, and, though overflowing with Melody, sadly deficient in scenic power. This School did not die out with the 18th century, but was carried well into the 19th, by Dibdin and Shield; and in the hands of Braham, C. E. Horn, and Bishop, became even more popular than before. Braham, indeed, did little for it, beyond the introduction of some spirited Songs, to which his matchless Voice, and perfect method of phrasing, lent a charm which atoned for much weak Instrumentation, and many still more serious shortcomings. But Bishop was a thorough Musician, a perfect master of the Orchestra, and, in many respects, a true genius. His invention was unlimited. His Melodies were always graceful, and pleasing; and his Concerted Pieces were skilfully put together, with that instinctive tact, which never fails to produce the best effect attainable with the means at its command. Witness that delightful Finale in 'Guy Mannering,' in which the Comic and the Sentimental are blended together, with such exquisite perception, that one can only wonder how the Composer failed to take rank as the greatest dramatic writer of the period. Rooke followed, worthily, with 'Amilie, or The Love-test,' 'Henrique, or The Love-pilgrim,' and 'Cagliostro'—works full of merit, though no more likely to be revived than their predecessors. If then, even when reinforced by such exceptional talent, the old English Opera rose to no satisfactory artistic level, it must clearly have been in consequence of some radical defect in its constitution. And this was the exact truth. It demanded, for its effective representation, a practical impossibility. Due justice could only be rendered to the impersonation of its principal characters, by a company of performers, equally accomplished as Vocalists and Rhetoricians. And hence it was, that, when 'Guy Mannering' was revived, some five and thirty years ago, at the Princess's Theatre, the piece owed its success entirely to the wonderful delineation of the parts of Meg Merrilies and Dominie Sampson by two celebrated Comedians, neither of whom could sing a single note—in other words, it succeeded, not as an Opera, but as a Play. Neither in Germany nor France, would this perversion of styles have been possible: for, neither in the modern form of the 'Singspiel,' nor in the 'Opéra comique,' is any really important part of the Action of the Drama transacted in spoken Dialogue. The approach of

a scenic climax is always heralded by a return to the more powerful language of Music; and it was simply to the neglect of this condition that the older School of English Opera owed its ruin. A foolish prejudice against English Recitative had long been prevalent in musical circles; and had, by this time, become so general, that when 'Der Freischütz' was produced at Covent Garden in 1824, it was mutilated in the most shameless manner to meet the popular taste, the last grand Finale being represented solely by its concluding Chorus. Even the Libretto of 'Oberon' (by Planché) contained scenes in which the whole interest was centred in the Dialogue; and, when German, Italian, or French Operas, were 'adapted to the English Stage,' their finest movements were excised, in obedience to this Procrustean law. What wonder that a School based on so false a foundation should fall to the ground!

Without one tithe of Bishop's talent, or a vestige of his reverence for Art, Balfe saw this weak point; and remedied it, by substituting Music for Dialogue, in the more important situations of the Drama, and thus assimilating it more nearly to the lighter phases of the 'Opéra comique.' In this he certainly did well. Compared with Bishop's, his Music was worthless. But, by introducing it in the right places, he saved the English Opera—a work in which he was ably supported by Benedict, whose earlier Operas were based upon similar views. Wallace followed with 'Maritana' and 'Lurline'; Lucas, with 'The Regicide'; Lavenu, with 'Loretta'; Howard Glover, with 'Ruy Blas,' 'Aminta,' 'Once too often,' and 'The Coquette'; Henry Smart with 'The Gnome of Harzburg'; Hatton, with 'Pascal Bruno'—produced at Vienna—and 'Rose, or Love's Ransom'; Mellon, with 'Victorine'; and Edward Loder, with 'The Night-Dancers.' Our best Composers were, by this time, fully convinced, that, if any good was to be effected for the English Lyric Drama, it could only be by the full recognition of principles, which, ages before, had been received as canons of Art in every other country in Europe. The performances of a German Opera Company, in London, in 1840–1842, did much towards the illustration of these principles, in a form both practical and instructive. The German 'Singspiel' was heard, in its normal purity, interpreted by German Singers of highest rank. The objectors to English Recitative were put out of Court; for the Dialogue of the 'Singspiel' is spoken. We know, now, that this is a mistake; and, that the only true principle is that maintained by the Italians, who insist that everything must be sung, or nothing. But, in those days, it was a great thing that even the German theory should be accepted; and its acceptance was followed by great results.

The eyes of John Barnett had already been opened to the necessity of this modification of form, as early as 1834, when he brought out his best Opera, 'The Mountain Sylph,' at the Lyceum. Before this, he had produced a lengthy series of dramatic works, abounding in beautiful Songs, but based upon the approved English model, and therefore doomed to speedy extinction. But in 'The Mountain Sylph' he proved himself the possessor of an unsuspected amount of dramatic power; and, while faithful to his melodic talent, took care to employ it—as in the clever Trio, 'This magic-wove scarf'—in combination with sufficient Action to ensure its good effect. But, though the Opera proved a great success, the new principle was not followed up, until, after the arrival of the German Company, English audiences became alive to its immense importance. Then it was that George Macfarren appeared upon the scene, with his 'Don Quixote'; a delightful work, which was received at Drury Lane in 1846 with acclamation. No less successful were his 'Charles the Second,' produced at the Princess's Theatre in 1849, and 'Robin Hood,' at 'Her Majesty's Theatre' in 1860. These, and some later works of similar tendency, are all written in true English style; but with an honest appreciation of the form which prevailed uninterruptedly in Germany, from the time of Mozart until the first outbreak of the revolution which has condemned it as a relique of the dark ages. With this revolution, Macfarren has never shown the slightest sympathy, either in theory or practice: but, honestly striving to carry out the principles which underlie 'Der Freischütz,' 'Die Entführung,' and 'Les deux Journées,' he has accomplished a work which may possibly be more fully appreciated after a certain inevitable reaction has set in, than it is now.

Not many English Operas of note have been produced in London since Macfarren's later works; but within the last few years a taste has been developed for a lighter kind of Operetta, the success of which has surpassed anything that the most devoted admirers of playful Music could have anticipated. In nothing does a true Artist declare himself more unmistakeably, than in his power of adapting himself to circumstances. We all know that Opera buffa is a lower form of Art than Opera seria; yet Cimarosa and Rossini achieved some success in it, to say nothing of Mozart. In like manner, though we do not say that English Comic Operetta is, in itself, a noble conception, we do say, that, since the English public is determined to have it, Arthur Sullivan has proved himself a true Artist, by meeting the demand in so conscientious a spirit that his reputation as a Musician will rest, eventually, on his Operettas, as much as on his more serious Compositions. A strong affinity may be traced between these pretty trifles, and the older forms of Italian Opera buffa. The Tunes are catching, in the highest degree. If they were not so, no Operetta would live a week. But, they are also put together with so much genuine Musician-like feeling, that, though they may be ground on the barrel-organ, and whistled in the street, they can never sound vulgar. And, the brightest fun of the piece, the real *vis comica*, lies—as in 'Il Barbiere,' and 'La Cenerentola'—not in the words, but in the Music. 'Hardly ever' would not have passed into a proverb, if it had been spoken. It makes us laugh, only

because, like all the other good things in 'H.M.S. Pinafore,' it is so set to Music that the Singer has no choice but to turn it into fun. And it is exactly the same with 'Patience,' and 'Cox and Box.' Their Music overflows with witty passages; passages which would make the words sound witty, were they ever so tame. The fun of very clever people is always the richest fun of all. Its refinement is a thousand times more telling than the coarser utterances of ordinary humour. And so it has always been with the greatest Masters of Opera buffa. Paisiello and Cimarosa are accepted as Classical Composers; yet their sprightliness exceeds that of all the farce-writers that ever existed. Arthur Sullivan has made every one in London laugh; yet, the predominating quality in the Music of 'H.M.S. Pinafore' is reverence for Art—conscientious observance of its laws, in little things. It may sound absurd to say so: but, no one who takes the trouble to examine the Score can deny the fact.

It is said that the Composer of these popular Operettas is contemplating a Serious Opera, planned upon an extensive scale. It is to be hoped that the report may prove true; for, with his great reputation, he can hardly fail to obtain a hearing, though there is not much hope, in England, for aspirants of lesser celebrity. That Stanford's 'Veiled Prophet' should have been performed, for the first time, at Hanover, in the form of a German translation, is a reproach to our national taste. Had the work proceeded from an untried hand, managers might have been forgiven for refusing to risk the production of a piece demanding such costly scenic preparation. But Stanford's name was not unknown; and 'The Veiled Prophet' proved to be something better than a poor commonplace imitation of foreign models. Though original, in the best sense of the word, it never descends to eccentricity. While giving free expression to any amount of necessary dramatic colouring, the Composer never forgets that there is another side to the question—that even dramatic colouring must conform to laws which have been ordained in order that Art may never degrade herself by the presentation of that which is hideous, or even unlovely. This wholesome restraint is exemplified, in a very remarkable way, in the Music allotted to Mokanna. The temptation to represent physical ugliness by ugly progressions would have been too strong for many a young Composer to resist; yet, here, with no suspicion of such revolting symbolism, we are still made to realise the horror of the Scene in its fullest significance. There is a determined character about the Watchman's Song which stamps it, throughout, as an original inspiration. The same may be said of the Music designed to accompany the rising of the magic moon; while the more regularly developed Movements—such as the Duet between Zelica and Azim, in the Second Act—show evidence of a preconceived design, which greatly augments the musical interest of the piece. Judged as a whole, the Opera takes rank as a legitimate product of the Romantic School, original enough to claim our hearty recognition, on its own merits, yet obedient enough to scholastic law to show that its author has not neglected the study of classical models.

Want of space compels us to pass over the Dramatic Works of Cowen, and Alfred Cellier, and many another rising Artist, without detailed notice; but, with so many young Composers in the full strength of their artistic life, and so many clever librettists ready to cast in their lot with them, we cannot but think that there is good hope for the future of English Opera.

During the earlier decads of the 19th century, England did but little for Sacred Music. In one important point, however, she was faithful to tradition. She alone kept alive that love for Handel which was elsewhere absolutely extinct. The Cæcilian Society, and, after it, the Sacred Harmonic Society, did more good than could have been achieved by any number of lukewarm Composers. It is not too much to say that some of the finest Music we possess must have been delivered over to oblivion, had it not been kept before the world by these two Associations, until its beauties were recognised elsewhere, and Germany began that splendid edition of Handel's works, which ought, years ago, to have been printed in London. All honour to Dr. Chrysander for his labour of love! But we must not forget that the English were the first to promote, in one way, the work which Germany is now promoting in another; for it is to the enterprise of London publishers that we owe those octavo editions of Handel's Oratorios, the cheapness of which places them in the hands of every one, while their enormous circulation shows how wonderfully the taste for good Music must be on the increase. Moreover, the weakness, which, fifty or sixty years ago, lowered the tone of English Sacred Music so deplorably, has given place to a more promising power of healthy production. There can be no doubt that this reaction is mainly traceable to the first performance, in 1846, of Mendelssohn's 'Elijah,' an event which impressed the British public with a deeper reverence for the higher branches of Art than it had previously entertained. The audiences assembling at Exeter Hall knew some dozen Oratorios—the finest in the world—and honestly appreciated them. But, they did not care to hear anything they did not know. They were afraid to pass judgment on Music with which they were not familiar, lest, by criticising it too favourably, they should compromise their taste. The appearance of 'Elijah' put an end to this unsatisfactory state of things. The Oratorio proved to be superb; and no one was afraid to acknowledge it. The reaction was complete. The eyes of a large section of the Musical public were opened; and many who had never before entertained the idea of such a question, began to ask whether the creative faculty might not still be found within the pale of the English School. It was found; and, one by one, works were produced, quite strong enough to give fair promise of the ultimate formation of a new School of English Oratorio. To Sterndale

Bennett we owe 'The Woman of Samaria'; to C. E. Horsley, 'David,' 'Joseph,' and 'Gideon'; to Macfarren, 'S. John the Baptist,' 'The Resurrection,' and 'Joseph'; to Benedict, 'Saint Cæcilia' and 'S. Peter'; to Ouseley, 'Saint Polycarp' and 'Hagar'; to Sullivan, 'The Prodigal Son' and 'The Light of the World'; to John Francis Barnett, 'The Raising of Lazarus'; to Bexfield, 'Israel restored'; to Chipp, 'Job' and 'Naomi'; to Dearle, 'Israel in the Wilderness'; to Costa, 'Eli' and 'Naaman'; to Henry Leslie, 'Immanuel' and 'Judith'; to Barnby, 'Rebekah'; to Joseph Parry, 'Emanuel'; to Bridge, 'Mount Moriah'; to Armes, 'Saint John the Evangelist'; to Pierson, 'Jerusalem,' and the unfinished Oratorio 'Hezekiah.' Were we to speak of these works, or any of them, as on a level with 'Saint Paul,' or 'Elijah,' their Composers would be the first to contradict us. But we do say, that, with such a list before us—a list far from complete—it would be absurd to speak of the English Oratorio as extinct.

In order to supply a pressing need at our Provincial Musical Festivals, the Oratorio has been supplemented, of late years, by the Choral Cantata, in which some of our best English Composers have attained considerable success. Among the best examples produced within the last thirty years, we may mention Dr. Stainer's 'Daughter of Jairus'; Caldicott's 'Widow of Nain'; Dr. Bridge's 'Boadicea'; Macfarren's 'Lenora,' 'May Day,' 'The Sleeper awakened,' 'Christmas,' and 'The Lady of the Lake'; Sterndale Bennett's 'May Queen'; Benedict's 'Undine' and 'Richard Cœur de Lion'; John Francis Barnett's 'Paradise and the Peri,' 'The Ancient Mariner,' and 'The Building of the Ship'; Hodson's 'Golden Legend'; Hubert Parry's 'Prometheus Unbound'; Cowen's 'Corsair,' 'S. Ursula,' and 'The Rose Maiden'; Madame Sainton-Dolby's 'Legend of Saint Dorothea,' 'The Story of the Faithful Soul,' and 'Thalassa'; Gadsby's 'Alcestis,' and 'The Lord of the Isles'; Prout's 'Hereward'; Leslie's 'Holyrood,' and 'The Daughter of the Isles'; H. Smart's 'Jacob,' 'Bride of Dunkerron,' 'King René's daughter,' and 'The Fisher Maidens'; Mackenzie's 'The Bride'; Sullivan's 'Kenilworth' and 'Martyr of Antioch'; and many others.

The extraordinary number of these ambitious works may be partly explained by the increasing zeal for the cultivation of Part-Singing manifested by all classes of English Society. Forty years ago, the Art was scarcely known beyond the limits of the Sacred Harmonic Society, and the Choirs assembling at the greater Provincial Festivals. But, in 1840, Mr. Hullah—already well known to the public by his 'Village Coquettes' and some other Operas—first set on foot the famous Classes, which, beginning at the Training College at Battersea, have since spread to the remotest parts of the country; insomuch that there are few parishes in England, which have not, at some time or other, boasted a Class on the 'Hullah System,' and few towns destitute of a respectable 'Choral Society.' So great was the success of the movement, that, aided by his friend, E. C. May, and other coadjutors, Mr. Hullah was able, within a very few years, to raise the system of training to a standard much higher than that which he had originally contemplated; and, drafting his best pupils into a more advanced Choir, to perform the Oratorios of Handel, and other great works, first at Exeter Hall, and then at S. Martin's, in a style which did honour to the Association, even in the face of the Sacred Harmonic Society. The effect of these energetic proceedings was to educate, not only the taste, but the Voices of the people, also, to a point which prepared the way for the Choirs founded by Leslie, Barnby, and others, for smaller gatherings, for the Gluck Society, and for the now firmly established Bach Choir, which, under the able direction of Otto Goldschmidt, with Madame Lind-Goldschmidt consenting, from pure love of Art, to lead its Sopranos, has achieved its well-known success in the interpretation of choral works of the highest order. Moreover, this increased and increasing love for Choral Singing has already led to the production of countless Anthems, Services, and other pieces of Choral Music, many of which are in favour with our Church Choirs.

During the first half of the 19th century Instrumental Music was chiefly represented, in England, by Clementi, John Field, John Cramer, the elder Wesley, Dr. Crotch, Thos. Attwood, G. E. Griffin, and B. Jacob. To these succeeded Moscheles and Cipriani Potter; after whose retirement a newer style was developed, under the leadership of Sterndale Bennett. He first showed us how, to the refined *technique* of his predecessors, a new grace might be added more captivating than all the rest: and, crystallising this, in his written works, he has breathed a spirit into English Music which will not be soon forgotten. It is not too much to say, that, in perfection of form, clearness of design, symmetry of proportion, and delicacy of detail, his style has never been rivalled, since the death of Mendelssohn. These four great qualities—especially the last—distinguish it from all contemporary methods. And these qualities served him, even before he left the Royal Academy, as a fortress, under shelter of which he might safely give free scope to his genius, in any desired direction. Protected by this, he fearlessly suffered his Fancy to lead him into the very heart of the Romantic School. Not towards the spectre-haunted region so familiar to Weber and Marschner, but into the bright realm of Nymphs, and Sprites, and Faeries, and all the beautiful creatures of the woods; the dwellers in lonely streams; the dancers in the moonlit meadow; ethereal essences which he knew how to paint in colours as bright and beautiful as themselves. Where Weber shows us a Dragon, Bennett points to the gambols of a Squirrel; but it is only just to say that we are made to see the one picture as clearly as the other. Still, Bennett was no realist. He painted his pictures with an exactness of definition which compels our instant recognition; but, he dealt with the Unseen, as well as with the Seen, and

thus affiliated himself to the Imaginative School as closely as to her Romantic sister. There are thoughts in his Concertos, in the Symphony in G Minor, and in many of his pieces of Chamber Music, which neither words, nor pictures, can communicate from mind to mind; thoughts which can only be rendered intelligible through the medium of Music, and which, so communicated, unite the inmost soul of the hearer with that of the Composer.[1] No doubt, this is the highest result that Music can hope to reach—certainly, the most intellectual. But, this view of the case detracts nothing, either from the merit, or the charm, of Romantic pictures, so delicately painted as the Overtures to 'The Naiads,' 'The Wood-nymphs,' 'Paradise and the Peri,' or 'Parisina'—in which last sad inspiration the deepest depths of Tragedy are reached as certainly as the perfection of beauty is reached in the others. The 'Three Musical Sketches' stand forth like three little Water Colour Drawings from the pencil of Turner, who himself could have thrown no more poetical expression into the calm ripple on 'The Lake,' the rush of 'The Mill-stream,' or the brilliant sparkle of 'The Fountain,' than Bennett has done by means of the simplest possible form of Tone-Painting. Yet, even from these, the taint of vulgar realism is entirely excluded. The only satisfactory test that can be applied, in such cases, is the question, 'Would the Music sound good, and beautiful, and interesting, to a man who had never seen, or heard of, a Lake, a Mill-stream, or a Fountain?' And there can be only one answer—of course it would. Bennett never once, during the whole course of his artistic life, descended to anything that was beneath the dignity of his Art. One may read *noblesse oblige* in every bar he ever wrote. And we, who knew him intimately, can confidently assert, that, though his whole heart was full of gentleness, the kindness of his disposition never tempted him to condone, in others, what he would himself have rejected as unworthy of an Artist. On the other hand, if he could not tolerate bad Part-writing, or vicious Harmony, or hideous malformation disguised under the title of freedom from archaic bondage, he never refused to do justice to a grand idea, because it was new. Indeed, so far removed was his loyal Conservatism from the blindness which can see no good in anything not yet consecrated by the lapse of time, that he himself was always ready to welcome new ideas; and to deal with them in such sort, that, in many respects, his Music was very much in advance of its age.

Under such a leader, it would have been shameful if the English School had produced no Instrumental Music. It has produced much. Macfarren's Overtures to 'Chevy Chase,' 'The Merchant of Venice,' 'Romeo and Juliet,' 'Hamlet,' and 'Don Carlos'; John Francis Barnett's 'Symphony in A Minor,' 'Overture Symphonique,' Overture to 'A Winter's Tale,' and 'Concerto in D minor'; Stanford's Symphonies, his Sonata for Pianoforte and Violin, in D (op. 11), his Violoncello Sonata, in A (op. 9), and his other pieces for the Chamber, are all works worthy of recognition. Best's Organ Music, even apart from its Musician-like construction, and pure artistic feeling, shows an intimate acquaintance with the character and capabilities of the Instrument, which cannot but secure for it a long term of favour. Meanwhile, we owe much to a large and daily increasing class of Organists, once led by Drs. Gauntlett and S. S. Wesley, and now well represented by E. J. Hopkins, W. Rea, Drs. Stainer, Bridge, Gladstone, and many talented associates, whose executive power, and knowledge of practical Organ-building, have, for many years past, reacted upon each other, producing, in the end, a School of Organ-playing, the excellence of which is not surpassed in any part of Europe.

Arthur Sullivan, who has done so much for the lighter forms of Opera, and for Vocal Music of almost every class, has not been idle with regard to Instrumental Music, but has produced works—such as his Music in 'The Tempest' and the 'Merchant of Venice,' his Symphony in E, his Overtures 'di Ballo,' and 'In Memoriam,'—which show that, if he would, he might rival any one in this department of the art. His treatment of the Orchestra shows an intimate acquaintance with the nature of its Instruments, and a genius for their combination, such as few contemporary masters have surpassed; and we sincerely trust that the success of no possible number of Operettas may prevent him from continuing to labour in the more serious field in which he has already won so many honours.

Frederick Cowen is also worthily supplementing his Choral works, and his early and successful Opera, 'Pauline,' by numerous Instrumental Compositions, some of which have received marks of special favour at the Philharmonic Society and elsewhere. Among the most important of these are his 3 Symphonies, his Sinfonietta, and his Orchestral Suite—a series of significant productions, though not all of equal pretension. In close sympathy with the modern system of Tone-painting, Cowen delights in connecting his work by a thread of Romance, which, weaving itself through the entire sequence of Movements, gives a clue to the intention of the whole: but, with a wholesome dread of realism, he usually leaves his audience to fill in the details of the picture for themselves. For instance, in his Orchestral Suite, 'The Language of Flowers'—where distinct imitation of Nature, if not impossible, would have bordered upon the ludicrous—poetical symbolism is used, with excellent and perfectly intelligible effect. The Scandinavian Symphony (No. 3, in C minor), though confessedly a more descriptive work, owes more to the effect of subtle suggestion than to the presentation of a definite picture. It is true that we are introduced, in the Slow Movement, to a merry boating-party; and, in the Scherzo, to the incidents of a sleigh journey: but, in the opening Allegro, we are invited to contemplate the sombre

[1] See Mendelssohn's Letter to Souchay, Oct. 15, 1842.

scenery of the North, and, in the Finale, to dream of its heroic Legends, with no assistance from the Composer beyond the suggestion of a fitting frame of mind, which we cannot mistake, but which, nevertheless, leaves our fancy unfettered. It is by this fixity of intention, rather than by any more material quality, that we must measure the true value of Cowen's works, which, already very numerous, will, we trust, continue to multiply and advance.[1]

Hubert Parry, pursuing the path least likely to lead to evanescent popularity, has published a Pianoforte Trio in E minor, some Sonatas[2] full of earnest thought, and a Grand Duo for two Pianofortes, in which the twin Instruments are made to 'play up to each other' by means of a very much greater amount of ingenious Part-writing than one generally expects to find in Compositions of this class, while the well-marked character of the Subjects employed enhances its interest as a contribution to our store of advanced Pianoforte Music. He has also written an Overture, a Pianoforte Concerto, and other pieces, which, though several times performed in London, remain still in MS.

Of the works of Henry Smart, Walter Macfarren, Hatton, Goss, Ouseley, Leslie—whose Symphony in D, entitled 'Chivalry,' has lately been successfully performed—and a score of other Composers of the day, we would gladly speak in detail did our space permit. Our object, however, is not to call attention to the productions of individual writers, however excellent and interesting they may be in themselves; but, to show, by reference to actual facts, the present position of our English School, as compared with the Schools of other countries. We have proved that its descent is as pure as that of any School in Europe: that we can trace back its pedigree, link by link, from its living representatives, through Sterndale Bennett, Horn, Bishop, Dibdin, Arne, Boyce, Purcell, and the School of the Restoration, to the Polyphonic Composers, Gibbons, Tallis, Byrd, Whyte, Tye, Edwardes, Fayrfax, and John of Dunstable, and back, through these, to the oldest Composer of whom the world has any record, that John of Fornsete to whom we owe the most antient example of Polyphonic Composition yet discovered. We have shown—and shall presently show more plainly still—that, at the present moment, it is more active than it has ever been before; doing excellent work; and giving rich promise for the future. There has never been a time at which English Composers have more faithfully fulfilled the trust committed to them than now. They have conducted us, step by step, to a very high position indeed. We shall be cowards, if we recede from it. In order to prevent such a disaster, we have only to bear the work of our forefathers in mind; and, so long as this is healthily remembered, we need entertain but little dread of retrogression.

XXXV. Is retrogression then possible, in THE SCHOOLS OF THE FUTURE, after the wonderful advances that have already been made?

[1] For list, see vol. i. p. 413.

[2] For list, see vol. ii. p. 651.

Undoubtedly it is. By hard work, and continued perseverance, we may postpone its advent to an indefinite date. But, sooner or later, it will certainly come upon us. If the History of Art prove nothing else, it most certainly will never cease to prove this, to the end of time: and we have written to small purpose, if we have failed to establish the fact. After more than two centuries of steady progress, Polyphony attained perfection, in the School of Palestrina; and, within fifty years after his death, became a thing of the past. In the fourth half-century of its existence, the Monodic School received, at the hands of Rossini, so notable an infusion of German power, that, in its later phases, its essential principles, scarcely less dead than those of Polyphony, are barely recognisable. Not only have the Polyodic Schools of Handel and Bach languished, for lack of disciples; but it is even doubtful whether any Composer of the present day would care to make common cause with them, if he could. The same thing has happened in the case of every direct manifestation of a special form of Art. Is the School of Beethoven—which has served, more or less, as the basis of all the best work done during the last fifty years—condemned to suffer with the rest? It must so suffer, or contradict the experience of all past history. The question is, not whether it is doomed to extinction—for of that we are firmly assured—but, whether it has already reached its culminating point. Is room still left for greater work than any that has as yet been accomplished in this direction? If so, we may hope, that, sooner or later, a Master will arise among us, great enough to accomplish it. If not, the period of decadence cannot be very far distant: for, no School can exist, for any length of time, upon a dead level. If it be not progressing towards greater things, it must be dying out; and the sooner some new manifestation of genius supersedes it, the better. Let us try to cast aside all prejudice, in either direction; and dispassionately weigh our chance of advancement on the old lines against that of the discovery of a new path.

The most sanguine believer in progress will scarcely venture to assert that the labours of the last fifty years have effected any improvement in the Symphony, the Quartet, or the Sonata. Yet, the average efficiency of Instrumentalists, of all kinds, and in all countries, is probably greater, at this moment, than it has ever been before. Setting aside Paganini, as an exceptional phenomenon, rather than a Classical Virtuoso, no greater Violinist than Joachim has ever lived; nor, bearing his great Concerto and other important works in mind, can we speak lightly of him as a Composer. Except for his unrivalled powers, which admit of no comparison with those of any other Artist, there are many others whom we should thankfully place in the highest rank of all; and who really are second to him alone. It is doubtful whether the Violoncello was ever played as it is now played by Piatti; and those who do not remember Dragonetti will be quite prepared to believe the same of Bottesini and

the Double-Bass. What Joachim is to the Violin, Clara Schumann is to the Pianoforte—the most poetical interpreter now living of the great works of the Classical Schools; and, judging as well as we can by the traditions handed down to us, the most perfect, in some respects, on record. Scarcely less remarkable, as the representative of a newer School, is Hans von Bülow, who, notwithstanding his strong predilections in favour of Liszt and Wagner, is rivalled by few in his reading of the works of the older Masters, from Bach to Beethoven. Even Liszt himself, the Paganini of the Pianoforte, and the greatest executant of the century, still possesses powers, which, despite his seventy years, one sometimes half expects to welcome once more in all the glories of a second youth; and of which we do, in a manner, see a strange revival in the performances of Rubinstein. We speak of the giants only, having no room to chronicle the facts at our command. Yet who can forget the names of Halle, and Madame Norman-Neruda, of Arabella Goddard, Agnes Zimmermann, Marie Krebs, and a hundred other conservative Artists who delight us every day; and not these only, but a host of players on every Orchestral Instrument, so accomplished in their generation, that many of the Second Violins of to-day would have been thankfully accepted as Leaders, not so very many years ago. Whence, then, in presence of so splendid an array of Virtuosi, the manifest decline in Instrumental Compositions of the highest order? We shall best explain it by an illustration drawn from the history of another Art. The Instrumental Movements of Beethoven and Schumann, present, towards those of Haydn and Mozart, a contrast curiously analogous to that which the voluptuous *chiaroscuro* of Correggio presents to the clearer definitions of Pietro Perugino, and the youthful Raffaelle. Now Correggio was, himself, so consummate a draughtsman, that, knowing, to a hair's breadth, where his contours would fall, he could afford to throw them into shadow, whenever he pleased, without running the slightest risk of injuring his 'drawing.' But, among his would-be imitators were certain very poor draughtsmen, who found it much easier to throw in a shadow, than to fix the place of a correct outline. So, the contours of the early Masters were condemned, as 'hard'; and the *chiaroscuro* of Correggio was used to cover a multitude of incorrect outlines; and so it came to pass, that a notable degradation of Art was once referred to this great Master's School. In like manner, Beethoven, having a perfect symmetrical form at command, could afford to clothe it, to any extent, with those deeply imaginative passages which formed the very essence of his genius, without running the slightest risk of distorting its fair proportions. But, among some later Composers, this reverence for form has either passed unnoticed, or fallen into contempt, as a relique of barbarism; and the stringing together of passages, supposed to be imaginative, has been held to be all that is necessary for the production of a Work of Art. There can be no more fatal error than this: and Beethoven's own history proves it. We know that he worked hard at Fux's 'Gradus,' and Albrechtsberger's 'Anweisung'; and that, *afterwards*, he produced many wonderful works. And we know that some of his followers, whose works are not at all wonderful, have not worked hard, either at Albrechtsberger or Fux. Of course, this may be merely a coincidence. The merest beginner will tell us, now-a-days, that Fux and Albrechtsberger were superseded, long ago. No doubt, Beethoven used their miserable books as the basis of his method, because no better ones had then been published. Still, he seems to have got some small amount of good out of them. At any rate, so far as the Symphony is concerned—to go no farther—there is 'writing' in the immortal Nine which has not yet been equalled, but which, nevertheless, must be more than equalled, if the School has not yet entered upon the period of its decline.

In considering the future of Sacred Music, it is difficult to arrive at a satisfactory conclusion, with regard to the coming history, either of the Oratorio or the Mass. We cannot but look forward with deep interest to the production of Gounod's new work, 'The Redemption,' at the Birmingham Festival of 1882; nor can we doubt that it will be worthy of its Composer's reputation. Still, it must be evident to every one, that, since the year 1846, the Oratorio has not shown a tendency to rise, either in England or in Germany, to a higher Ideal than that which was presented to us at the memorable Birmingham Festival of that year. Many reasons may be adduced for this—among them, a technical one, of trenchant force. The chief strength of an Oratorio lies in its Choruses. Where these are weak, no amount of beautiful Airs will save the work. And, they always will be weak, unless they rest upon a firm contrapuntal foundation. This fact enables us to predict, without fear of contradiction, that, *cæteris paribus*, the best Contrapuntist will write, not only the best Oratorio, but the best Mass; for the same law applies, with equal force, to the modern Mass with Orchestral Accompaniments. No one will attempt to say that the sensuous beauty, either of Rossini's 'Messe Solennelle,' or Gounod's, is the highest type of perfection to which a Choral Composer can aspire. Verdi's 'Requiem' is as theatrical as 'Aïda'—far more so than 'Il Trovatore,' or 'La Traviata.' Anomalies such as these invariably present themselves, in Sacred Music, where contrapuntal skill is wanting; for, in this kind of Composition, inventive power will prove of no avail, without an equal amount of constructive power to support it. How is this power to be acquired? At this moment, there is no Master in Europe capable of taking Hauptmann's place, as a teacher of Counterpoint; and, were such a Master to arise among us, it is doubtful whether, in the present state of public feeling, his learning would meet with adequate recognition. This is an evil, the continuance of which no School can survive. If the Oratorio is to rise higher than it has yet done, our next generation

of Composers must take the difficulty into serious consideration, and not affect to think lightly of the only means by which success has hitherto been attained.

Since the downfall of the Polyphonic Schools, the true Church Style—the 'Stilo alla Cappella' of the 16th century—has lain entirely dormant: but, within the last few years, attempts have been made to revive it, both in Germany, in France, and in England. In Germany, the movement was begun in 1853 by Dr. Karl Proske, who printed a large collection of the finest works of the 16th century,[1] and introduced them, with great effect, into the Services of the Cathedral at Regensburg, of which he was Canon, and Kapellmeister. After his death the work was carried on by the 'Cæcilien Verein,' which has done much towards the dissemination of a taste for the productions of the true Polyphonic School, and led to their constant performance in all parts of Germany.

In France, the increased love for Plain Chaunt, which manifested itself, some thirty years ago, in the Dioceses of Paris, Rouen, Rheims, Cambrai, and other parts of the country, has, to a great extent, supplanted the frivolous style of Music once so miserably popular.

In England, the movement began, about thirty-five years ago, with the introduction of Gregorian Tones to the Psalms, at Margaret Street Chapel, S. Paul's, Knightsbridge, S. Barnabas', Pimlico, and some other London Churches, including the Chapel of S. Mark's College, Chelsea. After a time, and mainly through the zeal of the Rev. Thomas Helmore, the taste for this kind of Music spread rapidly; and this taste—assisted, perhaps, by party feeling—soon made 'Gregorians' so popular, that it would be impossible to number the Churches in which they were sung. Unhappily, the present leaders of the movement seem utterly blind to the fact that 'Gregorians' cannot, without entirely losing their distinctive character, be sung with modern Harmonies fit only for the Theatre. The only hope for success lies in the stern prohibition of this vulgar and intolerable abuse; the perpetuation of which would be a far greater evil than an immediate return to the 'Double Chaunt' of fifty years ago.

But, the most interesting question at present is that which concerns the future prospects of the Lyric Drama. We have seen, that Wagner, and Boïto, the leaders of the extreme section of the Neo-Teutonic, and Neo-Italian parties, are in favour of sacrificing everything to dramatic effect; of substituting an elaborate form of Recitative for continuous Melody; of heightening the effect of this by rich and varied Orchestral Accompaniments; and, of supplying the place of regular form by allotting certain special phrases to every character in the Drama.[2] We have seen, that, within a comparatively short space of time, they have almost entirely banished the older forms of Italian and German Opera from the Stage; and, that even Verdi, who once depended wholly upon Melody for his success, has, to a certain extent, adopted their principles.[3] On the other hand, we have seen that a more moderate party, numbering among its ranks some young Composers of acknowledged merit, is neither prepared to sacrifice dramatic truth to musical symmetry, nor musical symmetry to dramatic truth: but is determined to use Melody, Harmony, and Form, as means of enforcing Expression, Action, and the varied demands of scenic propriety—not as hindrances to them; and, in so doing, to work out the main principles adopted by Mozart and Weber, without committing itself to any peculiarities of style, or method, beyond those dictated by the talent or fancy of the writer. There is much hope that these reasonable views may lead to a careful reconsideration of many things, which, in the heat of recent controversy, have been too violently debated on both sides. That a reaction of some kind must take place, sooner or later, seems certain; and it is of immense importance that it should be a temperate one, otherwise it will leave us in greater doubt than ever.

In passing from the future of Dramatic Music to that of Vocal Music generally, we find ourselves face to face with a new difficulty. On every Instrument in use, except the common Slide-Trumpet, we have attained a facility of execution, infinitely in advance of that which prevailed fifty years ago. But, within the same period, our Schools of Vocalisation have sensibly degenerated. Leaving Catalani, Pasta, Sontag, and Jenny Lind out of the question, there is no Theatre in Europe which, at this moment, could bring together such a body of Singers as formed the average Company of Her Majesty's Theatre, under the Lumley management. Where can we hear 'Il Don Giovanni' sung, as it used to be sung, season after season, by Grisi, Persiani, Rubini, Tamburini, and Lablache? There is no such Quintet attainable: not so much from lack of Voices as from lack of method. A good many of us are to blame for this. Our 'Maestri di canto,' in the first instance, of course; and our Singers also. But, are our Composers guiltless? Was there ever a period at which the capabilities of the Voice were so contemptuously disregarded, as they are at this moment? The evil began in Germany. We dare hardly write the name of the giant who originated it; but, if Beethoven's disregard of vocal capabilities has materially hindered—as it most certainly has—the performance of two, at least, of his greatest works, how can men of ordinary genius hope to succeed in spite of it? Time was, when Composers regarded the study of the Voice as indispensable to their education; and surely, the course of study which led to such splendid results, in the cases of Handel, Haydn, Mozart, Cimarosa, and Rossini, must have reacted upon the Singers for whom they wrote, and tended to perpetuate a School of Vocalists capable of doing full justice to their Music. We know that it did so; since it was

[1] See MUSICA DIVINA, vol. ii. p. 411. [2] See LEITMOTIF. [3] See p. 301 b.

not until after Rossini retired from public life, that the degradation of which we complain began. Composers, and performers, who thoroughly understand and sympathise with each other, may accomplish anything: but, what can be expected from a Singer who finds his Voice treated like a Clarinet? It is scarcely worth his while even to try to find out what his Voice can do, and what it cannot.

In summing up the results of our enquiry, we cannot fail to see that a glorious Future lies open before us, if we will only take the pains to work for it. There is a greater amount of activity in the musical world, at this moment, than the longest-lived among us has ever known before; probably more than ever before existed. One remarkable sign of it is to be found in the unceasing demand for the works of the Great Masters, which leads to their continual republication, in every conceivable form, in Germany, in France, and in England. Augener's cheap editions of the Pianoforte Classics; the 8vo Oratorios and Cantatas published by Novello, and R. Cocks; the enormous collection of standard works issued by Litolff, Richault, Peters, etc.; Breitkopf & Härtel's complete editions of Palestrina, Handel, Bach, Mozart, and Beethoven; Michaelis's of the early French Operas—these, and many like collections, all have their tale to tell. If we do not play and sing grand Music, it is not from the difficulty of obtaining copies. And not less remarkable are the additions to our Musical Literature. The publication, in English, of such works as Jahn's 'Life of Mozart,' Holmes's volume on the same subject, Spitta's 'Life of Bach,' Hensel's 'Mendelssohn Family,' and other important treatises on Musical Science and Biography, is very significant.

But this is only one manifestation of energy. Whatever may be our own peculiar views, we must admit that the amount of zeal displayed by Wagner, Richter, von Bülow, and other prominent members of the advanced party, in Germany, is enormous. Brahms, Raff, and Hiller, are all doing something. Liszt is busy, in his own peculiar way; while the chiefs of the rising Dramatic School are equally so, in theirs. Gounod, Saint Saëns, and Delibes, are active in France, and many clever musicians in America. [See UNITED STATES.] We do not say that all this feverish exertion will last. It cannot. Nor is it even desirable that it should. But it is a sign of immense vitality. To go no farther than our own country, the daily life of Art among us is almost incredible. In every Cathedral in England, and many Parish Churches, there are two full Choral Services every day. At Oxford, and still more at Cambridge, the study of Music is enthusiastically prosecuted. Not very long ago, Music was unknown at our Public Schools; now, it is fully recognised at Eton, and Harrow, and many others. Our Provincial Festivals, once brought into notice by Sir George Smart and Prof. E. Taylor, and now spread even to Scotland, are not only more numerous and successful than ever, but are more wisely managed, in every way, and rarely pass without bringing forward some new work, not always of the highest order, but always worth listening to, if only as a sign that some young Composer is trying to do his best. To this must be added, the work done in London, at the two Italian Opera Houses, during the Season, and, in the Winter, by Carl Rosa's spirited Company; the enormous amount of Orchestral and Choral Music presented to the public by the Philharmonic, the New Philharmonic, the Crystal Palace Concerts, the Sacred Harmonic Society, the Bach Choir, and the Richter Concerts; the Performances directed by Barnby, and Henry Leslie; the Musical Union, which, under Ella's direction, first introduced to London in 1845 that most instructive key to the better understanding of our Classical Concerts, the 'Analytical Programme,' and has since given a hearty welcome to all the best Continental Virtuosi who have visited this country; and the perfect Chamber Music at the Monday and Saturday Popular Concerts, Chas. Halle's Recitals, and Dannreuther's Musical Evenings. Nor do our rulers grudge the money necessary for the encouragement of Music among those who are unable to provide the luxury for themselves. We do not say that the money voted by Parliament for this purpose is so well spent as it might be. That the grant is strangely misapplied there can be no doubt. But, these are not days in which confusion of any kind can be long continued. The matter must, and most certainly will, be carefully considered; and the grant so used as to ensure the utmost amount of good fruit that can be extracted from it. Meanwhile, the fact remains, that, whether the result of the expenditure be satisfactory, or not, the astounding sum of £130,000 is annually voted by Government, for the purpose of elementary musical education; and the time surely cannot be far distant, when it will be so applied as to produce a proportionate result. The reports on the state of Music, in England, and on the Continent, drawn up by Dr. Hullah, for the Education Department, show the great interest with which the subject is regarded by those who have it in their power to exert a lasting influence upon the time to come. Lastly, a more hopeful sign of life than any we have mentioned is to be found in the proposal for a Royal College of Music. Discussed, then dropped, resumed, dropped again, but always advancing a little nearer to maturity, the scheme has now, for some considerable time, attracted the attention of lovers of Art, who are thoroughly in earnest in their devotion to its interests; and, at last, there seems good hope of bringing the discussion to a successful issue. The late great meeting at Manchester, in which three members of the Royal Family took so prominent a part, has done much towards the attainment of this end. In fact, should the scheme be put into execution, on a suitable scale, as there is every reason to hope it will, our English School will maintain itself, in such sort as not only to do credit to its early ancestry, but to bring forward a later generation capable of

winning for it a more honourable name than it has ever yet boasted.

But, the greater our privileges, the greater our responsibilities, and the more arduous our duties. We must first work for our College, in order that our School may have a worthy home. Having secured that, we must work for our School; and our School must work for Art. It is here that the difficulty lies; not only in England, but in every School in Europe. If the actual work accomplished, during the last thirty years, bore any reasonable proportion to the zeal and activity displayed, we should indeed have good cause for present thankfulness, and hope for the time to come. But it does not. In spite of all that has been done—and we have not been slow to acknowledge the value of this—a million times more has been left undone. We have been too easily tempted to mistake activity for progress, and zeal for honest labour: too readily beguiled by the mad desire to rush into print, into the Orchestra, the Theatre, the Cathedral itself, when we ought to have known that our proper place was in the school-room. To remedy this misguided enthusiasm, we need a centre of study, governed by a body of Professors possessing sufficient experience to justify our fullest confidence, and sufficient learning to give it an authority to which the rising generation may bow without endangering its own independence. This point is of immense importance. At the present moment, we have no Court of Appeal, in the competency of which our younger Composers feel any confidence whatever. It is indispensable that we should establish such a Court, in order that we may centralise both the ripe experience and the rising talent of the country; thus using the one as a means of indefinitely increasing the value and efficiency of the other. With such a *point d'appui*, there is no reason why England should not take the lead, and keep it. If, when our College is established, on a firm and reasonable basis, its Professors will consistently inculcate the superiority of law to anarchy; of reverence to conceit; of common-sense to dreams, and fogs, and rhapsodies *à tue tête*; there is nothing to prevent it from satisfactorily working out the problem on which the Art-life of the forthcoming twenty years depends, for its triumph or its downfall. We have shown that, if the experience of the Past be worth anything at all, there are but two Paths by which the glories of the Future can be reached. Now it is certain that no sign of a new path has as yet been vouchsafed to us. It may be discovered, any day; but it has not been discovered, yet: and, as we have maintained throughout, the boldest attempt hitherto made to discover it has only led back to a very old path indeed.[1] For the present, therefore, our chief hope lies in going onwards: and, surely, should we succeed in founding the Institution in question, we ought to do something in this direction! We have greater facilities for study than ever before were placed within the reach of the happiest neophyte; so clear an insight into the history of the Past, that the experience of centuries is open to every one of us; so vast a collection of examples, in every style, that the poorest of us may buy, for a few shillings, works which our fathers were thankful to copy out, for themselves, when they could get the chance. In return for all this, one thing only is required of us—hard study. The study of History—that we may learn what led to success, in times past, and what did not. The study of Counterpoint—that we may be able to write, in the language of Art, and not in a *patois* fit only for a rustic merry-making. The study of Form—that we may learn how to present our ideas in intelligible sequence, and to emulate, in so doing, the conciseness of true logicians. The study of Style—that we may not only learn to distinguish works of one School from those of another, but may be able, also, to seize upon that which is good, wheresoever it may present itself to our notice, while we reject that which is evil. We need entertain no fear for the Future, so long as these things are conscientiously studied by those who are destined to be its leaders. But if, in the absence of such studies, the work which ought to be done by the intellect be entrusted to the ear—in accordance with a vicious practice, which, defended by a still more vicious theory, seems to be daily gaining ground—no reasonable hope will be left to us. And, in that case, it would be infinitely to our advantage that Composers should cease to produce anything at all, and leave us to subsist upon the heirlooms which have, from time to time, been handed down to us by our forefathers, until some new and worthy manifestation shall declare itself. The Great Masters have left us quite enough to live upon: but, we cannot live upon the produce of a School of Mediocrity. [W.S.R.]

[1] See vol. ii. p. 527.

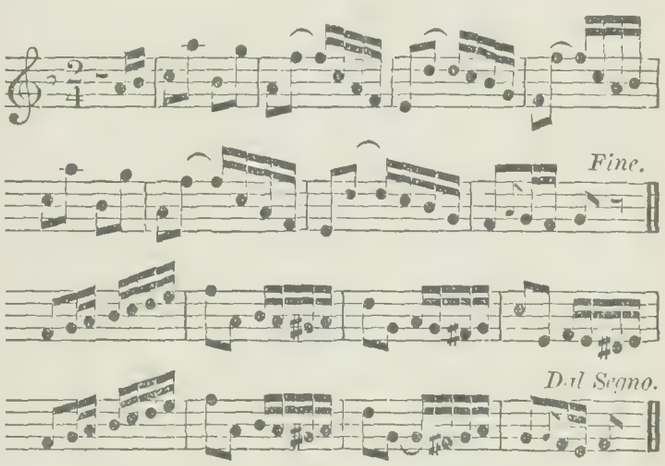
SCHOTT, ANTON, born June 25, 1846, at Staufeneck in Suabia, was educated at the military academy at Ludwigsburg, Würtemberg, and served as an artillery officer through the war of 1866. Some time after, his voice attracted the attention of Pischek, and of the wife of Professor David Strauss, well known in Germany before her marriage as Agnes Schebest, a singer of note, from the latter of whom he had much instruction preparatory to his appearance on the stage. On May 8, 1870, Herr Schott made his début at Frankfort, as Max in 'Der Freischütz,' with such success that he determined to abandon the army in favour of music, though prevented for a time by the outbreak of the war of 1870, through which he served and obtained his captaincy. At the close of the war he left the army and appeared at the opera in Berlin, Schwerin, and Hanover, where he is now engaged. He has also played in Vienna and elsewhere in Germany and Austria, with great success. He sang in England, June 16, 1879, at a piano recital given by Dr. von Bülow at St. James's Hall, at a second recital, and at a New Philharmonic concert, in all which he was well received. He appeared Jan. 10, 1880, at Her Majesty's Theatre (Carl Rosa), as Rienzi, and afterwards as Lohengrin; but though his

appearance and voice are both magnificent, his singing had hardly the success which might have been expected from his reputation in Germany. There he is regarded as one of the best operatic tenors of the day, especially in 'heroic parts'; his répertoire is large, and consists, besides those mentioned, of Tannhäuser, John of Leyden, Raoul, Robert, Vasco di Gama, Manrico, Masaniello, Ferdinand Cortez, and Benvenuto Cellini —the last on its production at Hanover under Dr. Hans von Bülow. More recently he has studied further with Professor Blume, and on Feb. 8, 1881, created the part of Azim in Stanford's 'Veiled Prophet of Khorassan,' on its production at Hanover. [A.C.]

SCHOTT (B. SCHOTT'S SÖHNE), the well-known firm of music-publishers at Mayence. This business, the largest of the kind except Breitkopf & Härtel's, was founded in 1773 by BERNHARD SCHOTT, and carried on after his death in 1817 by his sons ANDREAS (born 1781, died 1840), and JOHANN JOSEPH (born 1782, died 1855), who in the early part of this century set up a house of their own at Antwerp (afterwards removed to Brussels) which gave them an advantage both in suppressing pirated editions, and in dealing with the French and Italian composers then in vogue. In 1838 they founded a branch in London, superintended by a third brother, ADAM, and conducted with great success since 1849 by J. B. Wolf (born 1815, died 1881). Another branch in Paris soon followed. PETER, a younger brother of FRANZ PHILIPP, and grandson of Bernhard, lived in Brussels and managed the business of the branches there and in Paris, forwarding at the same time the circulation of the Mayence publications. Besides these four independent houses the firm has depôts in Leipzig, Rotterdam, and New York. FRANZ PHILIPP (born 1811), grandson of Bernhard, took part in the business from 1825, and managed it after the death of his father Andreas, first in partnership with his uncle Johann Joseph, and after his death by himself. Since his death in Milan in 1874 the business has been carried on with the old traditions by PETER SCHOTT (a son of the Brussels Peter), FRANZ VON LANDWEHR (a nephew of the family), and DR. L. STRECKER. The Schotts have for long been music-publishers to the court.

At a time when the book and music trade was regulated by no fixed laws, the correct and elegant editions of Mayence found a ready entrance into foreign countries, and the firm was thus stimulated to keep ahead of rivals by making constant improvements in music-printing and engraving. They were the first to use lithography for this purpose, an important turning-point in the printing of music. Their copyright publications now amount to over 23,000, including Beethoven's latest quartets, 9th Symphony, and Mass in D, nearly all the operas of Donizetti, Rossini, Adam, and Auber, most of Rink's organ-music, and, to come to later times, Wagner's 'Meistersinger' and 'Ring des Nibelungen.' The establishment has been enlarged by the addition of a printing-office (where have been printed, among others, Gottfried Weber's theoretical works, the periodical 'Cäcilia,' 1824-1848, etc.) and in 1829 of a piano-factory, which however was given up in 1860 on account of the extension of the main business.

The Schotts, besides innumerable services to art and artists, have done good work in a smaller circle by fostering music in Mayence itself. Franz and his wife Betty (*née* Braunrasch, born 1820, died 1875) left a considerable sum for the maintenance of a permanent orchestra and conductor of eminence, in order that Mayence might hold its own in music with the richer cities of the Rhine provinces. [C.F.P.]

SCHOTTISCHE ('The Scotch dance'), a round dance very similar to the polka. It must not be confounded with the Ecossaise, which was a country dance of Scotch origin introduced into France towards the end of the last century. The Schottische was first danced in England in 1848, when it was also known as the German Polka. It does not seem to have been danced in Paris, as Cellarius (La Danse des Salons, Paris 1847) does not include it amongst the dances he describes. The music is almost the same as that of the polka, but should be played rather slower. The following is the tune to which it was originally danced in England.

[W.B.S.]

SCHRÖDER-DEVRIENT, WILHELMINE, a highly-gifted dramatic singer, was born at Hamburg, December 1804.[1] Her father, Friedrich Schröder—who died in 1818—had been an excellent baritone singer, a favourite in many operas, especially in Mozart's 'Don Juan,' which he was the first to act in German. Her mother was Antoinette Sophie Bürger, a celebrated actress, sometimes called 'die grosse Schröder' and 'the German Siddons.'

Wilhelmine was the eldest of four children. She enjoyed great advantages of training; dancing lessons, and public appearances in ballets in early childhood, helped her to mastery of attitude and elasticity of movement; afterwards, when her parents' wanderings led them to Vienna, she took such parts as Ophelia, and Aricia (Schiller's 'Phädra'), at the Hofburgtheater, receiving careful instruction in gesture and delivery

[1] According to her own account, as quoted in Glümer's 'Erinnerungen,' and not in October 1805, as stated by Fétis.

from her mother, who afterwards superintended her study of operatic parts.

Thus there was no trace of the débutante, when, in 1821, Wilhelmine made a brilliant first appearance at the Vienna opera-house in 'Die Zauberflöte.' The freshness of her well-developed soprano, her purity of intonation and certainty of attack, astonished the public. 'It was as if a singer had fallen from the clouds.' Other early triumphs were Emmeline (Weigl's 'Schweizerfamilie'), where the representation was described as 'masterly, ideal and full of truth; in dress and bearing idyllically picturesque'; Marie (Grétry's 'Barbe bleu'[1]), where she showed herself worthy of all praise 'as well in singing as in acting, especially in parts demanding passionate expression.' As Agathe (Der Freischütz) her glorious voice and charming appearance won great approval, not only from the public 'who already loved her,' but from Weber, who presided over the performance at Vienna, March 7, 1822. But her great achievement was the creation of the part of Leonore, on the revival of 'Fidelio' at Vienna later in the year. Hitherto connoisseurs had failed to discover the merits of Beethoven's opera. Mdlle. Schröder's impersonation of the heroine, besides laying the foundation of her own fame, redeemed the music from the imputation of coldness, won for the work the praise so long withheld, and achieved its ultimate popularity by repeated performances in Germany, London, and Paris. The story of her first appearance in the part has often been quoted from Glümer's 'Erinnerungen an Wilhelmine Schröder Devrient.' Beethoven was present at the performance. 'He sat behind the conductor, and had wrapped himself so closely in the folds of his cloak than only his eyes could be seen flashing from it.' Schröder's natural anxiety only heightened the effect of her play. A breathless stillness filled the house until Leonore fell into the arms of her husband, when a storm of applause broke out which seemed unceasing. To Beethoven also had his Leonore been revealed in the glowing life of Schröder's representation. He smilingly patted her cheek, thanked her, and promised to write an opera for her. Would that he had!

In 1823 she went to Dresden to fulfil a contract to sing at the Court Theatre for two years, at a salary of 2000 thalers. (At a later period she received 4000 thalers at the same house, for her connection with Dresden never entirely ceased as long as she was on the stage.) She married Karl Devrient, an excellent actor whom she met in Berlin during an engagement there that year. Four children were born, but the marriage was not a happy one, and was dissolved in 1828. During the next eight years she delighted her audiences by her appearance in the great classical characters which ever remained her most successful parts. In Weber's operas, as Preciosa, Euryanthe and Reiza, she is said to have thrown a new light over both story and music, gradually heightening the interest of the work until a torrent of inspiration carried all before it. In Spontini's 'Vestale,' she was the very personification of the spirit of the antique. Yet no less did she succeed, in Paer's comic opera, 'Sargino' in singing with so much finish, and acting with so much humour, that it became a matter of dispute whether tragedy or comedy was her forte.

In 1820 she passed through Weimar and sang to Goethe on her way to Paris to join Röckel's German company. With an exalted sense of the importance of her mission, she wrote: 'I had to think not only of my own reputation, but to establish German music, *My* failure would have been injurious to the music of Beethoven, Mozart and Weber.' This date was an epoch in the history of music in Paris. Bouquets—then an extraordinary manifestation of approval—were showered upon the triumphant singer. In her subsequent visits to Paris, 1831 and 32, she sang in Italian opera.

In 1832, Schröder-Devrient was heard at the King's Theatre in London, engaging with Mr. Monck Mason to sing ten times monthly during May, June and July, for £800 and a benefit. Chelard was conductor. 'Fidelio,' 'Don Juan,' and Chelard's 'Macbeth' were repeatedly given, but Chorley ('Musical Recollections') says, 'Fidelio was the solitary success of a disastrous enterprise.... The sensation is not to be forgotten. The Italians (not very strong that year), were beaten out of the field by the Germans. The intense musical vigour of Beethoven's opera was felt to be a startling variety, wrought out as it was in its principal part by a vocalist of a class entirely new to England. This was Madame Schröder-Devrient. Within the conditions of her own school she was a remarkable artist..... She was a pale woman; her face, a thoroughly German one, though plain, was pleasing, from the intensity of expression which her large features and deep tender eyes conveyed. She had profuse fair hair, the value of which she thoroughly understood, delighting, in moments of great emotion, to fling it loose with the wild vehemence of a Mænad. Her figure was superb though full, and she rejoiced in its display. Her voice was a strong soprano, not comparable in quality to some other German voices of its class..... but with an inherent expressiveness of tone which made it more attractive on the stage than many a more faultless organ..... Her tones were delivered without any care, save to give them due force. Her execution was bad and heavy. There was an air of strain and spasm throughout her performance.'

The 'Queen of Tears' (so she was styled) was heard next season in 'Der Freischütz,' 'Die Zauberflöte,' 'Euryanthe,' and 'Otello.' The engagement was to sing for Mr. Bunn at Covent Garden twenty-four times at £40 a night, and once for the benefit of the speculators. However, all London was under the spell of Taglioni and of Fanny Elsler. Malibran in the English opera; Pasta, Cinti-Damoreau, Rubini, and Tamburini, in the Italian opera, sang to empty houses. Again in 1837, after Malibran's death, Mr. Bunn

[1] 'Raoul Barbe bleu' (1789), Germanized into 'Raoul der Blaubart.'

engaged Schröder-Devrient at a double salary. 'Fidelio,' 'La Sonnambula' and 'Norma' were performed in English. She broke down in health before the season was over. It is said that Bunn forced himself into her sick-room one night, to insist on her showing herself in character upon the stage for one moment, to enable him to put off the performance 'on account of the sudden indisposition of the singer'—and yet keep the entrance money. After a rest, too short to be beneficial, she resumed her work, and was carried home insensible from the theatre. She was able however to give a farewell performance of 'Fidelio,' with the last act of the 'Montecchi e Capuletti,' and then discovered that Mr. Bunn had declared himself bankrupt and could pay her nothing. In his book, 'The Stage both before and behind the Curtain,' Mr. Bunn complains of the singer's attempts at extortion; says that she demanded the fourth part of the proceeds of each night, but on this sum proving to fall short of the fixed salary, asked for £100.

From 1837 a gradual decline in power was observed in Madame Schröder-Devrient, though she continued to delight her audiences all over Germany in the parts she had identified herself with. Of Wagner's operas she only appeared in 'Rienzi,' as Adriano Colonna, in 'Der fliegende Holländer,' as Senta, and in 'Tannhäuser,' as Venus. His later dramas would have been a fitting field for her dramatic genius. Gluck's masterpieces were among her latest studies. Her last appearance in Dresden was in his 'Iphigenie in Aulis,' in 1847; her last appearance on any stage took place at Riga, where she played Romeo. Her concert singing was greatly admired, and one of the liveliest passages in Mendelssohn's letters[1] describes the *furore* caused by her impromptu execution of 'Adelaide' in her ordinary travelling dress at the Gewandhaus Concert of Feb. 11, 1841.

Madame Schröder-Devrient had made a second marriage with Herr von Döring, a worthless person, who immediately seized upon his wife's earnings and pension, and left her almost destitute, to recover what she could in a long lawsuit. The marriage was dissolved at her wish. In 1850 she again married Herr von Bock, a man of culture, who took her to his property in Livonia. The union promised great happiness, and Madame von Bock entered with ardour on her new duties. But she found herself unfitted for a quiet country life, and sought relief in travelling. Passing through Dresden, she was arrested on account of the sympathy she had shown with the revolution of 1848. An examination in Berlin resulted in her being forbidden to return to Saxony; in the meantime she was exiled from Russia. Her husband's exertions and sacrifices secured a reversal of this sentence. In 1856 she visited some German towns, singing Lieder in public concerts. Her interpretations of Beethoven's 'Adelaide' and of Schubert's and Schumann's songs were immensely admired, though by some thought too dramatic. When at Leipzig her strength succumbed to a painful illness. She was devotedly nursed by a sister and a friend at Coburg, and died Jan. 21, 1860.

Schröder-Devrient's voice, even in her best days, was of no extraordinary compass, but, to the last, the tones of the middle notes were of exceptionally fine quality. Mazatti's teaching, with further instruction from Radichi and from Miksch (the Dresden Chorus-master), had not been sufficient training for the young girl, who had besides been disinclined to the drudgery of scale-singing. The neglect of system and of careful vocal exercise resulted in faulty execution and too early loss of the high notes. This might have been less observable had she kept to such simple rôles as Pamina and Agathe. But there seemed a discrepancy between the delicate organization of her voice and the passionate energy of her temperament. By force of will she accomplished more than was warranted by her natural powers. 'A portion of her life was exhausted in every song.' As a musical instrument the voice was not under her command; as a vehicle of expression it was completely so. It was the dramatic genius of this artist which won for her an European reputation. She infused a terrible earnestness[2] into the more pathetic impersonations, while an almost unerring instinct of artistic fitness, combined with a conscientious study of the parts, secured a perfection of performance which reached every detail of bye-play. It could be said of her that she never ceased learning, for she toiled at her art to the end. She once wrote as follows: 'Art is an eternal race, and the artist is destroyed for art as soon as he entertains the delusion that he is at the goal. It were certainly comfortable to lay down the task with the costume, and let it rest until its turn comes round again in the répertoire. I have never been able to do this. How often, when the public have shouted approval and showered bouquets on me, have I retired in confusion, asking myself: "Wilhelmine, what have you been about again?"—then there would be no peace for me, but brooding the livelong days and nights until I had hit upon something better.'

Her good faith and earnestness led her to condemn a fellow-actress for disrespect to her art when she carelessly threw down behind the scenes a handkerchief which had served on the stage as a Signal of Love. Schröder-Devrient's play generally inspired others with her own spirit. On one occasion it moved a Bluebeard to forget the ordinary artifice used in dragging his Marie off the stage, and to take her literally by the hair. 'Almost unconscious with pain and covered with blood, the artist endured this torture rather than spoil the effect of the tableau.'

[1] Letter, Feb. 14, 1841.

[2] Sometimes perhaps a trifle too much, as indeed Mendelssohn hints in the sequel of the passage quoted above. Even in the Concert-room this was so. 'The old *Declamatrice*,' writes Mendelssohn, on Nov. 28, 1842, 'thoroughly delighted us all by the great strength and vigour of her voice and her whole style.'

It was easier for her to forgive an injury arising thus from excess of feeling, than to tolerate the inadequate support of a first tenor, 'half sponge, half wood'; or to allow the sleepy play of a prima donna to go unpunished: as when, in Romeo, she was guilty of tickling the feet of a too unemotional Giulietta, during the caresses of the last scene of Bellini's opera. (See also Moscheles' Life, i. 270.) An audience of 'lederne Seelen' was her abhorrence, and the ignorance of fashionable London forty years ago tried her sorely. (Ib. 263.)

In his 'Modern German Music,' Chorley enters upon an analysis of some of Madame Schröder-Devrient's parts. He and Berlioz (the latter in letters to the Journal des Débats, 1843) concur in condemning the mannerisms which grew upon her as time went on. Rellstab has devoted an article to her ('Ges. Schriften,' ix.). A. von Wolzogen's 'Wilh. Schroeder-Devrient' (Leipzig, 1863) is the best life, and gives a circumstantial, impartial, and interesting account; while Wagner's 'Ueber Schauspieler und Sänger' eulogises her depth of feeling and power of interpretation. [L. M. M.]

SCHROETER, Christoph Gottlieb, born at Hohenstein, Saxony, Aug. 10, 1699, long enjoyed in Germany the honour of having invented the pianoforte. His claims, first published by himself in Mitzler's 'Musikalische Bibliothek' (Leipzig, 1738) and repeated in Marpurg's 'Kritische Briefe' (Berlin, 1764) have been examined and set aside in favour of Cristofori. [See Pianoforte, vol. ii. p. 712.] We learn from Schroeter's autobiography that at seven years of age he was placed as a chorister at Dresden, under Kapellmeister Schmidt, and that Graun was his companion. The clavichord early became his greatest pleasure. When he lost his voice he entered the Kreuz-schule to study thorough-bass, that is, accompaniment as then practised, and learned to quill and tune harpsichords, which led him to the monochord and systems of temperament. On the wish of his mother that he should study theology, he went to Leipzig for that purpose in 1717, but after her death resumed music, returned to Dresden, and was accepted by Lotti to copy for him, and write his middle parts. It was at this time that he endeavoured to combine the characteristics of the harpsichord and clavichord, by inventing two hammer actions, the models of which he deposited at the Saxon Court in 1721; but immediately afterwards he left Dresden, taking service with a Baron whom he does not name, to travel in Germany, Holland, and England. In 1724 he went to the University of Jena and began writing upon musical subjects; in 1726 he took the organist's place at Minden, removing in 1732 to Nordhausen, where he remained until his death in 1782. A complete list of his numerous writings is to be found in Gerber's Lexicon der Tonkünstler (Leipzig, 1792), ii. 454–5. [A. J. H.]

SCHROETER, Johann Samuel, an esteemed pianoforte-player and composer for that instrument, was born in 1750 of German parents at Warsaw, where his father, Johann Friedric was oboist in the royal orchestra. About 17 he accompanied his father and sister to Leipzi and sang there in the Gewandhaus Concert On the breaking of his voice he devoted himse entirely to the piano, and travelled with h father, brother and sister, performing as the went, through Holland to London. There the made their *début* in the concerts of Bach an Abel at the Thatched House, St. James's Stree May 2, 1772, Schroeter playing a concerto o the 'Forte Piano,' which J. Christian Bach ha first performed in 1767, the brother John Hen on the violin, and the sister, Corona, afterward a celebrated vocalist, singing. Burney (in Rees' Cyclopædia) says that 'he may be said to hav been the first who brought into England th true art of treating that instrument.' Afte J. C. Bach's death in 1782, he succeeded hin as music-master to the Queen. 'Six Sonata for the harpsichord or piano forte' are an nounced by W. Napier in the 'Public Adver tiser' in 1776 as his op. 1. This was followed in 1778 by op. 3, 'Six Concertos with an accom paniment for 2 violins and a bass'; and this again by op. 5 (Berlin), op. 6 (Paris), op. 2, six trios (Amsterdam), op. 9 two ditto (Do.). The 'A B C Dario' (p. 144) says of him, 'He has composed the harpsichord parts of some concertos; the accompaniments are by Bach; they are neither new nor very striking. He plays in an elegant and masterly style; his cadences are well imagined, and if his *penchant* was not rather to play rapidly than *al core*, he would excel on the pianoforte.' Burney, on the other hand (in Rees), says, 'He became one of the neatest and most expressive players of his time, and his style of composition, highly polished, resembles that of Abel more than any other. It was graceful and in good taste, but so chaste as sometimes to seem deficient in fire and invention.' He did not remain long before the public in consequence of his marriage with one of his pupils, a young lady of birth and fortune, after which he played only at the concerts of the Prince of Wales and a few others of the nobility. He died Nov. 2, 1788, in his own house at Pimlico, having lost his voice some years before by a severe cold. His marriage was a clandestine one, and brought him into collision with his wife's family, the result of which was his surrendering all his rights for an annuity of £500. She is the lady who took lessons from Haydn during his residence in London, and fell violently in love with him. Haydn spoke of her many years after as a very attractive woman, and still handsome, though over sixty; 'had I been free,' said the patriarch, 'I should certainly have married her'—she was then a widow. He dedicated to her three clavier trios (B. & H., Nos. 1, 2, 6). [See vol. i. p. 711.] [C.F.P.]

SCHUBART, Christian Friedrich Daniel, born at Obersontheim in Suabia, Nov. 22, 1743, and brought up, not as a musician, at Nördlingen, Nuremberg, and Erlangen. In 1768 we find him as organist at Ludwigsburg. His life

seems to have been a very wild and irregular one, but he must have been a man of great talent and energy to justify the eulogies on him so frequent in the early volumes of the Allg. musikalische Zeitung of Leipzig (see ii. 78, 98, etc.), and the constant references of Otto Jahn in his Life of Mozart. He lived in Mannheim, Munich, Augsburg, and Ulm; was more than once in confinement for his misdeeds, and at length was imprisoned from 1777 to 1787 at Hohenasperg. He died shortly after his release, Oct. 10, 1797. His compositions are few and unimportant. A work of his on musical æsthetics, 'Ideen zu einer Aesthetik der Tonkust,' was published after his death by his son Ludwig (Vienna, 1806). From the notices of it in the A. M. Z. (viii. 801, xiii. 53, etc.) and Jahn's citations, it appears to be partly a dissertation on the styles, abilities, and characteristics of great musicians and artists. It also contains some fanciful descriptions of the various keys, which Schumann notices (Ges. Schriften, i. 180) only to condemn. But Schubart will always be known as the author of the words of one of F. Schubert's most favourite songs—'Die Forelle' (op. 32). The words of 'An den Tod' and 'Grablied auf einen Soldaten' are also his. His son further published 2 vols. of his 'Vermischte Schriften' (Zürich, 1812). [G.]

SCHUBERT,[1] Franz Peter, the one great composer native to Vienna, was born Jan. 31, 1797, in the district called Lichtenthal, at the house which is now[2] numbered 54 of the Nussdorfer Strasse, on the right, going out from Vienna. There is now a gray marble tablet over the door, with the words 'Franz Schuberts Geburtshaus' in the centre; on the left side a lyre crowned with a star, and on the right a chaplet of leaves containing the words, '31 Jänner 1797.' He came of a country stock, originally belonging to Zukmantel in Austrian Silesia. His father, Franz, the son of a peasant at Neudorf in Moravia, was born about 1764, studied in Vienna, and in 1784 became assistant to his brother, who kept a school in the Leopoldstadt. His ability and integrity raised him in 1786 to be parish schoolmaster in the parish of the 'Twelve holy helpers' in the Lichtenthal, a post which he kept till 1817 or 18, when he was appointed to the parish school in the adjoining district of the Rossau, and there he remained till his death, July 9, 1830. He married early, while still helping his brother, probably in 1783, Elisabeth Vitz, or Fitz, a Silesian, who was in service in Vienna, and was, like Beethoven's mother, a cook. Their first child, Ignaz, was born in 1784. Then came a long gap, possibly filled by children who died in infancy—of which they lost nine in all; then, Oct. 19, 1794, another boy, Ferdinand; then in 96, Karl, then Franz, and lastly, a daughter, Theresia, Sept. 17, 1801, who died Aug. 7, 1878. The hard-worked mother of these 14 children lived till 1812. Soon after her death her husband was married again, to Anna Klayenbök, a Viennese, and had a second family of 5 children, of whom 3 grew up, viz. Josefa (+1861), Andreas, an accountant in one of the public offices, and Anton, a Benedictine priest, 'Father [3] Hermann'—the last two still living (1881).

Ignaz and Ferdinand followed their father's calling, and inherited with it the integrity, frugality, and modesty, which had gained him such respect. Of the former we do not hear much; the one letter by him that is preserved (Oct. 12, 1818), shows him very free-thinking, very tired of schoolmastering, very much attached to his home and his brother.[4] He remained at the Rossau school till his death in 1844. Ferdinand, on the other hand, rose to be director of the chief normal school of St. Anna in Vienna, and played a considerable part in the life of his celebrated brother, by whom he was fondly loved, to whom he was deeply attached, and whose eyes it was given to him to close in death.

Little Franz was no doubt well grounded by his father, and to that early training probably owed the methodical habit which stuck to him more or less closely through life, of dating his pieces, a practice which makes the investigation of them doubly interesting.[5] As schoolmasters the father and his two eldest sons were all more or less musical. Ignaz and Ferdinand had learned the violin with other rudiments from the father, and Franz was also taught it by him in his turn, and the 'clavier' (*i. e.* probably the pianoforte—for Beethoven's op. 31 was published before Schubert had passed his 6th year) by Ignaz, who was twelve years his senior. But his high vocation quickly revealed itself; he soon outstripped these simple teachers, and was put under Michael Holzer, the choirmaster of the parish, for both violin and piano, as well as for singing, the organ, and thorough bass. On this good man, who long outlived him, he made a deep impression. 'When I wished to teach him anything fresh,' he would say, 'he always knew it already. I have often listened to him in astonishment.'[6] Holzer would give him subjects to extemporise upon,

[1] The following abbreviations are used in the notes to this article:—
K.H. = Kreissle von Hellborn. The first reference to the German edition; the second, in brackets, to Coleridge's translation.
Ferd. = Ferdinand Schubert, in his biographical sketch in Schumann's Neue Zeitschrift für die Musik, x. p. 129, etc.
A.M.Z. = Allgemeine Musikalische Zeitung.
N.Z.M. = Neue Zeitschritt für Musik.
W.Z.K. = Wiener Zeitschrift für Kunst, etc.

[2] The Nussdorfer Strasse runs north and south. At the time of Schubert's birth it was called 'Auf dem Himmelpfortgrund,' and the house was No. 72. The 'Himmelpfortgrund' itself (the 'gate of heaven') was a short street running out of it westwards towards the fortifications—the same which is now the 'Säulengasse.' The present Schubertgasse did not then exist beyond the opening into the main street. I find all this on a large map of the date in the British Museum.

[3] Author of a sermon on the 1400th anniversary of the birth of St. Benedict (Vienna, 1880), in which he is styled 'Capitularpriester des Stiftes Schotten; Curat und Prediger an der Stiftspfarre; Besitzer des gold. Verdienstkreuzes m. d. Krone.'

[4] K.H. 146 (i. 149).

[5] His usual practice was to write the title of the piece, the date, and his name, '*Frz Schubert Mpia*,' at the head of the first page, on beginning to compose. In his earlier years he added the full date of completion at the end, even when it was the same day. See nos. 1, 2, and 5 of the '6 Lieder' (Müller)—all three belonging to 1813, as given in Nottebohm's Catalogue, p. 243. Sometimes he has dated each movement, as in the String Quartet in B♭ (op. 168), described under 1814. With 1815, however, this minute dating in great measure ceases, and as a rule we find the year or at most the month stated.

[6] N.Z.M.

and then his joy would know no bounds, and he would cry 'the lad has got harmony at his fingers' ends.'[1] Such astonishment was natural enough, but it would have been far better if he had taught him counterpoint. Ignaz too—and an elder brother is not always a lenient judge of his junior—bears similar testimony. 'I was much astonished,' says he, 'when after a few months he told me that he had no more need of any help from me, but would go on by himself; and indeed I soon had to acknowledge that he had far surpassed me, beyond hope of competition.'

Before he became eleven he was first soprano in the Lichtenthal choir, noted for the beauty for his voice and the appropriateness of his expression. He played the violin solos when they occurred in the service, and at home composed little songs, and pieces for strings or for PF. For a child so gifted, of people in the position of the Schuberts, the next step was naturally the Imperial *Convict*, or school[2] for educating the choristers for the Court-chapel; and to the *Convict* accordingly Franz was sent in Oct. 1808, when 11 years and 8 months old. He went up with a batch of other boys, who, while waiting, made themselves merry over his gray suit, calling him a miller, and otherwise cracking jokes. But the laugh soon ceased when the 'miller' came under the examiners, the Court-capellmeisters Salieri and Eybler, and Korner the singing-master. He sang the trial-pieces in such a style that he was at once received, and henceforth the gray frock was exchanged for the gold-laced uniform of the imperial choristers. The music in the *Convict* had been a good deal dropt in consequence of the war, but after the signing of the treaty of peace, Oct. 14, 1809, it regained its old footing, and then Franz soon took his right place in the music-school. There was an orchestra formed from the boys, which practised daily symphonies and overtures of Haydn, Mozart, Krommer, Kozeluch, Méhul, Cherubini, etc., and occasionally Beethoven. Here his home practice put him on a level with older boys than himself. The leader of the band, behind whom he sat, several years his senior, turned round the first day to see who it was that was playing so cleverly, and found it to be 'a small boy in spectacles named Franz Schubert.'[3] The big fellow's name was Spaun, and he soon became intimate with his little neighbour. Franz was extremely sensitive, and one day admitted to his friend, very confused and blushing deeply, that he had already composed much; that indeed he could not help it, and should do it every day if he could afford to get music-paper. Spaun saw the state of matters, and took care that music-paper should be forthcoming; for which and other kindnesses his name will be long remembered. Franz in time became first violin, and when Ruzicka, the regular conductor, was absent, he took his place. The orchestral music must have been a great delight to him, but we only hear that he preferred Kozeluch to Krommer, and that his particular favourites were some adagios of Haydn's, Mozart's G minor Symphony, in which he said 'you could hear the angels singing,' and the overtures to Figaro and the Zauberflöte. It is also evident from his earliest symphonies that the overture to Prometheus had made its mark on his mind. On Sundays and holidays he went home, and then the great delight of the family was to play quartets, his own or those of other writers, in which the father took the cello, Ferdinand and Ignaz the first and second violins, and Franz the viola, as Mozart did before him, and Mendelssohn after him. The father would now and then make a mistake; on the first occasion Franz took no notice, but if it recurred he would say with a smile, in a timid way, 'Herr Vater, something must be wrong there.'

From a very early date Beethoven was an object of his deepest reverence. Shortly before he entered the School the boys' orchestra had been taken to Schönbrunn for a performance in Beethoven's presence, and Franz was never tired of hearing the details of the story from those who were there. A few months later, after some of his boyish songs to Klopstock's words had been sung, he asked a friend if it was possible that he himself ever would do anything; and on the friend replying that he could already do a great deal, answered, 'Perhaps: I sometimes have dreams of that sort; but who can do anything after Beethoven?'[4] With this feeling it is doubly strange that his juvenile works should show so few traces of Beethoven's direct influence.

The instruction in the *Convict* was by no means only musical. There was a Curator, a Director (Rev. Innocenz Lang), a Sub-director, an Inspector, a staff of preachers and catechists; and there were teachers of mathematics, history and geography, poetry, writing, drawing, French, and Italian.[5] In fact it was a school, apart from its music department. Franz of course took his part in all this instruction, and for the first year is said to have acquitted himself with credit, but his reputation in the school fell off as it increased in the musical department. The extraordinary thirst for composition, which is so remarkable throughout his life, began to assert itself at this time, and appears to have been limited only by his power of obtaining paper; and it not unnaturally interfered with his general lessons. His first pianoforte piece of any dimensions, and apparently his earliest existing composition, was a 4-hand phantasia, containing more than a dozen movements, all of different characters, and occupying 32 pages of very small writing. It is dated 8 April—1 May 1810, and was followed by two smaller ones.[6] His brother remarks that not one of the three ends in the key

[1] K.H. 5 (i. 5).

[2] In the Piaristengasse in the Josephstadt. See a very full and interesting account of this school in Hanslick's excellent book, 'Geschichte des Concertwesens in Wien' (Vienna, 1869), p. 141.

[3] From a sketch by von Köchel, entitled 'Nachruf an Joseph von Spaun,' Vienna (privately printed), 1866. I owe the sight of this to my excellent friend Mr. Pohl.

[4] See K.H. 258 (i. 260).

[5] See the list of names in K.H. 13 (i. 13).

[6] Ferd. p. 133. Reissmann (p. 7) gives the inscriptions—'Den 8. April angefangen. Den 1. May vollbracht. 1810.'

in which it began. The next is a long vocal piece for voice and PF., called 'Hagars Klage'—Hagar's lament over her dying son—dated March 30, 1811, also containing 12 movements, with curious unconnected changes of key; and another, of even grimmer character, attributed to the same year, is called 'Leichenfantasie,' or Corpse-fantasia, to the words of Schiller's gruesome juvenile poem of the same name:—

Mit erstorbnem Scheinen
Steht der Mond auf todtenstillen Hainen,
Seufzend streicht der Nachtgeist durch die Luft—
Nebenvolken schauern,
Sterne trauern
Bleich herab, wie Lampen in der Gruft.

With a deathlike glimmer
Stands the moon above the dying trees,
Sighing wails the Spirit through the night;
Mists are creeping,
Stars are peeping
Pale aloft like torches in a cave.

and so forth. This has 17 movements, and is quite as erratic in its changes of key and disregard of the compass of the voice as the preceding.[1] The reminiscences of Haydn's 'Creation,' Mozart's opera airs, and Beethoven's Andantes, are frequent in both. A fourth is 'Der Vatermörder'—the Parricide—for voice and PF., '26 December, 1811,' a pleasant Christmas piece! a decided advance on the two previous songs in individuality of style, and connection. 1811 also saw the composition of a quintet-overture, a string quartet, a second phantasia for 4 hands, and many songs.[2] For 1812 the list is more instrumental. It contains an overture for orchestra in D; a quartet overture in B♭; string quartets in C, B♭, and [3]D; a sonata for PF., violin, and cello; variations in E♭, and an andante, both for PF.; a Salve Regina and a Kyrie. In 1813 an octet[4] for wind; 3 string quartets in C, B♭, E♭ and D; minuets and trios for orchestra and for PF.; a third phantasia for the PF. 4 hands; several songs, terzets, and canons; a cantata in two movements, for 3 male voices and guitar, for his father's birthday, Sept. 27—both words and music his own; and his first symphony in [5]D, intended to celebrate the birthday of Dr. Lang, and finished on Oct. 28. With this very important work his time at the *Convict* ended. He might have remained longer; for it is said that the Emperor, who took an interest in the lads of his chapel, had specially watched the progress of this gifted boy with the lovely voice and fine expression, and that a special decision had been registered in his favour on Oct. 21, assuring him a foundation scholarship in the school, provided that during the vacation he should study sufficiently to pass an examination.[6] This however he declined, possibly at the instigation of Körner the poet, who was in Vienna at this time, and is known to have influenced him in deciding to throw himself entirely into music.[7] He accordingly left the *Convict* (between Oct. 26 and Nov. 6), and returned home. His mother died in 1812, but we hear nothing of the event, unless the octet just named refers to it. The father married again in about a year, and the new wife, as we shall see, did her duty to her stepson Franz fully, and apparently with affection.

Franz was now just completing his seventeenth year, and what has been rightly called the first period of his life. The *Convict* has much to answer for in regard to Schubert. It was entrusted with the most poetical genius of modern times, and it appears to have allowed him to take his own course in the matter of composition almost unrestrained. Had but a portion of the pains been spent on the musical education of Schubert that was lavished on that of Mozart or of Mendelssohn, we can hardly doubt that even his transcendent ability would have been enhanced by it, that he would have gained that control over the prodigious spontaneity of his genius which is his only want, and have risen to the very highest level in all departments of composition, as he did in song-writing. But though Eybler and Salieri were the conductors of the choir in chapel, it does not appear that they had any duties in the school, and Ruzicka, the thorough-bass master, like Holzer, was so prostrated by Schubert's facility as to content himself with exclaiming that his pupil already knew all he could teach him, and must have 'learned direct from heaven.' If all masters adopted this attitude towards their pupils, what would have become of some of the greatest geniuses? The discomforts of the school appear to have been great even for that day of roughness. One of the pupils speaks of the cold of the practice-room as 'dreadful' (*schauerlich*); and Schubert's own earliest letter, dated Nov. 24, 1812, to his brother Ferdinand, shows that these young growing lads were allowed to go without food for 8½ hours, between 'a poor dinner and a wretched supper.' There was not even sufficient music paper provided for the scholars, and Schubert was, as we have seen, dependent on the bounty of the richer pupils.

On the other hand, the motets and masses in the service, the rehearsals in the school, such teaching as there was, and the daily practisings, must have been both stimulating and improving, and with all its roughness a good deal of knowledge could not but have been obtainable. One advantage Schubert reaped from the *Convict*—the friends which he made there, many of them for life, Spaun, Senn, Holzapfel, Stadler, and others, all afterwards more or less eminent, who attached themselves to him as every one did who

[1] The autographs of both are in possession of Herr Nicholas Dumba of Vienna.

[2] Ferd. p. 138.

[3] Kreissle expressly states this (p. 550) and gives the date—'Nov. 19, 1812.'

[4] This octet, dated Sept. 19, is said to be mentioned by Ferdinand Schubert as 'Franz Schubert's Leichenbegängniss' (funeral ceremony). It is supposed by Kreissle (p. 31) to have been composed for the funeral of his mother; but it is difficult to believe that the words which he wrote for his father's birthday ode, eight days later, would have had no reference to the mother's death—which they certainly have not—if it had occurred at that date.

[5] Adagio and Allegro vivace (D); Andante (G); Minuet and Trio (D); Finale, Allegro vivace (D). The work was played from MS. at the Crystal Palace, Feb. 5, 1881. The autograph is in possession of Herr Dumba, Vienna.

[6] K.H. 33 (i. 33).

[7] On Spaun's authority. There is no mention of Schubert in Körner's letters from Vienna.

came into contact with him; a band of young adorers, eager to play, or sing, or copy anything that he composed; the earnest of the devoted friends who surrounded him in later years, and helped to force his music on an ignorant and preoccupied public. Nor did the enthusiasm cease with his departure; for some years afterwards the orchestral pieces which he had written while at the school were still played by the boys from his own MS. copies. Outside the school he had sometimes opportunities of going to the opera. The first opera which he is said to have heard was Weigl's 'Waisenhaus,' played Dec. 12, 1810; but this was eclipsed by the 'Schweitzer-familie' of the same composer, July 8, 1811; that again by Spontini's 'Vestalin,' with Milder, Oct. 1, 1812; and all of them by Gluck's 'Iphigenie auf Tauris,' which he probably heard first April 5, 1815, with Milder and Vogl in the two principal parts, and which made a deep and ineffaceable impression upon him, and drove him to the study of Gluck's scores.[1] During the same years there were also many concerts, including those at which Beethoven produced his 5th, 6th, and 7th Symphonies, the Choral Fantasia, portions of the Mass in C, the Overture to Coriolan, and others of his greatest compositions. Schubert probably heard all these works, but it is very doubtful whether he heard them with the same predilection as the operas just mentioned. We might infer with certainty from the three earliest of his symphonies, that Beethoven's style had as yet taken but little hold on him, notwithstanding the personal fascination which he seems to have felt for the great master from first to last. But, indeed, we have his own express declaration to that effect. Coming home after a performance of an oratorio of Salieri's, June 16, 1816, he speaks of the music in terms which can only refer to Beethoven, as 'of simple natural expression, free from all that *bizarrerie* which prevails in most of the composers of our time, and for which we have almost solely to thank one of our greatest German artists; that *bizarrerie* which unites the tragic and the comic, the agreeable and the repulsive, the heroic and the petty, the Holiest and a harlequin; infuriates those who hear it instead of dissolving them in love, and makes them laugh instead of raising them heavenwards.' Mozart was at the time his ideal composer; this too is plain from the symphonies, but here also he leaves us in no doubt. Three days earlier we find in the same [2] diary, à propos to one of the quintets of that great master:—'Gently, as if out of the distance, did the magic tones of Mozart's music strike my ears. With what inconceivable alternate force and tenderness did Schlesinger's masterly playing impress it deep, deep, into my heart! Such lovely impressions remain on the soul, there to work for good, past all power of time or circumstances. In the darkness of this life they reveal a clear, bright, beautiful prospect, inspiring confidence and hope. O Mozart, immortal Mozart! what countless consolatory images of a bright better world hast thou stamped on our souls.' There is no doubt to which of these two great masters he was most attached at the time he wrote this.

We have seen what a scourge the conscription proved in the case of Ries (iii. 131*a*), and the uneasiness of Mendelssohn's family till the risk of it was over in his case (ii. 262*b*). To avoid a similar danger[3] Schubert elected to enter his father's school, and after the necessary study for a few months at the Normal School of St. Anna, did so, and actually remained there for three years as teacher of the lowest class. The duties were odious, but he discharged them with strict regularity, and not with greater severity than might reasonably be expected from the irritable temperament of a musician condemned to such drudgery. The picture of Pegasus thus in vile harness, and the absence of any remark on the anomaly, throws a curious light on the beginnings of a great composer. Out of school hours, however, he had his relaxations. There was a family in the Lichtenthal named Grob—a mother, son, and daughter—whose relations to him were somewhat like those of the Breunings to Beethoven (i. 164 *a*). The house was higher in the scale than his father's, and he was quite at home there. Therese, the daughter, had a fine high soprano voice, and Heinrich Grob played both PF. and cello; the mother was a woman of taste, and a great deal of music was made. It is not impossible that Therese inspired him with a softer feeling.[4] The choir of the Lichtenthal church, where his old friend Holzer was still choirmaster, was his resort on Sundays and feast days, and for it he wrote his first mass, in F—begun May 17, finished July 22, 1814—a fitting pendant to the symphony of the previous October. He was not yet eighteen, and the mass is pronounced by a trustworthy critic[5] to be the most remarkable first mass ever produced, excepting Beethoven's in C, and as striking an instance of the precocity of genius as Mendelssohn's Overture to the Midsummer Night's Dream. It seems to have been first performed on Oct. 16, the first Sunday after St. Theresa's day, 1814—Mayseder, then 25, and an acknowledged virtuoso, leading the first violins; and was repeated at the Augustine Church ten days after. This second performance was quite an event. Franz conducted, Holzer led the choir, Ferdinand took the organ, Therese Grob sang, the enthusiasm of the family and friends was great, and the proud father presented his happy son with a five-octave piano.[6] Salieri was present and loud in his praises, and claimed Schubert as his pupil. He had indeed begun to take some interest in the lad before [7] he left the *Convict*, and continued it by daily lessons 'for a [8] long time.' That interest was probably much the same

1 From Bauernfeld, in W.Z.K.
2 Quoted by K.H. 103, 101 (i. 105, 103).
3 He was three times summoned to enlist. See Ferd. p. 133.
4 See K.H. 141 (i. 144).
5 Mr. Prout, in 'Monthly Musical Record,' Jan. and Feb. 1871.
6 Ferd. 133 *b*.
7 K.H. i. 27 *note*.
8 Bauernfeld, in W.Z.K. June 9, 1829.

that he had shown to Beethoven 15 years before, making him write to Metastasio's words, and correcting the prosody of his music. But there must have been some curious attraction about the old man, to attach two such original geniuses as Beethoven and Schubert to him, and make them willing to style themselves 'scholars of Salieri.'[1] His permanent influence on Schubert may be measured by the fact that he warned him against Goethe and Schiller, a warning which Schubert attended to so far as to compose 67 songs of the one poet, and 54 of the other!

Franz's next effort was an opera—a light and absurd supernatural 'opéra comique' in 3 acts, 'Des Teufels Lustschloss,' words by Kotzebue. He probably began it while at the *Convict*, the first act having been completed Jan. 11, 1814; the second, March 16; and the third, May 15. Two days afterwards he began the mass. That over, he had leisure to look again at the earlier work. The experience gained in writing the mass probably revealed many an imperfection in the opera. He at once rewrote it, and finished the redaction of it on Oct. 22. The work has never been performed, nor can it now ever be so, since the second act, like the MS. of the first volume of Carlyle's French Revolution, was used by an officious maid-servant for lighting the fires as late as 1848. With all these and other labours he found time to visit the [2]*Convict* in the evenings, take part in the practices, and try over his new compositions. Besides the pieces already mentioned, the productions of 1814 embrace a Salve Regina for tenor and orchestra. Also 2 string-quartets in D and C minor, still in MS., and a third in B♭, published as op. 168, and remarkable for the circumstances of its composition. It was begun as a string trio, and ten lines were written in that form. It was then begun again and finished as a quartet. The movements are more fully dated than usual.[3] Also 5 minuets and 6 Deutsche (or waltzes) for strings and horns; and 17 songs, among them 'Gretchen am Spinnrade' (Oct. 19), and Schiller's 'Der Taucher,' a composition of enormous length, begun Sept. 1813, and finished in the following August. On Dec. 10 he began his second symphony, in B♭.[4] The autograph shows that the short Introduction and Allegro vivace were finished by the 26th of the same month, but its completion falls in 1815. Before the year closed he made the acquaintance of Mayrhofer, a man of eccentric, almost hypochondriac character, and a poet of grand and gloomy cast, who became his firm friend, and 54 of whose [5]poems (besides the operas of 'Adrast' and 'Die beiden Freunde von Salamanca'), fortunately for Mayrhofer's immortality, he set to music—some of them among his very finest songs. The acquaintance began by Schubert's setting Mayrhofer's 'Am See.' He composed it on the 7th December, and a few days afterwards visited the poet at his lodgings in the Wipplinger Strasse 420 (since destroyed), a small dark room rendered illustrious by being the residence of Theodore Körner, and afterwards of Schubert, who lived there in 1819 and 20. The visit was the beginning of a friendship which ended only with Schubert's death.

1815 is literally crowded with compositions. Two orchestral symphonies of full dimensions, Nos. 2 and 3 (that in B♭ ended March 24, that in [6]D, May 24–July 19); a string quartet in G minor (March 25–April 1); PF. sonatas in C, F, E (Feb. 11) and E (Feb. 18); an adagio in G (April 8), 12 Wiener Deutsche, 8 Ecossaises (Oct. 3), and 10 variations for PF. solo; 2 masses, in G[7] (Mar. 2–7) and B♭ (Nov. 11–); a new 'Dona'[8] for the mass in F; a Stabat Mater in G minor (April 4); a Salve Regina (July 5); 5 large dramatic pieces—'Der vierjährige Posten, 1-act operetta (ended May 16); 'Fernando,' 1-act Singspiel (July 3–9); 'Claudine von Villabella,' 3-act Singspiel (Act 1, July 26–Aug. 5), originally composed complete, but Acts 2 and 3 perished in the same manner as the 'Teufels Lustschloss'; 'Die beiden Freunde von Salamanca,' a 2-act Singspiel by Mayrhofer (Nov. 18–Dec. 31); 'Der Spiegelritter,' 3-act opera, of which 8 numbers are with the Gesellschaft der Musikfreunde at Vienna; perhaps also a Singspiel called Die 'Minnesänger,' and 'Adrast,' an opera by Mayrhofer, of which but two numbers exist.[9] In addition to all these there are no less than 137 songs—67 printed, and 70 still in MS. In August alone there are 29, of which 8 are dated the 15th, and 7 the 19th! And of these 137 songs some are of such enormous length as would seem to have prevented their publication. 'Minona' (MS., Feb. 8), the first one of the year, contains 16, and 'Adelwold and Emma' (MS., June 5) no less than 55 closely written sides. Of those published, 'Die Bürgschaft' ('Aug. 1815') fills 22 pages of Litolff's edition, 'Elysium' 13, and 'Loda's Gespenst' 15 of the same. It was the length of such compositions as these—'pas une histoire, mais des histoires'—that caused Beethoven's exclamation on his deathbed: 'Such long poems, many of them containing ten others,' by which he meant as long as ten. [See p. 346 *b*.] And this mass of music was produced in the mere intervals of his

[1] For Beethoven see vol. i. p. 168 *a*. Schubert so styles himself on the title-pages of his 'Fernando' and 'Claudine von Villabella.'

[2] K.H. 18 (i. 19).

[3] The Allegro has at beginning '5 Sept. 1814,' at end 'den 6 Sept. in 4½ Stunden angefertigt,' apparently implying that it was dashed off before and after 12 o'clock at night. Andante, at beginning 'den 6 Sept. 1814,' at end 'den 10 Sept. 1814.' Minuet, at end '11 Sept. 1814.' Finale, at end 'den 13 Sept. 1814.' Autograph with Spina.

[4] At beginning, '10 Dec. 1814'; at end of Allegro, '26 Dec. 1814'; at beginning of Finale, '25 Feb. 1815,' and at end, '24 March 1815.' The movements are Largo and Allegro vivace (B♭); Andante (E♭); Minuet and Trio (C minor); Finale, Presto vivace (B♭). Played from MS. at the Crystal Palace, Oct. 20, 1877. Autograph with Herr Dumba.

[5] 48 published, and 6 in MS.

[6] It is in the usual number of movements: Adagio maestoso and Allegro con brio (D); Allegretto (G); Minuet and Trio (D); Finale, Presto vivace (D). Dates:—Allegro, at beginning, '24 May 1815'; end, 'July 12, 1815.' Allegretto, at beginning, 'July 15, 1815.' End of Finale, 'July 19, 1815.' Autograph with Herr Dumba.

[7] Published by M Berra, of Prague, in 1846, as the composition of R. Führer. [See vol. i. 566 *b*.] The fraud was not exposed till 1847, when it was announced by Ferd. Schubert in the Allg. Wiener Musikzeitung of Dec. 14. Ferdinand mentions this mass in his list under 1815. A copy, evidently copied closely from the autograph, but with the addition of oboes (or clarinets) and bassoons by Ferd. Schubert (July 23, 1847), is in the Library of the Gesellschaft der Musikfreunde.

[8] Mentioned by Ferdinand, 139 *a*.

[9] Autographs of Fernando, Teufels Lustschloss, and Adrast, are with Herr Dumba.

school drudgery! Well might his brother say that the rapidity of his writing was marvellous.

Amidst all this work and, one might be tempted to believe, all this hurry, it is astonishing to find that some of the songs of these boyish years are amongst the most permanent of his productions. 'Gretchen am Spinnrade,' a song full of the passion and experience of a lifetime, was written (as we have said) in Oct. 1814, when he was 17. The 'Erl King' itself in its original form (with a few slight [1] differences) belongs to the winter of 1815, and the immortal songs of the 'Heidenröslein,' 'Rastlose Liebe,' 'Schäfers Klagelied,' the grand Ossian songs, and others of his better-known works, fall within this year. The Mass in G, too, though composed for a very limited orchestra, and not without tokens of hurry, is a masterpiece. The dramatic works contain many beautiful movements, and are full of striking things, but the librettos are so bad, that in their present condition they can never be put on the stage. The symphonies, though not original, are not without original points; and are so sustained throughout, so full of fresh melody and interesting harmony, and so extraordinarily scored considering their date, that in these respects a man of double Schubert's age might be proud to claim them.

The habit of writing to whatever words came in his way was one of Schubert's characteristics, especially in the earlier part of his career. With his incessant desire to sing; with an abundant fountain of melody and harmony always welling up in him and endeavouring to escape, no wonder that he grasped at any words, and tried any forms, that came in his way, and seemed to afford a channel for his thoughts. If good, well; if bad, well too. The reason why he wrote 8 operas in one year was no doubt in great measure because he happened to meet with 8 librettos; had it been 4 or 12 instead of 8 the result would have been the same. The variety in the productions even of this early year is truly extraordinary. A glance at the list is sufficient to show that he tried nearly every form of composition, while the songs he set range from gems like Goethe's 'Meeresstille' and Schiller's 'Freudvoll und leidvoll,' to the noisy ballads of Bertrand; from Mayrhofer's stern classicality and the gloomy romance of Ossian, to the mild sentiment of Klopstock. No doubt, as Schumann says, he could have set a [2] placard to music. The spectacle of so insatiable a desire to produce has never before been seen; of a genius thrown naked into the world and compelled to explore for himself all paths and channels in order to discover by exhaustion which was the best—and then to die.

During this year he taught diligently and punctually in his father's school, and attended Salieri's lessons. His relations to the Lichtenthal remained as before. The Mass in G, like that in F, was written for the parish church, and according to the testimony of one [3] of his old friends was especially intended for those of his companions who had been pupils of Holzer's with him. A pleasant relic of his home life exists in a piece of music written for his father's birthday, Sept. 27, 1815, for 4 voices and orchestra—'Erhabner, verehrter Freund der Jugend.' [4] He kept up his intercourse also with the *Convict*, and when he had written anything special it was one of the first places to which he would take it. There possibly his Symphonies were tried, though it is doubtful if a juvenile orchestra would contain clarinets, bassoons, trumpets, and horns, all which are present in the scores of the first four Symphonies. There, thanks to the memorandum of another old 'Convicter,' we can assist at the first hearing of the Erl King. Spaun happened to call one afternoon, in this very winter, at the elder Schubert's house in the Himmelpfortgrund, and found Franz in his room, in a state of inspiration over Goethe's ballad, which he had just seen for the first time. A few times reading had been sufficient to evoke the music, which in the rage of inspiration he was whelming down [5] on to the paper at the moment of Spaun's arrival; indeed it was already perfect except the mere filling in of the accompaniment. This was quickly done; and it was finished in the form in which we can now see it in the Berlin [6] Library. In the evening Schubert brought it to the *Convict*, and there first he and then Holzapfel sang it through. It was not altogether well received. No wonder; the form was too new, the dramatic spirit too strong, even for that circle of young Schubert-admirers. At the words 'Mein Vater, mein Vater, jetzt fasst er mich an!' where G♭, F♮ and E♭ all come together, there was some dissent, and Ruzicka, as teacher of harmony, had to explain to his pupils, as best he might, a combination which now seems perfectly natural and appropriate.

1816 was passed much as 1815 had been, in a marvellous round of incessant work. The drudgery of the school however had become so insupportable that Schubert seized the opportunity of the opening of a government school of music, at Laibach, near Trieste, to apply for the post of director, with a salary of 500 Vienna florins—£21 a year. The testimonials which he sent-in in April from Salieri, and from Joseph Spendou, Chief Superintendent of Schools, were so cold in tone as to imply that however much they valued Schubert, they believed his qualifications not to be those of the head of a large establishment. [7] At any rate he failed, and the post

[1] The Berlin Library possesses an autograph of the earlier form, and Mad. Schumann one of the later (with triplet accompaniment). The former was published in facsimile by Espagne (Berlin, Müller).

[2] 'Qu'on me donne la Gazette de Hollande,' says Rameau. But Schubert could have thrown poetry into an advertisement! 'Give me the words,' said Mozart, 'and I'll put the poetry to them.'

[3] Herr Doppler. I cannot refrain from mentioning this gentleman, who in 1867 was shopman at Spina's (formerly Diabelli's). I shall never forget the droll shock I received when on asking him if he knew Schubert, he replied, 'Know him? I was at his christening! Kreissle's Life is indebted to him for many a trait which would otherwise have been lost.

[4] Now in the Imperial Library, Berlin. No doubt there was one every year, though that of 1814 has been lost.

[5] *Hinzuwühlend* is Kreissle's word, doubtless from Spaun's lips.

[6] If indeed this be the actually first original. The omission of bar 8, and its subsequent insertion, however, as well as the clean regular look of the whole, seem to point to its being a transcript.

[7] K.H. 107 (i. 109).

was given, on the recommendation of Salieri, to a certain Jacob Schaufl. Schubert found compensation, however, in the friendship of Franz von Schober, a young man of good birth and some small means, who had met with his songs at the house of the Spauns at Linz, and had ever since longed to make his personal acquaintance. Coming to Vienna to enter the University, apparently soon after the Laibach rebuff, he called on Schubert, found him in his father's house, overwhelmed with his school duties, and with apparently no time for music. There, however, were the piles of manuscript—operas, masses, symphonies, songs, heaped up around the young schoolmaster composer, and Schober saw at once that some step must be taken to put an end to this cruel anomaly, and give Schubert time to devote himself wholly to the Art of which he was so full. Schober proposed that his new friend should live with him; Franz's father—possibly not[1] oversatisfied with his son's performances as a teacher of the alphabet to infants—consented to the plan, and the two young men (Schober was some four months Franz's junior) went off to keep house together at Schober's lodgings in the Landkrongasse. A trace of this change is found on two MS. songs in the Musik Verein at Vienna, 'Leiden der Trennung' and 'Lebenslied,' inscribed 'In Herr v. Schober's lodging,' and dated Nov. 1816. Schubert began to give a few lessons, but soon threw them[2] up, and the household must have been maintained at Schober's expense, since there was obviously as yet no sale for Schubert's compositions. He had good friends, as Beethoven had had at the same age, though not so high in rank —Hofrath von Kiesewetter, Matthäus von Collin, Graf Moritz Dietrichstein, Hofrath Hammer von Purgstall, Pyrker, afterwards Patriarch of Venice and Archbishop of Erlau, Frau Caroline Pichler —all ready and anxious to help him had they had the opportunity. But Schubert never gave them the opportunity. He was a true Viennese, born in the lowest ranks, without either the art or the taste for 'imposing' on the aristocracy (Beethoven's[3] favourite phrase) that Beethoven had; loving the society of his own class, shrinking from praise or notice of any kind, and with an absolute detestation of teaching or any other stated duties.

But to know him was to love and value him. Three little events, which slightly diversify the course of this year, are of moment as showing the position which Schubert took amongst his acquaintances. The first was the 50th anniversary of Salieri's arrival in Vienna, which he had entered as a boy on June 16, 1766. [See SALIERI, iii. 218*b*.] On Sunday, June 16, 1816, the old Italian was invested with the Imperial gold medal and chain of honour, in the presence of the whole body of Court-musicians; and in the evening a concert took place at his own house, in which, surrounded by his pupils, Weigl, Assmayer, Anna Fröhlich, Schubert, and many[4] others, both male and female, he snuffed up the incense of his worshippers, and listened to compositions in his honour by his scholars past and present. Among these were pieces sent by Hummel and Moscheles, and a short cantata, both words and music by Schubert.[5]

Eight days afterwards, on July 24, there was another festivity in honour of the birthday of a certain [6] Herr Heinrich Watteroth, a distinguished official person, for which Schubert had been employed to write a cantata on the subject of Prometheus, words by Philipp Dräxler, another official person. The cantata has disappeared; but from a description of it by Leopold Sonnleithner, communicated to 'Zellner's Blätter für Theater,' etc. (no. 19), and reprinted[7] separately, it seems to have been written for two solo voices, soprano (Gäa), and bass (Prometheus), chorus, and orchestra, and to have contained a duet in recitative, two choruses for mixed and one for male voices (the disciples of Prometheus). This last is described as having been in the form of a slow march, with original and interesting treatment. The performance took place in the garden of Watteroth's house in the Erdberg suburb of Vienna. As all the persons concerned in the festivity were people of some consideration, and as the music was very well received, it may have been an important introduction for the young composer. A congratulatory poem by von Schlechta, addressed to Schubert, appeared a day or two later in the 'Theaterzeitung.' Schubert had already, in the previous year, set a song of Schlechta's—'Auf einem Kirchhof' (Lief. 49, no. 2), and he promptly acknowledged the compliment by adopting one of more moment from Schlechta's 'Diego Manzanares,' 'Wo irrst du durch einsame Schatten?' (40 Lieder, no. 25), his setting of which is dated July 30, 1816.[8] Schubert evidently was fond of his cantata. It was performed at Innspruck by Gänsbacher, and at Vienna by Sonnleithner in 1819. Schubert wished to give it at the Augarten in 1820, and had sent it somewhere for performance at the time of his death. He was paid 100 florins, Vienna currency (or £4) for it, and he notes in his journal that it was the first time he had composed for money.

The third event was the composition of a cantata on a larger scale than either of the others. It was addressed to Dr. Joseph Spendou, in his character of Founder and Principal of the Schoolmasters' Widows' Fund, and contained 8 numbers, with solos for two sopranos and bass, a quartet and choruses, all with orchestral accompaniment. Whether it was performed or not is uncertain,

1 There is ground for this supposition.

2 Bauernfeld, W.Z.K. 3 *Imponiren*. Thayer, ii. 313.

4 There was a Liszt among Salieri's pupils at this time, but hardly the future Abbé, who was then but five years old. Franz Liszt and Schubert met once—in the curious collection of variations on Diabelli's waltz, to which 50 Austrian composers contributed, Beethoven's contribution being the 33 variations, op. 120. Liszt's variation is No. 24, and Schubert's No. 38. Liszt has been throughout an indefatigable champion for Schubert.

5 The autograph of this little curiosity was sold in Paris, by auction, May 14, 1881. The words are given by Kreissle, p. 82 (i. 83), but are not worth quoting. They do not possess the individuality of thought which makes Schubert's later verses so interesting, in spite of the crudity of their expression.

6 His birthday was July 12, but the performance was put off on account of the weather.

7 I am indebted for this reprint to my ever-kind friend Mr. C. F. Pohl, of the Gesellschaft der Musikfreunde, Vienna.

8 He returned to this poet in 1820, 1825, 1826, 1828.

but it was published in 1830 in PF. score by Diabelli, as op. 128. The other compositions of the year 1816 are as numerous as usual. A fine trio for S.S.A. and PF. to the words of Klopstock's 'grosses Halleluja' (Lf. 41, no. 2); a Salve Regina in F, to German words, for 4 voices and organ[1] (Feb. 21, 1816); the Angels' chorus from Faust, 'Christ ist erstanden,'[2] dated June 1816—are also among the printed works. A Stabat Mater in F minor, to Klopstock's German words, dated Feb. 28, 1816, is still in MS. It is written for soprano, tenor, and bass solo, and chorus, and for an orchestra of the usual strings, 2 flutes, 2 oboes, 2 bassoons, 1 contra-bassoon, 2 horns, 3 trombones, 2 trumpets and drums. These however are not uniformly employed: the trumpets and drums only appear for a few chords in Nos. 9 and 12; No. 5, an 8-part chorus, is accompanied by the wind alone, and No. 6, a tenor air, by the strings, with oboe solo. This interesting looking work was performed in 1841 by the Musik-Verein of Vienna, and in 1863 at the Altlerchenfelder church there, but has not yet been published. Two other MS. works are a Magnificat in C, for solos, chorus, and orchestra, dated Oct. 1816, and a duet for soprano and tenor with orchestra, to Latin words, 'Auguste jam Cœlestium,' dated Sept. 1816, both much tinctured by Mozart. There is also a 'Tantum ergo' in C for 4 voices and orchestra, Aug. 1816, and a fragment of a Requiem in E♭, July 1816; the first pages are wanting, and it ends with the 2nd bar of the 2nd Kyrie.[3]

Of operas we find only one in 1816, probably because only one libretto came in his way. It is called 'Die Bürgschaft,' and is in 3 acts. The author of the words is not known; and the quotations in Kreissle show that they are in great part absolute rubbish. Schubert continued his task to the 3rd act, 15 numbers, and there stopped. The autograph, in Herr Dumba's possession, is dated May 1816, and no portion of it is printed.

The Symphonies of 1816 are two—the 4th, in C minor,[4] entitled 'Tragic Symphony,' and dated April 1816; and the 5th, in B♭, for[5] small orchestra, dated Sept. 1816—Oct. 3, 1816. The first of these—hardly 'tragic' so much as 'pathetic'—is a great advance on its predecessors; the Andante is individual and very beautiful, and the Finale wonderfully spirited. The other, though full of Mozart, is as gay and untrammelled as all Schubert's orchestral music of that day. It is sometimes entitled 'without Trumpets or Drums,' and is said to have been composed for the orchestra at the Gundelhof, which grew out of the Schubert Sunday afternoon quartets.[6] Neither work has yet been published in[7] score, but they have often been played at the Crystal Palace, under Mr. Manns's direction, and are among the favourite works in the *répertoire* of that establishment. A string quartet in F; a string trio in B♭, apparently very good; a rondo in A for violin solo and quartet (June 1816); a violin concerto in C; 3 sonatinas for PF. and violin (op. 137); a PF. sonata in F, two movements of another in E; various marches for PF.; 12 Deutsche (waltzes); 6 Ecossaises, with the inscriptions 'Composed while a prisoner in my room at Erdberg' and 'Thank God'—probably the relic of some practical joke—are still existing.

Very little of the above, however interesting, can be said to be of real, first-rate, permanent value. But when we approach the songs of 1816 the case is altered. There are not quite so many with this date as there were with that of 1815, but there are 99 in all—41 printed and 58 in MS. Of Goethe there are splendid specimens, the three songs of the Harper, in 'Wilhelm Meister' (op. 12, Sept. 6), Mignon's 'Sehnsucht' song (op. 62, no. 4); Der Fischer; Der König in Thule (op. 5, no. 5), Jägers Abendlied, and Schäfers klagelied (op. 3), Wanderer's Nachtlied (op. 4), Schwager Kronos (op. 19). Of Schiller there are the beautiful Ritter Toggenburg, Thekla's song (op. 58), etc., and to name only one other, the far-famed 'Wanderer,' by Schmidt of Lubeck.

These magnificent pieces are well known to every lover of Schubert, but they are not more valued than such exquisitely simple and touching little effusions as 'An eine Quelle' of Claudius (op. 109, no. 3), 'Der Abend' of Kosegarten (op. 118, no. 2), or 'Der Leidende' of Hölty (Lief. 50, no. 2), all equally bearing his stamp.

The lists of the songs of these two years throw a curious light on Schubert's musical activity and mode of proceeding. Dr. Johnson was said when he got hold of a book to 'tear the heart out of it,' and with Schubert it was very much the same. To read a poem, and at once to fasten upon it and transcribe it in music, seems to have been his natural course; and having done one he went at once to the next. A volume of Hölty, or Claudius, or Kosegarten came into his hands; he tore from it in a moment what struck him, and was not content with one song, but must have three, four, or five. Thus, in Oct. 1815, he evidently meets with Kosegarten's poems, and between the 15th and 19th sets seven of them. In March 1816 he sets five songs by Salis; in May, six by Hölty; in November, four by Claudius, three by Mayrhofer, and so on. To read these lists gives one a kind of visible image of the almost fierce eagerness with which he attacked his poetry, and of the inspiration with which the music rushed from his heart and through his pen—'everything that he touched,' says Schumann, 'turning into music.' Thus, at a later date, calling accidentally on Randhartinger, and his friend being summoned from the room, Schubert, to amuse himself in the

1 Nottebohm's Catalogue, p. 226.

2 First printed by Schumann as Appendix to his newspaper, the N.Z.M., for June 18, 1839.

3 In Mr. Brahms's possession. The date is quoted from the Catalogue of the accurate Nottebohm. I am bound to say that I saw no date, and Mr. Brahms judged it to be later than 1816.

4 April 1816.—*Adagio molto* and *Allegretto vivace* in C minor; Andante in A♭; Menuet and Trio in E♭; Finale in C.—The autograph has vanished.

5 Sept. 1816.—Fine den 3 Oct. 1816. Allegro B♭; Andante con moto E♭; Menuet and Trio G minor and G major; Finale Allegretto vivace B♭. Autograph with Peters & Co.

6 Hanslick, 'Concertwesen,' 142.

7 Except the Andante of the 'Tragic,' which is published in score by Peters, No. 1004.

interval, took up a little volume which lay on the table. It interested him; and as his friend did not return he carried it off with him. Anxious for his book, Randhartinger called next morning at Schubert's lodgings, and found that he had already set several pieces in it to music. The volume was Wilhelm Müller's poems; the songs were part of the 'Schöne Müllerin.' A year or two after this, in July 1826—it is his old friend Doppler who tells the story—returning from a Sunday stroll with some friends through the village of Währing, he saw a friend sitting at a table in the beer-garden of one of the taverns. The friend, when they joined him, had a volume of Shakespeare on the table. Schubert seized it, and began to read; but before he had turned over many pages pointed to 'Hark, hark, the lark,' and exclaimed, 'Such a lovely melody has come into my head, if I had but some music paper.' Some one drew a few staves on the back of a bill of fare, and there, amid the hubbub of the beer-garden, that beautiful song, so perfectly fitting the words, so skilful and so happy in its accompaniment, came into perfect existence. Two others from the same poet not improbably followed in the evening.[1]

It has been said that Schubert never heard his Symphonies played. This is no doubt true of the beautiful unfinished one in B minor, of the Gastein Symphony, and of the great one in C, no. 10; but of the first six it is not so correct. There was always the pupils' band at the *Convict*, where, as we have seen, parts in his handwriting are said to have lingered; and there was also a flourishing amateur society, which, though their execution may not have had the precision of first-rate artists, yet probably played well enough to enable a composer to judge if his effects were what he intended them to be. Vienna amateurs were by no means contemptible. A society who met at the Mehlgrube even ventured on bringing out such works as Beethoven's Overture to Coriolan for the first time. Another, assembling at the Römische Kaiser, performed the Mount of Olives, Beethoven himself conducting.

It seems that the Quartet afternoons at the house of Schubert the elder had gradually extended themselves into performances of Haydn's Symphonies, arranged as quartets and played with doubled parts, players of ability and name joined, and a few hearers were admitted. After a time, the modest room became inconveniently crowded, and then the little society migrated to the house of a tradesman named Frischling (Dorotheengasse 1105), wind instruments were added, and the smaller works of Pleyel, Haydn, and Mozart were attacked. In the winter of 1815 another move became necessary, to the house of Otto Hatwig, one of the violins of the Burgtheater, at the Schottenthor, and in the spring of 1818, to his new residence in the Gundelhof, and later still at Pettenkofer's house in the Bauernmarkt. The band now contained some good professional players, and could venture even on Beethoven's two first symphonies, and the overtures of Cherubini, Spontini, Boieldieu, Weigl, etc. Schubert belonged to it all through, playing the viola, and it was probably with the view to their performance by the society that he wrote the two symphonies of 1816 (nos. 4 and 5), two overtures in the winter of 1817, and his 6th symphony in the spring of 1818.

Schober and Mayrhofer were Schubert's first friends outside the immediate circle of his youthful associates. He was now to acquire a third, destined to be of more active service than either of the others. This was Vogl. He was 20 years Franz's senior, and at the time of their meeting was a famous singer at the Vienna Opera, admired more for his intellectual gifts than for the technical perfection of his singing, and really great in such parts as Orestes in 'Iphigenie,' Almaviva in 'Figaro,' Creon in 'Medea,' and Telasko in the 'Vestalin.' About the year 1816 —the date is not precisely given—Vogl was induced by Schober to come to their lodgings, and see the young fellow of whom Schober was always raving, but who had no access to any of the circles which Vogl adorned and beautified by his presence. The room as usual was strewed with music. Schubert was confused and awkward; Vogl, the great actor and man of the world, gay, and at his ease. The first song he took up —probably the first music of Schubert's he had ever seen—was Schubart's 'Augenlied' (Lf. 50, no. 3). He hummed it through, and thought it melodious, but slight—which it is. 'Ganymed' and the 'Schäfersklage' made a deeper impression; others followed, and he left with the somewhat patronising but true remark, 'There is stuff in you; but you squander your fine thoughts instead of making the most of them.' But the impression remained, he talked of Schubert with astonishment, soon returned, and the acquaintance grew and ripened till they became almost inseparable, and until in their performances of Schubert's songs, 'the two seemed,' in Schubert's own words, 'for the moment to be one.' In those days songs were rarely if ever sung in concert-rooms; but Vogl had the entrée to all the great musical houses of Vienna, and before long his performances of the Erl King, the Wanderer, Ganymed, Der Kampf, etc., with the composer's accompaniment, were well known. What Vogl's opinion of him ultimately became, may be learnt from a passage in his diary:—'Nothing shows so plainly the want of a good school of singing as Schubert's songs. Otherwise, what an enormous and universal effect must have been produced throughout the world, wherever the German language is understood, by these truly divine inspirations, these utterances of a musical *clairvoyance*! How many would have comprehended, probably for the first time, the meaning of such expressions as 'speech and poetry in music,' 'words in harmony,' 'ideas clothed in music,' etc., and would have learnt that the finest poems of our greatest poets may be enhanced and even transcended when

[1] The drinking-song from Antony and Cleopatra (marked 'Währing, July 26'), and the lovely 'Sylvia' ('July 1826'). The anecdote is in Kreissle.

translated into musical language? Numberless examples may be named, but I will only mention The Erl King, Gretchen, Schwager Kronos, the Mignon and Harper's songs, Schiller's Sehnsucht, Der Pilgrim, and Die Bürgschaft.'

This extract shows how justly Vogl estimated Schubert, and how, at that early date, his discernment enabled him to pass a judgment which even now it would be difficult to excel. The word *clairvoyance*, too, shows that he thoroughly entered into Schubert's great characteristic. In hearing Schubert's compositions it is often as if one were brought more immediately and closely into contact with music itself than is the case in the works of others; as if in his pieces the stream from the great heavenly reservoir were dashing over us, or flowing through us, more directly, with less admixture of any medium or channel, than it does in those of any other writer—even of Beethoven himself. And this immediate communication with the origin of music really seems to have happened to him. No sketches, no delay, no anxious period of preparation, no revision, appear to have been necessary. He had but to read the poem, to surrender himself to the torrent, and to put down what was given him to say, as it rushed through his mind. This was the true 'inspiration of dictation,' as much so as in the utterance of any Hebrew prophet or seer. We have seen one instance in the case of the Erl King. The poem of the Wanderer attracted him in the same way, and the song was completed in one evening. In a third case, that of Goethe's 'Rastlose Liebe,' the paroxysm of inspiration was so fierce that Schubert never forgot it, but reticent as he often was, talked of it years afterwards.[1] It would seem that the results did not always fix themselves in the composer's memory as permanently as if they had been the effect of longer and more painful elaboration. Vogl[2] tells an anecdote about this which is very much to the point. On one occasion he received from Schubert some new songs, but being otherwise occupied could not try them over at the moment. When he was able to do so he was particularly pleased with one of them, but as it was too high for his voice, he had it copied in a lower key. About a fortnight afterwards they were again making music together, and Vogl placed the transposed song before Schubert on the desk of the piano. Schubert tried it through, liked it, and said, in his Vienna dialect, 'I say! the song's not so bad; *whose is it*?' so completely, in a fortnight, had it vanished from his mind! Sir Walter Scott attributed a song of his own to Byron; but this was in 1828, after his mind had begun to fail.[3]

1817 was comparatively an idle year. Its great musical event was the arrival of Rossini's music in Vienna. 'L'Inganno felice' was produced at the Hof theatre, Nov. 26, 1816, and 'Tancredi,' Dec. 17; 'L'Italiana in Algeri,' Feb. 1, 1817, and 'Ciro in Babilonia,' June 18; and the enthusiasm of the Viennese—like that of all to whom these fresh and animated strains were brought—knew no bounds. Schubert admired Rossini's melody and spirit, but rather made fun of his orchestral music, and a story is told—not impossibly[4] apocryphal—of his having written an overture in imitation of Rossini, before supper, after returning from 'Tancredi.' At any rate he has left two 'Overtures in the Italian style' in D and C, dated Sept.[5] and Nov. 1817 respectively, which were much played at the time. Schubert made 4-hand PF. arrangements of both, and that in C has been since published in score and parts as op. 170, and has been played at the Crystal Palace (Dec. 1, 66, etc.) and elsewhere. Its caricature of Rossini's salient points, including of course the inevitable *crescendo*, is obvious enough; but nothing could transform Schubert into an Italian, and the overture has individual and characteristic beauties which are immediately recognisable. The influence of Rossini was no mere passing fancy, but may be traced in the 6th Symphony, mentioned below, and in music of his later life—in the two Marches (op. 121), the Finale to the Quartet in G (op. 161), and elsewhere.

A third Overture in D belongs to 1817, and though still in MS., has also been played at the Crystal Palace (Feb. 6, 69, etc.). It is in two movements, Adagio, and Allo. giusto, and the former is almost a draft of the analogous movement in the overture known as 'Rosamunde' (op. 26), though really the 'Zauberharfe.' There the resemblance ceases.—What led Schubert to the pianoforte this year in so marked a manner is not known, but his devotion to it is obvious, for no fewer than 6 sonatas belong to this period. Of these, 3 are published—op. 122, in E♭; op. 147,[6] in B (August); op. 164, in A minor.[7] Those still in MS. are in F, A♭, and E minor (June).

Schubert's 6th Symphony, in C,[8] completed in February 1818, appears to have been begun in the preceding October. It is the first one which he has marked as 'Grand'—'Grosse Sinfonie'—though hardly with reason, as both in form and orchestra it is the same as the early ones. It is an advance on the others, and the Scherzo shows the first decided signs of Beethoven's influence. Passages may also be traced to Rossini and the Italian opera.

The catalogue of the instrumental compositions of this year closes with 2 sonatas for PF. and violin, op. 137, nos. 1 (March) and 2; a string Trio[9] and a Polonaise for the violin, both in MS. In the number of the vocal compositions of 1817 there is an equal falling off. Rossini's popularity for the time shut the door against all other composers, and even Schubert's appetite for bad librettos was compelled to wait. Not only, however, are there no operas this year, there is no church music, and but 47 songs (32 printed, and 15 in MS.). In quality, however, there is no deterioration in the

[1] Bauernfeld, W.Z.K. [2] In Kreissle, 119 (i. 123).
[3] Lockhart's Life of Scott, vii. 129.

[4] K.H. 129 (i. 133).
[5] Kreissle says May. September is Mr. Nottebohm's date: but there is another Overture in D, and it seems doubtful which of the two is dated May, and which September.
[6] Autograph in possession of Mr. Brahms.
[7] Published, by Spina, as '7th Sonata.'
[8] Adagio and Allegro in C; Andante in F; Scherzo in C, and Trio in E major; Finale in C.
[9] In B♭. Played at the Monday Popular Concert of Feb. 15, 1869.

songs. The astonishing 'Gruppe aus dem Tartarus,' and the 'Pilgrim' of Schiller; the 'Ganymed' of Goethe; the 'Fahrt zum Hades,' 'Memnon,' and 'Erlafsee' of Mayrhofer; and 'an die Musik' of Schober, are equal to any that come before them. Among the MS. songs is one showing the straits to which Schubert was sometimes put, either by the want of materials or by the sudden call of his inspiration. It is the beginning of a setting of Schiller's 'Entzückung an Laura,' and is written on the front page of the 2nd violin part of a duet-fugue by Fux, the words 'Fuga. Duetto. Violino Secundo. Del: Sing:[1] Fux.' appearing in the copyist's formal handwriting through Schubert's hasty notes. It is superscribed 'Entzückung an Laura Abschied August 1817. Schubert Mpia'—interesting as showing that in 'Abschied,' he has added his own comment to Schiller's words; that he dated his pieces at the moment of beginning them; and that he sometimes signed his name without the 'Franz.'

His circle of intimate friends was increased about this date by Anselm and Joseph Hüttenbrenner and Joseph Gahy. Anselm, four years his senior, was a pupil of Salieri's, and there they had met in 1815. With the younger brother, Joseph, he became acquainted in the summer of 1817.[2] Both were men of independent means, and Anselm was a musician by profession. Gahy was in the government employment, an excellent pianoforte player, of whom Schubert was for long very fond. The younger Hüttenbrenner was bewitched by Schubert, much as Krumpholz and Schindler were by Beethoven; and was ever ready to fetch and carry for his idol, and to praise whatever he did, till the idol would turn on his worshipper, and be so cruel as to get the nickname of 'The Tyrant' from the rest of the set.

How Schubert existed since he threw up his place at the school and left his father's house is a point on which we are in entire ignorance. His wants were few, but how even those few were supplied is a mystery. We have seen that he lived rent-free with Schober for a few months in 1816, but the return of Schober's brother put an end to the [3]arrangement, and from that date he must have been indebted to Spaun, or some friend better off than himself, for lodgings, for existence, and for his visits to the theatre, for there is no trace of his earning anything by teaching in 1817, and the few pounds paid him for the Watteroth cantata is the only sum which he seems to have earned up to this date.

In the summer of 1818, however, on the recommendation of Unger, the father of Mad. Unger-Sabatier, the great singer, Schubert accepted an engagement as teacher of music in the family of Count Johann Esterhazy, to pass the summer at his country seat at Zelész, in Hungary, on the Waag, some distance east of Vienna, and the winter in town. He was to be a member of the establishment and to receive two gulden for every lesson. The family consisted of the Count and Countess, two daughters, Marie, 13, and Caroline, 11, and a boy of 5. All were musical. The Count sang bass, the Countess and Caroline contralto, Marie had a fine soprano, and both daughters played the piano. Baron von Schönstein, their intimate friend, slightly older than Schubert, a singer of the highest qualities, with a noble baritone voice, made up the party, which certainly promised all the elements of enjoyment. It was a pang to Schubert to part from the circle of his companions, to whom he was devoted, but it is not difficult to imagine how pleasant he must have found the comfort and generous living of the Esterhazy house, while at the same time there would be opportunities of retirement, and abundant means of diversion in a beautiful country, a new people, and the Hungarian and gipsy melodies.

When they left town does not appear.[4] Schubert's Mass in [5]C, his 4th, written like the others, for Holzer, is dated 'July, 1818'; but there is nothing to show whether it was finished in Vienna or in the country. A set of MS. Solfeggi for the Countess Marie, also dated July, is perhaps evidence that by that time they were settled at Zelész. Two letters to Schober are printed by [6]Bauernfeld, and are dated Aug. 3, and Sept. 18, 1818. The first is addressed to his home circle, his 'dearest fondest friends . . Spaun, Schober, Mayrhofer, and Senn . . . you who are everything to me.' There are messages also to Vogl, and to Schober's mother and sister, and to 'all possible acquaintances,' and an urgent entreaty to write soon—'every syllable of yours is dear to me.' He is thoroughly well and happy, and 'composing like a god. . . Mayrhofer's Einsamkeit is ready, and I believe it to be the best thing I have yet done, for I was *without anxiety*' (*ohne Sorge*—the italics are his own). 'Einsamkeit' (Lf. 32) is a long ballad, filling 19 close pages of print, with a dozen changes of tempo and as many of signature; perhaps not quite coming up to his own estimate of it, though both words and music are often very striking. The length of this and other ballads will probably always hinder their wealth of melody, dramatic effects, and other striking beauties, from being known by the world at large.

The other letter, seven weeks later, throws more light on his position at Zelész, 'as composer, manager, audience, everything, in one.' 'No one here cares for true Art, unless it be now and then the Countess; so I am left alone with my beloved, and have to hide her in my room, or my

[1] For 'Sign.' A facsimile is given by Reissmann.

[2] So Kreissle, i. 128. But does not the dedication of the song, 'Die Erwartung,' composed Feb. 27, 1815,—'to his friend' J. H.—show that the acquaintance was of much earlier date? True, it was not published till the April after Schubert's death; and the song may have been prepared by him for publication shortly before, and the dedication added then.

[3] K.H. 109 (i. 112).

[4] There is an interesting autograph copy of the 'Forelle' song dated at A. Hüttenbrenner's Lodgings (in Vienna) midnight Feb. 21, 1818, and besprinkled with ink instead of sand. It has been published in photography. But the 'Forelle' really dates from 1817. (Nottebohm, in the Them. Catalogue.)

[5] Published in 1826 as op. 48. Schubert wrote a new and most beautiful Benedictus to it in 1828, only a few months before his death.

[6] In 'Die Presse,' Vienna, Ap. 17, 1869. Reprinted in the 'Signale,' Nov. 15, 1869.

piano, or my own breast. If this often makes me sad, on the other hand it often elevates me all the more. Several songs have lately come into existence, and I hope very successful ones.' He is evidently more at home in the servants' hall than the drawing-room. 'The cook is a pleasant fellow; the ladies'-maid is thirty; the housemaid very pretty, and often pays me a visit; the nurse is somewhat ancient; the butler is my rival; the two grooms get on better with the horses than with us. The Count is a little rough; the Countess proud, but not without heart; the young ladies good children. I need not tell you, who know me so well, that with my natural frankness I am good friends with everybody.' The letter ends with an affectionate message to his parents.

The only songs which can be fixed to this autumn, and which are therefore doubtless those just referred to, besides the great 'Einsamkeit,' are the 'Blumenbrief' (Lief. 21, no. 1), 'Blondel und Maria,' 'Das Marienbild' and 'Litaney,' 'Das Abendroth'—for a contralto, evidently composed for the Countess; 'Vom Mitleiden Mariä,' and three Sonnets from Petrarch (MS.). The Hungarian national songs left their mark in the '36 original dances,' or 'First Waltzes' (op. 9), some of which were written down in the course of the next year. The 'Divertissement à la hongroise,' and the Quartet in A minor (op. 29), in which the Hungarian influence is so strong, belong—the first apparently, the second certainly—to a much later period.

A third letter of this date, hitherto unprinted, with which the writer has been honoured by the granddaughter[1] of Ferdinand Schubert, to whom it was addressed, is not without interest, and is here printed entire. The Requiem referred to was by Ferdinand, and had evidently been sent to his brother for revision. The letter throws a pleasant light on the strong link existing between Franz and his old home, and suggests that assistance more solid than 'linen' may often have reached him from his fond step-mother in his poverty in Vienna. In considering the pecuniary result of the engagement, it must be remembered that the florin was at that time only worth a franc, instead of two shillings. The month's pay therefore, instead of being £20, was really only about £8. Still, for Schubert that was a fortune.

24 Aug. 1818.

Dear brother Ferdinand,

It is half-past 11 at night, and your Requiem is ready. It has made me sorrowful, as you may believe, for I sang it with all my heart. What is wanting you can fill in, and put the words under the music and the signs above. And if you want much rehearsal you must do it yourself, without asking me in Zelész. Things are not going well with you; I wish you could change with me, so that for once you might be happy. You should find all your heavy burdens gone, dear brother; I heartily wish it could be so.—My foot is asleep, and I am mad with it. If the fool could only write it wouldn't go to sleep!

Good morning, my boy, I have been asleep with my foot, and now go on with my letter at 8 o'clock on the 25th. I have one request to make in answer to yours. Give my love to my dear parents, brothers, sisters, friends, and acquaintances, especially not forgetting Carl. Didn't he mention me in his letter? As for my friends in the town, bully them, or get some one to bully them well, till they write to me. Tell my mother that my linen is well looked after, and that I am well off, thanks to her motherly care. If I could have some more linen I should very much like her to send me a second batch of pocket-handkerchiefs, cravats, and stockings. Also I am much in want of two pair of kerseymere trowsers. Hart can get the measure wherever he likes. I would send the money very soon. For July, with the journey-money, I got 200 florins.

It is beginning already to be cold, and yet we shall not start for Vienna before the middle of October. Next month I hope to have a few weeks at Freystadt, which belongs to Count Erdödy, the uncle of my count. The country there is said to be extraordinarily beautiful. Also I hope to get to Pesth while we are at the vintage at Bosczmedj, which is not far off. It would be delightful if I should happen to meet Herr Administrator Taigele there. I am delighted at the thought of the vintage, for I have heard so much that is pleasant about it. The harvest also is beautiful here. They don't stow the corn into barns as they do in Austria, but make immense heaps out in the fields, which they call *Tristen*. They are often 80 to 100 yards long, and 30 to 40 high, and are laid together so cleverly that the rain all runs off without doing any harm. Oats and so on they bury in the ground.

Though I am so well and happy, and every one so good to me, yet I shall be immensely glad when the moment arrives for going to Vienna. Beloved Vienna, all that is dear and valuable to me is there, and nothing but the actual sight of it will stop my longing! Again entreating you to attend to all my requests, I remain, with much love to all, your true and sincere,

Franz Mpia.

A thousand greetings to your good wife and dear Resi, and a very hearty one to aunt Schubert and her daughter.

The inscription 'Zelész, Nov. 1818' on the song 'Das Abendroth' shows that the return to Vienna was not till nearly the end of the year. He found the theatre more than ever in possession of Rossini. To the former operas, 'Elisabetta' was added in the autumn, and 'Otello' early in Jan. 1819. But one of the good traits in Schubert's character was his freedom from jealousy, and his determination to enjoy what was good, from whatever quarter it came, or however much it was against his own interest. A letter of his to Hüttenbrenner, written just after the production of 'Otello,' puts this in very good light. 'Otello is far better and more characteristic than Tancredi. Extraordinary genius it is impossible to deny him. His orchestration is often most original, and so is his melody; and except the usual Italian gallopades, and a few reminiscences of Tancredi, there is nothing to object to.' But he was not content to be excluded from the theatre by every one, and the letter goes on to abuse the 'canaille of Weigls and Treitschkes,' and 'other rubbish, enough to make your hair stand on end,' all which were keeping his operettas off the boards. Still, it is very good-natured abuse, and so little is he really disheartened, that he ends by begging Hüttenbrenner for a libretto; nay, he had actually just completed a little piece called 'Die Zwillingsbrüder' ('the Twins'), translated by Hofmann from the French—a Singspiel in one act, containing an overture and 10 numbers. He finished it on Jan. 19, 1819, and it came to performance before many months were over.

Of his daily life at this time we know nothing. We must suppose that he had regular duties with his pupils at the Esterhazys' town house.

[1] Fräulein Caroline Geisler, daughter of Linus Geisler and Ferdinand's second daughter, Elise.

but there is nothing to say so. We gather[1] that he joined Mayrhofer in his lodgings, 420 in the Wipplingerstrasse, early in the year. It was not a prepossessing apartment. 'The lane was gloomy; both room and furniture were the worse for wear; the ceiling drooped; the light was shut out by a big building opposite—a worn-out piano, and a shabby bookcase.' The only relief is the name of the landlady—Sanssouci, a Frenchwoman. No wonder that Mayrhofer's poems—he was ten years Schubert's senior—were of a gloomy cast.

The two friends were on the most intimate terms, and addressed each other by nicknames. What Mayrhofer's appellation may have been we do not know, but Schubert, now and later, was called 'the Tyrant,' for his treatment of Hüttenbrenner; also 'Bertl,' 'Schwammerl,' and, best of all, 'Kanevas'—because when a stranger came into their circle his first question always was, 'Kann er was?' 'Can he do anything?' Their humour took all sorts of shapes, and odd stories are told of their sham fights, their howls, their rough jokes and repartees.[2] Mayrhofer was a Government employé, and went to his office early, leaving his fellow-lodger behind. Schubert began work directly he awoke, and even slept in his spectacles to save trouble; he got at once to his writing, sometimes in bed, but usually at his desk. It was so still, when Hiller[3] called on him eight years later. 'Do you write much?' said the boy, looking at the manuscript on the standing desk—they evidently knew little in North Germany of Schubert's fertility. 'I compose every morning, was the reply; and when one piece is done, I begin another.' And yet this was the *musicien le plus poète que jamais*—it might have been the answer of a mere Czerny! Add to this a trait, communicated to the writer by Schubert's friend, Franz Lachner, of Munich, that when he had completed a piece, and heard it sung or played, he locked it up in a drawer, and often never thought about it again.

This close work went on till dinner-time—two o'clock—after which, as a rule, he was free for the day, and spent the remainder either in a country walk with friends, or in visits—as to Sofie Müller, and Mad. Lacsny Buchwieser, whom we shall encounter further on; or at Schober's rooms, or some coffee-house—in his later days it was Bogner's Café in the Singerstrasse, where the droll cry of a waiter was a never-ending pleasure to him. But no hour or place was proof against the sudden attack of inspiration when anything happened to excite it. An instance occurs at this very time, Nov. 1819, in an overture for 4 hands in F (op. 34), which he has inscribed as 'written in Joseph Hüttenbrenner's room at the City Hospital in the inside of three hours; and dinner missed in consequence.'[4] If the weather was fine he would stay in the country till late, regardless of any engagement that he might have made in town.

The only compositions that can be fixed to the spring of 1819 are 5 songs dated February, and one dated March; a very fine quintet for equal voices, to the 'Sehnsucht' song in 'Wilhelm Meister'—a song which he had already set for a single voice in 1816, and was to set twice more in the course of his life (thus rivalling Beethoven, who also set the same words four times); an equally fine quartet for men's voices, 'Ruhe, schönstes Glück der Erde,' dated April; and four sacred songs by Novalis, dated May.

The earnings of the previous summer allowed him to make an expedition this year on his own account. Mayrhofer remained in Vienna, and Vogl and Schubert appear to have gone together to Upper Austria. Steyr was the first point in the journey, a town beautifully situated on the Enns, not far south of Linz. They reached it early in July; it was Vogl's native place, and he had the pleasure of introducing his friend to the chief amateurs of the town, Paumgartner, Koller, Dornfeld, Schellmann—substantial citizens of the town, with wives and daughters, 'Pepi Koller,' 'Frizi Dornfeld,' 'the eight Schellmann girls,' etc., who all welcomed the musician with real Austrian hospitality, heard his songs with enthusiasm, and themselves helped to make music with him. His friend Albert Stadler was there also with his sister Kathi. How thoroughly Schubert enjoyed himself in this congenial *bourgeois* society, and in such lovely country—he mentions its beauties each time he writes—we have ample proof in two letters.[5] Among other drolleries the Erl King was sung with the parts distributed amongst Vogl, Schubert, and Pepi Koller. Perhaps too Schubert gave them his favourite version of it on a comb. Vogl's birthday (Aug. 10) was celebrated by a cantata in C, containing a terzet, 2 soprano and 2 tenor solos, and a finale in canon, pointed by allusions to his various operatic triumphs, words by Stadler, and music by Schubert.[6] After this the two friends strolled on to Linz, the home of the Spauns, and of Kenner and Ottenwald, whose verses Franz had set in his earlier days; and thence perhaps to Salzburg, returning to Steyr about the end of the month. Nor did the joviality of these good Austrians interfere with composition. Besides the impromptu cantata just mentioned, the well-known PF. quintet (op. 114), in which the air of 'Die Forelle' is used as the theme of the Andantino, was written at Steyr, possibly as a commission from the good Paumgartner, and was performed by the Paumgartner party. Schubert achieved in it the same feat which is somewhere ascribed to Mozart, of writing out the separate parts without first making a score, and no doubt played the pianoforte part by heart. The date of their departure, Sept. 14, is marked by an entry in the album of Miss Stadler, when Schubert delivered himself of the following highly correct sentiment:—'Enjoy the present so wisely, that

[1] In a letter to Mayrhofer from Linz, dated Aug. 19, 1819, he says, 'Let the bearer have my bed while he stays with you.' K.H. 159 (i. 160). The bed must have been his before he left town.

[2] K.H. 51 (i. 51).

[3] In Hiller's 'Künstlerleben,' p. 49.

[4] K.H. 160 (i. 162).

[5] K.H. 158–159 (i. 159, 160).

[6] Published to other words, 'Herrlich prangt,' as op. 158.

the past may be pleasant to recollect, and the future not alarming to contemplate.' This may pair off with a sentence written by Mozart, in English, in the Album of an English Freemason, which has not yet been printed:—'Patience and tranquility of mind contribute more to cure our distempers as the whole art of medicine. Wien, den 30te März 1787.'[1]

A few days more saw them again settled in Vienna. Each of the two letters preserved from the journey contains an obvious allusion to some love affair; but nothing is known of it. He could hardly have adopted a more effectual diversion from such sorrows than the composition of a mass, on an extended scale; that namely in A♭—his 5th—which he began this month under the serious title of 'Missa Solemnis'; but he seems to have dawdled over it more than over any other of his works; as it was not finished till Sept. 1822, and contains many marks of indecision.

The most pregnant musical event of this year is the fact that on Feb. 28, 1819, a song of Schubert's was sung in public—the 'Schäfers Klagelied,' sung by Jäger at Jäll's concert, at 5 p.m. at the 'Römische Kaiser,' Vienna. It was Schubert's first appearance before the public in any capacity, and is noticed by the Leipzig A. M. Z. in these terms:—'Goethe's Schäfers Klagelied set to music by Herr Franz Schubert—the touching and feeling composition of this talented young man was sung by Herr Jäger in a similar spirit.' Such is the first utterance of the press on one who has since evoked so much enthusiasm! In the course of this year Schubert appears to have forwarded the three songs, 'Schwager Kronos,' 'Ueber Thal' (Mignon), and 'Ganymed,'—afterwards published as op. 19,—to Goethe; but no notice was taken by the poet of one who was to give some of his songs a wider popularity than they could otherwise have enjoyed, a popularity independent of country or language; nor does Schubert's name once occur in all the 6 vols. of Goethe's correspondence with Zelter.[2]

1820 was again a year of great activity. Owing to Vogl's influence, Schubert was gradually attracting the attention of the managers. The 'Zwillingsbrüder' had been written for the Kärnthnerthor theatre (see p. 330 *b*), and it was not long before the *regisseur* of the rival opera-house, the Theatre an-der-Wien, suggested to him a libretto called the 'Zauberharfe,' or 'Magic harp,' a melodrama in 3 acts, by the same Hofmann who had translated the former piece. To receive such a proposal and to act upon it was a matter of course with Schubert, and the 'Zauberharfe' is said to have been completed in a fortnight.[3] But before this, early in the year, he had met with the works of A. H. Niemeyer, Professor of Theology at Halle, and had adopted the poem of 'Lazarus, or the Feast of the Resurrection' for an Easter Cantata. Easter fell that year on April 2, and his work is dated 'February,' so that he was in ample time. The poem—or drama, for there are seven distinct characters—is in three parts. 1. The sickness and death. 2. The burial and elegy. 3. The resurrection. Of these the 1st and a large portion of the 2nd were completed by Schubert, apparently without the knowledge of any of his friends. Ferdinand mentions the first part in his list,[4] but the existence of the second was unknown, till, through the instrumentality of Mr. Thayer, it was unearthed in 1861. These have been [5]published, but no trace of the 3rd act has yet been found, and the work was not performed till long after the composer's death—viz. in 1863.

On June 14 the 'Zwillingsbrüder' or 'Zwillinge' was produced at the Kärnthnerthor theatre. It is a comic operetta ('Posse'), with spoken dialogue, in one act, containing an overture and 10 numbers, and turns on the same plot that has done duty in 'Box and Cox' and a dozen other farces, the confusion between two twin-brothers, who were both acted by Vogl. The overture was encored on the first night, and Vogl's two songs were much applauded, but the piece was virtually a *fiasco*, and was withdrawn after six representations. Schubert took so little interest in its production that, like Mendelssohn at the 'Wedding of Camacho,' he did not even stay in the house, and Vogl had to appear instead of him in front of the curtain. The libretto, though overburdened with characters, is sadly deficient in proportion, and contains very little action. Schubert's music, on the other hand, is light, fresh, and melodious, pointed, unusually compact, and interesting throughout. In the concerted numbers there is evidence of great dramatic power. To condemn it, as the critics of the day do, as wanting in melody, and constantly striving after originality, is to contradict Schubert's most marked characteristics, and is contrary to the facts. There is possibly more justice in the complaint that the accompaniments were too loud, though that is certainly not the fault in his masses, his only other published works with orchestral accompaniments anterior to this date. The work has been published in vocal score by Peters (1872).

On August 19 the Zauberharfe was produced at the Theatre an-der-Wien. It is said to consist chiefly of chorus and melodrama, with only a few solos, among them a romance for tenor which was highly praised. There is a fine overture (in C), original, characteristic, and full of beauty, which was published before 1828 as op. 26, under the name of 'Rosamunde,' to which it seems to have no [6]claim. The piece was occasionally brought forward till the winter, and was then dropped. These three vocal works appear so far to have whetted Schubert's appetite that in the autumn he attacked the more important libretto of 'Sakontala,' a regular opera in 3 acts, by P. H. Neumann, founded on the Indian drama of that name. He sketched 2 acts, and there it remains; the MS. is in Herr Dumba's possession.

1 I owe this to my good friend Mr. Pohl, of Vienna.

2 Search should be made in the *Goethe Archiv* at Weimar for the autograph of these songs, and the letter which doubtless accompanied them.

3 Autograph in Herr Dumba's collection.

4 N.Z.M. 139 *a*.

5 In 1866, by Spina.

6 The overture played to the Rosamunde music is in D minor, and was afterwards published as 'Alfonso & Estrella.' There is perhaps another in existence. See the letter to von Mosel quoted further on.

Another important and very beautiful piece is the 23rd [1] Psalm, set for 2 sopranos and 2 altos with PF. accompaniment, at the instigation of the sisters Fröhlich, and dated at the beginning '23 Dec. 1820'—perhaps with a view to some private concerts given, now or later, at the old hall of the Musikverein. Another is the 'Gesang der Geister über den Wassern' of Goethe (op. 167). This fine and mystical poem had a strong attraction for Schubert. He set it for 4 equal voices in 1817; then he reset it for 4 tenors and 4 basses with 2 violas, 2 cellos, and bass, in Dec. 1820; and lastly revised this in Feb. 1821. It was first produced on March 7, 1821, and found no favour, to Schubert's disgust. It was again performed on March 30, before a more receptive audience, with a far better result. It was revived at Vienna in 1858 by Herbeck, and in England was performed with success on March 22, 1881, under the direction of Mr. Prout. It is enormously difficult, and, though perfectly in character with the poem, will probably never be attractive to a mixed audience. Another work of 1820 were some antiphons (op. 113) for Palm Sunday (March 26), composed for Ferdinand, who had been recently appointed Choirmaster at the Altlerchenfelder Church, and found the duties rather too much for him. They are written with black chalk, on coarse gray wrapping-paper; and the tradition is that they and two motets were written in great haste, just in time for the service. On Easter Sunday Franz attended and conducted the mass for his brother.

The Fantasie in C for PF. solo (op. 15), containing Variations on Schubert's own 'Wanderer,' is probably a work of this year. It was written for von Liebenberg, a PF. player, to whom Schubert dedicated it. This fine piece has lately been brought into vogue by Liszt's arrangement of it for PF. and orchestra as a concerto; but it is doubtful if it is improved by the process. Schubert never could play it; he always stuck fast in the last movement; and on one occasion jumped up and cried 'let the devil himself play it!' Another piece is an Allegro for strings in C minor, dated Dec. 1820, the first movement of a quartet, of which there exist besides 41 bars of the Andante, in A♭. The Allegro is of first-rate quality, and Schubert in every bar. It was published in 1868 by Senff. The MS. is in Mr. Brahms's fine collection of autographs.

The songs of 1820, 17 in all, though not so numerous as those of previous years, are very fine. They contain 'Der Jüngling auf dem Hügel' (op. 8, no. 1), 'Der Schiffer' (Lf. 33, no. 1), 'Liebeslauschen' (Lf. 15, no. 2), 3 grand songs to Mayrhofer's words, 'Orest auf Tauris,' 'Der entsühnte Orest,' and 'Freiwilliges Versinken' (Lf. 11), and 4 Italian Canti, written for Frl. von Romer, who afterwards married Schubert's friend Spaun, and since published with one which was probably written under Salieri's eye as early as 1813. The most remarkable of all is 'Im Walde' or 'Waldesnacht' (Lf. 16), a very long song of extraordinary beauty, variety, force, and imagination.

[1] To Moses Mendelssohn's translation.

With February 1821 Schubert entered his 25th year, and it was a good omen to receive such a birthday present as the three testimonials of this date which Kreissle has [2] preserved. The first is from von Mosel, then Court Secretary; the second from Weigl, Director of the Court Opera, Salieri, and von Eichthal; the third from Moritz Count Dietrichstein, whom Beethoven addresses as 'Hofmusikgraf,' and who appears to have been a sort of Jupiter-Apollo with general sway over all Court music. These influential personages warmly recognise his eminent ability, industry, knowledge, feeling, and taste, and profess the best intentions towards him. The three documents were enclosed by the Count in a letter to Vogl, full of good wishes for the future of his friend. Still more gratifying was the prospect, which now at last opened, of the publication of his songs. It was the first good epoch in Schubert's hitherto struggling life. He had now been writing for more than seven years, with an industry and disregard of consequences which are really fearful to contemplate; and yet, as far as fame or profit were concerned, might almost as well have remained absolutely idle. Here at length was a break in the cloud. It was not less welcome because it was mainly due to his faithful friends, the Sonnleithners, who had made his acquaintance through the accident of Leopold Sonnleithner's being at school with him, and ever since cherished it in the most faithful and practical way, Ignaz, the father, having, since 1815, had large periodical music-meetings of artists and amateurs in his house at the Gundelberg, which were nothing less than Schubert propaganda. Here, before large audiences of thoroughly musical people, Schubert's pieces were repeatedly performed, and at length, on Dec. 1, 1820, the 'Erl King' was sung by Gymnich, a well-known amateur, with a spirit which fired every one of the audience with the desire to possess the song, and appears to have suggested to Leopold and Gymnich the possibility of finding a publisher for the inspirations which had for so long been their delight and astonishment. They applied to Diabelli and Haslinger, the leading houses of Vienna, but without success; the main objections being the insignificance of the composer, and the difficulty of his PF. accompaniments. On this they resolved to take the matter into their own hands; and, probably not without misgivings, had the 'Erl King' engraved. The fact was announced at the next Concert at the Gundelberg, and a hundred copies were at once subscribed for in the room—sufficient to defray the cost of the engraving and printing, and of engraving a second song as well. Meantime the 'Erl King' had been sung in public (for the concerts at the Gundelberg were, strictly speaking, private, limited to the friends of the host) by Gymnich, at an evening concert of the Musikverein, in one of the public rooms of the city, on Jan. 25, 1821, Schubert himself appearing on the platform, and playing

[2] K.H. 201 (i. 203).

the accompaniment. Everything was done by the young enthusiasts to foster the Schubert *furore*, even to the publication of a set of 'Erl King waltzes' by A. Hüttenbrenner, which at any rate must have made the name familiar, though they provoked Schubert, and drew from him some satirical hexameters and pentameters which may be read in Kreissle.[1] On Feb. 8 the programme of the Musikverein Concert included three songs of his, the 'Sehnsucht' by Schiller, 'Gretchen am Spinnrade,' and 'Der Jüngling auf dem Hügel'; and on March 8 the 'Gruppe aus dem Tartarus.' On March 7 the 'Erl King' was again sung, this time by Vogl himself, at an unmistakeable public concert, at the Kärnthnerthor theatre, a concert supported by all the most distinguished ladies of the Court, who received the song with loud applause. Think what the first appearance of these godlike pieces must have been! It was the rising of the Sun! He is now an every-day sight to us; but how was it the first time that he burst in all his brightness on the eyes of mortals? In the midst of all this enthusiasm the 'Erl King' was published on the 1st of April, 1821, by Cappi and Diabelli, on commission. It was dedicated to Count Moritz Dietrichstein, whose kindness well deserved that recognition. On April 30, 'Gretchen am Spinnrade' appeared as op. 2. The succeeding publications—each made to depend on the success of the last—were as follows:—

May 29.	Op. 3. Schäfers Klagelied; Meeres-Stille; Heidenröslein; Jägers Abendlied.
Do.	Op. 4. Der Wanderer; Morgenlied; Wanderers Nachtlied.
July 9.	Op. 5. Rastlose Liebe; Nähe des Geliebten; Der Fischer; Erster Verlust; Der König in Thule.
Aug. 23.	Op. 6. Memnon; Antigone und Oedip; Am Grabe Anselmos.
Nov. 27.	Op. 7. Die abgeblühte Linde; Der Flug der Zeit; Der Tod und das Mädchen.

Here the publication by commission stopped, the Diabellis being evidently convinced that the risk might be profitably assumed; and accordingly op. 8 appears on May 9, 1822, as 'the property of the publishers.' The dedications of the first seven numbers no doubt furnish the names of Schubert's most influential supporters: 1. Graf von Dietrichstein; 2. Reichsgraf Moritz von Fries; 3. Ignaz von Mosel; 4. Johann Ladislaus Pyrker, Patriarch of Venice; 5. Salieri; 6. Michael Vogl; 7. Graf Ludwig Széchényi. It must be admitted that the above are very good lists, and that if Schubert had waited long for the publication of his works, the issue of twenty songs in eight months, under the patronage of seven such eminent personages, was a substantial compensation. We do not hear, however, that much money came into his hands from the publication. The favourable impression made by the publication may be gathered from the long, intelligent, and sympathetic criticism, 'Blick auf Schuberts Lieder,' by F. von Hentl, which appeared in the 'Wiener Zeitschrift für Kunst,' etc.—a periodical belonging to Diabelli's rivals, Steiner & Co.—for March 23, 1822.

Schubert was now a good deal about the theatre, and when it was determined to produce a German version of Hérold's 'Clochette,' as 'Das Zauberglöckchen,' at the Court-opera, he was not unnaturally called upon to insert a couple of pieces to suit the Vienna audience. It was what Mozart often did for the Italian operas of his day—what indeed we know Shakspeare to have done in more than one case. The opera was produced on June 20. The interpolated pieces were a long air for tenor,[2] in 3 movements—Maestoso, Andante, and Allegro—full of passion and imagination, and a comic duet (said to be very comic) between the princes B flat and C natural (Bedur and Cedur). They were more applauded than anything else in the work, but Schubert's name was not divulged; the opera as a whole did not please, and was soon withdrawn.

The little Variation which he contributed, as no. 38, to Diabelli's collection of 50 Variations — the same for which Beethoven wrote his 33 (op. 120) — should not be overlooked. Though not published till 1823, the autograph, now in the Hofbibliothek at Vienna, is dated 'March 1821.' The variation is fresh and pretty, in the minor of the theme, but is more noticeable from its situation than from its own qualities. A few dances for PF. solo are dated '8th March' and 'July' in this year, and a collection of 36, containing those alluded to, and others of 1816 and 1819, was published by Cappi and Diabelli on Nov. 29, as op. 18. Some of these are inscribed in the autograph 'Atzenbrucker Deutsche, July 1821,' indicating a visit to Atzenbruck, the seat of an uncle of Schober's, near Abstetten, between Vienna and St. Pölten, where a three days' annual festivity was held, to which artists of all kinds were invited, and where Schubert's presence and music were regarded as indispensable.

Whether after this he and Schober returned to Vienna we know not, no letters remain; but the next event of which any record remains is the composition of a Symphony, his seventh, in E, which is marked, without note of place, as begun in August. He did not complete the writing of it, and indeed it is probable that it did not occupy him more than a few hours; but the autograph, which is in the writer's possession,[3] is a very curious manuscript, probably quite unique, even among Schubert's feats of composition. It occupies 167 pages of 42 sheets, (10 quires of 4, and 1 of 2), and is in the usual movements—Adagio in E minor, and Allegro in E major; Andante in A; Scherzo in C, and Trio in A; and Allegro giusto in E major. The Introduction and a portion of the Allegro are fully scored and marked; but at the 110th bar

[1] Hanslick, 'Concertwesen,' 284; and K. H. 60 (i. 60).

[2] Introduced into 'Alfonso und Estrella' in 1881 by Joh. Fuchs.

[3] I received it in 1868 from the late Paul Mendelssohn, Felix's brother, into whose hands it came after his brother's death. Felix Mendelssohn had it from Ferdinand Schubert direct.

—the end of a page—Schubert appears to have grown impatient of this regular proceeding, and from that point to the end of the work has made merely memoranda. But these memoranda are, in their way, perfectly complete and orderly to the end of the Finale. Every bar is drawn-in ; the *tempi* and names of the instruments are fully written at the beginning of each movement; the *nuances* are all marked; the very double bars and flourishes are gravely added at the end of the sections, and 'Fine' at the conclusion of the whole; and Schubert evidently regarded the work as no less complete on the paper than it was in his mind. And complete it virtually is; for each subject is given at full length, with a bit of bass or accompaniment-figure, or *fugato* passage. There is not a bar from beginning to end that does not contain the part of one or more instruments; at all crucial places the scoring is much fuller; and it would no doubt be possible to complete it as Schubert himself intended. It is said that Mendelssohn contemplated doing so, but this is probably a mere legend, and Mendelssohn was too practical to give his time to a work which at the best could only be regarded as a curiosity. Though containing much that is original, and as deeply imbued throughout with melody and spirit as any of the preceding six, this symphony is, like them, virtually a work of the old school, and it required another year before Schubert could break with the past, and in the two movements of his unfinished 8th Symphony in B minor, and the great Entr'acte to 'Rosamunde,' in the same key, appear in the orchestra in his own individual and native shape, as he had done in the Song so many years before.[1]

We next find the two friends at the castle of Ochsenburg, a few miles south of St. Pölten, the seat of the Bishop, who was a relative of Schober's; and there and in St. Pölten itself they passed a thoroughly happy and healthy holiday of some weeks in September and October. The Bishop and Baron Mink, a local magnate, were congenial hosts, and the visit of the two clever young men was the signal for various festivities, in which all the aristocracy of the country-side—'a princess, two countesses, and three baronesses,' in Schober's enumeration—took part, and in which the music and drollery of Schubert and his friend delighted every one. The great result of the visit however was the composition of an opera to Schober's words, on a romantic subject of battles, love, conspiracy, hunting, peasant life, and everything else, so natural in opera librettos, so impossible in real life. It was called 'Alfonso and Estrella,' and two acts were completed before their return to town. The first act is dated at the end of the autograph Sept. 20, and the second Oct. 20. A week later they were back again in Vienna.

[1] The change in this symphony from the Scherzo in C to the Trio in A, by an E in octaves in the oboes lasting 4 bars, is an anticipation of the similar change in the same place in the great C major Symphony of 1828, and a curious instance of the singular way in which many of Schubert's earlier symphonies lead up to his crowning effort.

The songs composed in 1821 are very important, and comprise some of his very finest, and in the most various styles. It is sufficient to name among the published ones 'Grenzen der Menschheit' (Feb., Lf. 14, no. 1); 'Geheimes' (March, op. 14, no. 2); Suleika's two songs (ops. 14, 31); 'Sey mir gegrüsst' (op. 20, no. 1); and 'Die Nachtigal,' for four men's voices (op. 11, no. 2)—all of the very highest excellence, of astonishing variety, and enough of themselves to make the fame of any ordinary composer. A fine setting of 'Mahomet's song,' by Goethe, for bass (possibly for Lablache), was begun in March, but remains a MS. fragment.

The third act of 'Alfonso and Estrella' was finished on Feb. 27, 1822. The fact that a thoroughly worldly, mercenary, money-making manager like Barbaja, who was at the same time a firm believer in Rossini, had become lessee of the two principal theatres of Vienna, augured badly for Schubert's chance of success in that direction. But indeed the new piece seems to have been calculated to baffle any manager, not only in Vienna, but everywhere else. It caused, as we shall see, a violent dispute, eighteen months later, between Schubert and Weber, which but for Schubert's good temper would have led to a permanent quarrel. Anna Milder, to whom Schubert sent a copy of the work in 1825, tells him, in a letter full of kindness and enthusiasm, that the libretto will not suit the taste of the Berliners, 'who are accustomed to the grand tragic opera, or the French opéra comique.' Nor was the libretto the only drawback. Schubert, like Beethoven in 'Fidelio,' was in advance of the modest execution of those days. At Gratz, the abode of the Hüttenbrenners, where there was a *foyer* of Schubert-enthusiasts, the opera got as far as rehearsal, and would probably have reached the stage, if the accompaniments had not proved impossible for the band.[2] No performance took place until twenty-six years after poor Schubert's death, namely at Weimar, on June 24, 1854, under the direction of Liszt, who, with all his devotion to the master, had to reduce it much for performance. It was very carefully studied, and yet the success, even in that classical town, and with all Liszt's enthusiasm and influence, seems to have been practically *nil*. At last, however, its time came. Twenty-five years later, in 1879, it was again taken in hand by Capellmeister Johann Fuchs of the Court opera, Vienna, who entirely rewrote the libretto, and greatly curtailed the work; and in this form it was brought to performance at Carlsruhe in March 1881, with great success. Several numbers were extremely applauded, and the opera now bids fair to become a stock piece in the German, and let us hope the English, theatres.

But to return to Schubert and 1822. Early in the year he made the acquaintance[3] of

[2] K.H. 249 (i. 252).

[3] For their meeting we have the authority of Weber's son in his biography, ii. 420. But his statement that Schubert was alienated from Weber by Weber's criticism on Rosamunde is more than doubtful, because Rosamunde was probably not composed till some 19 months later, and because it was not Schubert's habit to take offence at criticism.

Weber, who spent a few weeks of February and March in Vienna to arrange for the production of his Euryanthe. No particulars of their intercourse on this occasion survive. With Beethoven Schubert had as yet hardly exchanged words. And this is hardly to be wondered at, because, though Vienna was not a large city, yet the paths of the two men were quite separate. Apart from the great difference in their ages, and from Beethoven's peculiar position in the town, his habits were fixed, his deafness was a great obstacle to intercourse, and, for the last five or six years, what with the lawsuits into which his nephew dragged him, and the severe labour entailed by the composition of the Mass in D, and of the Sonatas ops. 106, 109, 110, and 111—works which by no means flowed from him with the ease that masses and sonatas did from Schubert—he was very inaccessible. Any stranger arriving from abroad, with a letter of introduction, was seen and treated civilly. But Schubert was a born Viennese, and at the time of which we speak, Beethoven was as much a part of Vienna as St. Stephen's tower, and to visit him required some special reason, and more than special resolution.

A remark of Rochlitz's[1] in the July of this year shows that Schubert was in the habit of going to the same restaurant with Beethoven, and worshipping at a distance; but the first direct evidence of their coming into contact occurs at this date. On April 19, 1822, he published a set of Variations on a French air as op. 10, and dedicated them to Beethoven as 'his admirer and worshipper' (*sein Verehrer und Bewunderer*). The Variations were written in the preceding winter, and Schubert presented them in person to the great master. There are two versions of the interview,[2] Schindler's and J. Hüttenbrenner's. Schindler was constantly about Beethoven. He was devoted to Schubert, and is very unlikely to have given a depreciating account of him. There is therefore no reason for doubting his statement, especially as his own interest or vanity were not concerned. It is the first time we meet Schubert face to face. He was accompanied by Diabelli, who was just beginning to find out his commercial value, and would naturally be anxious for his success. Beethoven was at home, and we know the somewhat overwhelming courtesy with which he welcomed a stranger. Schubert was more bashful and retiring than ever; and when the great man handed him the sheaf of paper and the carpenter's pencil provided for the replies of his visitors, could not collect himself sufficiently to write a word. Then the Variations were produced, with their enthusiastic dedication, which probably added to Beethoven's good humour. He opened them and looked through them, and seeing something that startled him, naturally pointed it out. At this Schubert's last remnant of self-control seems to have deserted him, and he rushed from the room. When he got into the street, and was out of the magic of Beethoven's personality, his presence of mind returned, and all that he might have said flashed upon him, but it was too late. The story is perfectly natural, and we ought to thank Beethoven's Boswell for it. Which of us would not have done the same? Beethoven kept the Variations and liked them; and it must have been some consolation to the bashful Franz to hear that he often played them with his nephew. Hüttenbrenner's[3] story is that Schubert called, but found Beethoven out; which may have been an invention of Diabelli's to shield his young client.

This autumn Schubert again took up the Mass in A♭, which was begun in 1819; finished it, and inscribed it '*im 7b 822 beendet.*'[4] Not that that was the final redaction; for, contrary to his usual practice—in fact it is almost a solitary instance—he took it up again before his death, and made material improvements[5] both in the position of the voice-parts and in the instrumentation, as may be seen from the autograph score now in the Library of the Gesellschaft der Musikfreunde.

This year seems to have been passed entirely in Vienna, at least there are no traces of any journey; and the imprisonment in the broiling city, away from the nature he so dearly loved, was not likely to improve his spirits. What events or circumstances are alluded to in the interesting piece called 'My[6] dream,' dated 'July 1822,' it is hard to guess. It may not improbably have been occasioned by some dispute on religious subjects of the nature of those hinted at in his brother Ignaz's letter[7] of Oct. 12, 1818. At any rate it is deeply pathetic and poetical.

During this summer Joseph Hüttenbrenner was active in the cause of his friend. He made no less than four endeavours to bring out the 'Teufels Lustschloss'—at the Josefstadt and Court theatres of Vienna, at Munich, and at Prague. At Prague alone was there a gleam of hope. Hollbein, the manager there, requests to have the score and parts sent to him, at the same time regretting that during a month which he had passed in Vienna, Schubert had not once come near him. Hüttenbrenner also urged Schubert on Peters, the publisher, of Leipzig, who in a tedious egotistical letter, dated Nov. 14, 1822, gives the usual sound reasons of a cautious publisher against taking up with an unknown composer—for in North Germany Schubert was

1 'Für Freunde der Tonkunst,' iv. 352. See the lifelike and touching picture by Braun von Braun given in Nohl's Beethoven, iii. 682.

2 Schindler's 'Beethoven,' ii. 176.

3 K.H. 261 (i. 264).

4 7b stands for September.

5 This was kindly pointed out to the writer by Mr. Brahms, who has an early copy of the score, made by Ferdinand Schubert from the autograph in its original condition. In this shape Mr. Brahms rehearsed the mass, but found many portions unsatisfactory, and was interested to discover subsequently from the autograph that Schubert had altered the very passages alluded to, and made them practicable.—He made three attempts at the 'Cum Sancto' before succeeding, each time in fugue, and always with a different subject. Of the first there are 4 bars; of the second 199; the third is that printed in Schreiber's edition. This edition is unfortunately very incorrect. Not only does it swarm with misprints, but whole passages, and those most important ones (as in the Horns and Trombones of the Dona), are clean omitted. The *nuances* also are shamefully treated.

6 First printed by R. Schumann in the 'Neue Zeitschrift für Musik' for Feb. 5, 1839. See also K.H. 333 (ii. 16).

7 K.H. 146 (i. 148).

still all but unknown. One is sorry to hear of a little rebuff which he sustained at this time from the Gesellschaft der Musikfreunde of Vienna, to whom he applied to be admitted as a practising member (on the viola), but who refused him on the ground of his being a professional, and therefore outside their rules.[1] A somewhat similar repulse was experienced by Haydn from the Tonkünstler Societät. [See vol. i. 707 *a*.] On the other hand, the musical societies both of Linz and Gratz elected him an honorary member. To the latter of these distinctions we owe the two beautiful movements of the Symphony No. 8, in B minor, which was begun at Vienna on Oct. 30, 1822, and intended as a return for the compliment. The Allegro and Andante alone are finished, but these are of singular beauty and the greatest originality. In them, for the first time in orchestral composition, Schubert exhibits a style absolutely his own, untinged by any predecessor, and full of that strangely direct appeal to the hearer of which we have already spoken. It is certain that he never heard the music played, and that the new and delicate effects and orchestral combinations with which it is crowded, were the result of his imagination alone. The first movement is sadly full of agitation and distress. It lay hidden at Gratz for many years, until obtained from Anselm Hüttenbrenner by Herbeck, who first produced it in Vienna at one of the Gesellschaft concerts in 1865.[2] It was published by the excellent Spina early in 1867; was played at the Crystal Palace, Sydenham, April 6, 1867, and elsewhere in England, and always with increasing success. In fact no one can hear it without being captivated by it.

The Songs composed in 1822—14 printed and 2 in MS.—comprise 'Epistel von Collin' (Lf. 46; Jan.); 'Heliopolis' (Lf. 37, no. 1; April); 'Todesmusik,' with a magnificent opening (op. 108, no. 2; Sept.); 'Schatzgräbers Begehr' (op. 23, no. 4; Nov.) with its stately bass; 'Willkommen und Abschied' (op. 56, no. 1; Dec.); 'Die Rose' (op. 73) and 'Der Musensohn' (op. 92). The concerted pieces, 'Constitutionslied' (op. 157; Jan.), 'Geist der Liebe' (op. 11, No. 3), 'Gott in der Natur' (op. 133), and 'Des Tages Weihe' (op. 146), all belong to this year.

Publication went on in 1822, though not so briskly as before. The Variations dedicated to Beethoven (op. 10) were first to appear, on April 19. They were followed by op. 8 (4 songs) on May 9, and op. 11 (3 part-songs) on June 12. Then came a long gap till Dec. 13, on which day ops. 12, 13, and 14, all songs, appeared at once. We have not space to name them. But with such accumulated treasures to draw upon, it is unnecessary to say that they are all of the first class. The pecuniary result of the publications of 1821 had been good; 2000 gulden were realised, and of the 'Erl King' alone more than 800 copies had been sold; and if Schubert had been provident enough to keep his works in his own possession he would soon have been out of the reach of want. This however he did not do. Pressed by the want of money, in an incautious moment he sold the first 12 of his [3] works to Diabelli for 800 silver gulden (£80), and entered into some injudicious arrangement with the same firm for future publications. His old and kind friend Count Dietrichstein about this time offered him a post as organist to the Court Chapel, but he refused it, and he was probably right, though in so doing he greatly distressed his methodical old father. His habits, like Beethoven's, made it absurd for him to undertake any duties requiring strict attendance.

The Vienna Theatre being closed to Alfonso and Estrella, Schubert turned his thoughts in the direction of Dresden, where his admirer Anna Milder was living, and where Weber was Director of the Opera; and we find him in a letter of Feb. 28, 1823 (recently published [4] for the first time) asking his old patron Herr von Mosel for a letter of recommendation to Weber. He is confined to the house by illness, and apologises for not being able to call. There are no traces of reply to this application, but it probably led to nothing, for, as we shall see, the score of the opera was still in his hands in October. He was evidently now set upon opera. In the letter just mentioned he implores von Mosel to entrust him with a libretto 'suitable for his littleness'; and though he seems never to have obtained this, he went on with the best he could get, and 1823 saw the birth of no less than three dramatic pieces. The first was a one-act play with dialogue, adapted from the French by Castelli, and called 'die Verschworenen,' or 'the Conspirators.' The play was published in the 'Dramatic Garland'—an annual collection of dramas—for 1823. Schubert must have seen it soon after publication, and by April had finished the composition of it. The autograph, in the British Museum, has at the end the words 'Aprill 1823. F. Schubert, Ende der Oper.' It contains an overture and 11 numbers, and appears from Bauernfeld's testimony to have been composed with a view to representation at the Court-theatre. The libretto is a very poor one, with but few dramatic points, and confines the composer mainly to the Chorus. The licensers changed its title to the less suspicious one of 'Die häusliche Krieg' or 'The domestic Struggle,' and it was duly sent in to the management, but it returned in twelve months without examination. It did not come to performance at all during Schubert's lifetime, nor till 1861. In that year it was given, under Herbeck's direction, by the Musikverein, Vienna, on March 1 and 22; and on the stage at Frankfort on Aug. 29; since then at the Court-theatre, Vienna, at Munich, Salzburg, and other German towns; in Paris, Feb. 3, 1868, as 'La Croisade des Dames,' and at the Crystal Palace, Sydenham, March 2, 1872 as 'The Conspirators.' In less than two months after throwing off

[1] K. H. 280 (i. 283). [2] See Hanslick, 'Concertsaal,' 350.

[3] So say the books; but the works published on commission were ops. 1—7, containing 20 songs.

[4] In the Neue Freie Presse of Vienna, Nov. 19, 1881. The letter, though formal in style, is curiously free in some of its expressions. It mentions the overture to the 1st Act of Alfonso and Estrella. What can this be? The overture known under that name (op. 69) is dated 'Dec. 1823,' and is said to have been written for Rosamunde.

this lively Singspiel, Schubert had embarked in something far more serious, a regular 3-act opera of the 'heroico-romantic' pattern—also with spoken dialogue—the scene laid in Spain, with Moors, knights, a king, a king's daughter, and all the usual furniture of these dreary compilations. The libretto of 'Fierabras,' by Josef Kupelwieser—enough of itself to justify all [1] Wagner's charges against the opera books of the old school—was commissioned by Barbaja for the Court-theatre. The book was passed by the Censure on July 21; but Schubert had by that time advanced far in his labours, and had in fact completed more than half of the piece. He began it, as his own date tells us, on May 25. Act 1, filling 304 pages of large oblong paper,[2] was completely scored by the 31st of the month; Act 2, in 5 days more, by June 5; and the whole 3 acts, fully 1000 pages, and containing an overture and 23 numbers, were entirely out of hand by Oct. 2. And all for nothing! Schubert was not even kept long in suspense, for early in the following year he learnt that the work had been dismissed. The ground for its rejection was the badness of the libretto; but knowing Barbaja's character, and seeing that Kupelwieser was secretary to a rival house (the Josefstadt), it is difficult not to suspect that the commission had been given by the wily Italian, merely to facilitate the progress of some piece of business between the two establishments.

It is, as Liszt has remarked, extraordinary that Schubert, who was brought up from his youth on the finest poetry, should have unhesitatingly accepted the absurd and impracticable librettos which he did, and which have kept in oblivion so much of his splendid music. His devotion to his friends, and his irrepressible desire to utter what was in him, no doubt help to explain the anomaly, but an anomaly it will always remain. It is absolutely distressing to think of such extraordinary ability, and such still more extraordinary powers of work, being so cruelly thrown away, and of the sickening disappointment which these repeated failures must have entailed on so simple and sensitive a heart as his. Fortunately for us the strains in which he vents his griefs are as beautiful and endearing as those in which he celebrates his joys:—

> He wore no less a loving face
> Because so broken hearted.

His work this summer was not however to be all disappointment. If the theatre turned a deaf ear to his strains there were always his beloved songs to confide in, and they never deceived him. Of the Song in Schubert's hands we may say what Wordsworth so well says of the Sonnet:—

> With this key
> Shakespeare unlocked his heart; the melody
> Of this small lute gave ease to Petrarch's wound.
> . . . . . .
> . . . . . and when a damp
> Fell round the path of Milton, in his hand
> The thing became a trumpet, whence he blew
> Soul-animating strains, alas too few!

—with the notable difference that it was given to Schubert to gather up and express, in his one person and his one art, all the various moods and passions which Wordsworth has divided amongst so many mighty poets.

And now, in the midst of the overwhelming tumult and absorption which inevitably accompany the production of so large a work of imagination as a three-act opera, brought into being at so extraordinarily rapid a pace, he was to stop, and to indite a set of songs, which though not of greater worth than many others of his, are yet so intelligible, so expressive, address themselves to such universal feelings, and form so attractive a whole, that they have certainly become more popular, and are more widely and permanently beloved, than any similar production by any other composer. We have already described the incident through which Schubert made acquaintance with the Müller-lieder [3] of Wilhelm Müller, twenty of which he selected for the beautiful series or 'Cyclus,' so widely known as the 'Schöne Müllerin.' We have seen the enduring impatience with which he attacked a book when it took his fancy, and the eagerness with which he began upon this particular one. We know that the Müller-lieder were all composed this year; that some of them were written in hospital; that No. 15 is dated 'October'; that a considerable interval elapsed between the 2nd and 3rd Act of 'Fierabras'—probably the best part of July and August. Putting these facts together it seems to follow that the call on Randhartinger (see p. 327 *a*) and the composition of the first numbers of the 'Schöne Müllerin' took place in May, before he became immersed in 'Fierabras.' Then came the first two Acts of that opera; then his illness, and his sojourn in the hospital, and more songs; then the third Act of the opera; and lastly the completion of the Lieder.

Be this as it may, there was no lack of occupation for Schubert after he had put 'Fierabras' out of hand. Weber arrived in Vienna late in September 1823, and on Oct. 3 began the rehearsals of 'Euryanthe'; and for a month the musical world of Austria was in a ferment. After the first performance, on Oct. 25, Weber and Schubert came somewhat into collision. Schubert, with characteristic frankness, asserted that the new work wanted the geniality and grace of 'Der Freischütz,' that its merit lay mainly in its harmony,[4] and that he was prepared to prove that the score did not contain a single original melody. Weber had been much tried by the rehearsals, by the growing conviction that his work was too long, and by the imperfect success of the performance; and with a combination of ignorance and insolence which does him no credit replied, 'Let the fool learn something himself before he criticises me.' Schubert's answer to this was to

1 Hanslick, 'Concertsaal,' 150.

2 The autograph was shown to Mr. Sullivan and the writer by that energetic Schubert apostle, Herr Johann Herbeck, in 1868.

3 The Müller-lieder, 23 in number, with Prologue and Epilogue in addition, are contained in the 1st vol. of the 'Gedichte aus den hinterlassenen Papieren eines reisenden Waldhornisten' (Poems found among the papers of a travelling French-horn-player), which were first published at Dessau, 1821. Schubert has omitted the Prologue and Epilogue, and 3 poems—'Das Mühlenleben' after 'Der Neugierige'; 'Erster Schmerz, letzter Scherz,' after 'Eifersucht und Stolz'; and 'Blümlein Vergissmein' after 'Die böse Farbe.'

4 See Mendelssohn's opinion, in 'The Mendelssohn Family,' i. 237.

go off to Weber with the score of 'Alfonso and Estrella.' When they had looked through this, Weber returned to Schubert's criticisms on 'Euryanthe,' and finding that the honest Franz stuck to his point, was absurd enough to lose his temper, and say, in the obvious belief that the score before him was Schubert's first attempt, 'I tell you the first puppies and the first operas are always drowned.' Franz, it is unnecessary to say, bore no malice, even for so galling a speech, and it is due to Weber to state that he took some pains later to have the work adopted at the Dresden theatre.[1]

Schubert did not yet know the fate which awaited 'Fierabras'; all was at present *couleur de rose*; and the fascination of the theatre, the desire innate in all musicians, even one so self-contained as Schubert, to address a large public, sharpened not improbably by the chance recently enjoyed by the stranger, was too strong to be resisted, and he again, for the third time in ten months, turned towards the stage. This time the temptation came in the shape of 'Rosamunde, Princess of Cyprus,' a play of ultra-romantic character, by Madame von Chezy, authoress of 'Euryanthe,' a librettist whose lot seems to have been to drag down the musicians connected with her. The book of 'Rosamunde' must have been at least as inefficient as that with which Weber had been struggling, to cause the failure of such magnificent and interesting music as Schubert made for it. The drama has disappeared, but Kreissle[2] gives the plot, and it is both tedious and improbable. It had moreover the disadvantage of competition with a sensational spectacular piece, written expressly to suit the taste of the suburban house, the Theatre an-der-Wien, at which 'Rosamunde' was produced, and which, since the time when Schikaneder induced Mozart to join him in the 'Magic[3] Flute,' had a reputation for such extravaganzas. Schubert completed the music in five days.[4] It consists of an [5]Overture in D, since published as 'Alfonso and Estrella,' op. 69; 3 Entr'actes; 2 numbers of ballet music; a little piece for clarinets, horns, and bassoons, called a 'Shepherds' Melody,' of bewitching beauty; a Romance for soprano solo, and 3 Choruses. The Romance (op. 26), the Shepherds' Chorus, the Entr'acte in B♭, and the Air de Ballet in G, are not only very beautiful but very attractive; and the Entr'acte in B minor, of a grand, gloomy, and highly imaginative cast, is one of the finest pieces of music existing. The play was brought out on Dec. 20, 1823; the overture, though the entire orchestral part of the music had only one rehearsal of two hours, was twice redemanded, other numbers were loudly applauded, and Schubert himself was called for at the close; but it only survived one more representation, and then the parts were tied up and forgotten till the year 1867, when they were discovered by two English travellers in Vienna.

[1] K. H. 246 (i. 249) *note*. [2] Ibid. 235 (i. 238), etc.
[3] Produced at the Theatre an-der-Wien, Sept. 30, 1791.
[4] So says Wilhelm von Chezy, the son of the librettist, who was on terms with Schubert. See his Journal, 'Erinnerungen,' etc. 1863.
[5] The autograph is dated 'Dec. 1823.'

Besides the Müllerlieder several independent songs of remarkable beauty belong to 1823. Conspicuous among these are 'Viola' (Schneeglöcklein; op. 123), a long composition full of the most romantic tenderness and delicacy, with all the finish of Meissonnier's pictures, and all his breadth and dignity. Also the 'Zwerg' (op. 22, no. 1), by Matthias von Collin, in which Schubert has immortalised the one brother, as Beethoven, in his overture to 'Coriolan,' did the other. This long, dramatic, and most pathetic ballad, which but few can hear unmoved, was written absolutely *à l'improviste*, without note or sketch, at the top of his speed, talking all the while to Randhartinger, who was waiting to take him out for a walk.[6] Equal, if not superior, to these in merit, though of smaller dimensions, are 'Dass sie hier gewesen' (op. 59, no. 2); 'Du bist die Ruh' (do. no. 3); the Barcarolle, 'Auf dem Wasser zu singen' (op. 72), to which no nearer date than '1823' can be given. Below these again, though still fine songs, are 'Der zürnende Barde' (Lf. 9, no. 1; Feb.); 'Drang in die Ferne' (op. 71; Mar. 25); 'Pilgerweise' (Lf. 18, no. 1; April); 'Vergissmeinnicht' (Lf. 21, no. 2; May). The fine Sonata in A minor for PF. solo, published as op. 143, is dated Feb. 1823, and the sketch of a scena for tenor solo and chorus of men's voices with orchestra, dated May 1823. The latter was completed by Herbeck, and published in 1868 by Spina as 'Rüdiger's Heimkehr.'

Ten works (op. 15–24) were published in 1823. The earliest was a collection of dances, viz. 12 Waltzes, 9 Ecossaises, and 17 Ländler, op. 18, published Feb. 5; the PF. Fantasia, op. 15, followed on Feb. 24. The rest are songs, either solo—op. 20, April 10; op. 22, May 27; op. 23, Aug. 4; op. 24, Oct. 7; op. 16, Oct. 9; op. 19, 21 (no dates)—or part-songs, op. 17, Oct. 9. With op. 20, the names of Sauer & Leidesdorf first occur as publishers.

The year 1824 began almost exclusively with instrumental compositions. An Introduction and Variations for PF. and flute (op. 160), on the 'Trockne Blumen' of the 'Schöne Müllerin,' are dated 'January,' and were followed by the famous Octet (op. 166), for clarinet, horn, bassoon, 2 violins, viola, cello, and contrabass, which is marked as begun in February, and finished on March 1. It was written—not, let us hope, without adequate remuneration, though that was probably the last thing of which its author thought—for Count F. Troyer, chief officer of the household to the Archduke Rudolph, Beethoven's patron. In this beautiful composition Schubert indulges his love of extension. It contains, like Beethoven's Septet, 8 movements; but, unlike the Septet, it occupies more than an hour in performance. But though long, no one can call it tedious.[7] The Count played the clarinet, and must have been delighted with the expressive melody allotted to him in the Andante. The work was performed immediately after its

[6] Kreissle, Sketch, p. 154 *note*.
[7] Published by Spina in 1854. It is a great favourite at the Popular Concerts in London, having been played 18 times since March 4, 1867.

composition, with Schuppanzigh, Weiss, and Linke, three of the famous Rassomofsky quartet, amongst the players. His association with the members of this celebrated party may well have led Schubert to write string-quartets; at any rate he himself tells us that he had written two before the 31st March,[1] and these are doubtless those in Eb and E (op. 125), since the only other quartet bearing the date of 1824—that in A minor—has so strong a Hungarian flavour as to point to his visit to Zselész later in the year. How powerfully his thoughts were running at present on orchestral music is evident from the fact that he mentions both octet and quartets as [2]studies for 'the Grand Symphony,' which was then his goal, though he did not reach it till eighteen months later.

A bitter disappointment however was awaiting him in the rejection of 'Fierabras,' which, as already mentioned, was returned by Barbaja, ostensibly on account of the badness of its libretto. Two full-sized operas—this and 'Alfonso and Estrella'—to be laid on the shelf without even a rehearsal! Whatever the cause, the blow must have been equally severe to our simple, genuine, composer, who had no doubt been expecting, not without reason, day by day for the last four months, to hear of the acceptance of his work. His picture of himself under this temporary eclipse of hope is mournful in the extreme, though natural enough to the easily depressed temperament of a man of genius. After speaking of himself as 'the most unfortunate, most miserable being on earth,' he goes on to say, 'think of a man whose health can never be restored, and who from sheer despair makes matters worse instead of better. Think, I say, of a man whose brightest hopes have come to nothing, to whom love and friendship are but torture, and whose enthusiasm for the beautiful is fast vanishing; and ask yourself if such a man is not truly unhappy.

> My peace is gone, my heart is sore,
> Gone for ever and evermore.

This is my daily cry; for every night I go to sleep hoping never again to wake, and every morning only brings back the torment of the day before. Thus joylessly and friendlessly would pass my days, if Schwind did not often look in, and give me a glimpse of the old happy times. . . . Your brother's opera'—this is a letter to Kupelwieser the painter, and the allusion is to Fierabras—'turns out to be impracticable, and my music is therefore wasted. Castelli's 'Verschworenen' has been set in Berlin by a composer there, and produced with success. Thus I have composed two operas for nothing.' This sad mood, real enough at the moment, was only natural after such repulses. It was assisted, as Schubert's depression always was, by the absence of many of his friends, and also, as he himself confesses, by his acquaintance with Leidesdorf the publisher (in Beethoven's banter 'Dorf des Leides,' a very 'village of sorrow'), whom he describes as a thoroughly good, trustworthy fellow, 'but so very melancholy that I begin to fear I may have learnt too much from him in that direction.' It must surely have been after an evening with this worthy that he made the touching entries in his journal which have been preserved; *e.g.* 'Grief sharpens the understanding and strengthens the soul: Joy on the other hand seldom troubles itself about the one, and makes the other effeminate or frivolous.' 'My musical works are the product of my genius and my misery, and what the public most relish is that which has given me the greatest distress.' Fortunately, in men of the genuine composer-temperament, the various moods of mind follow one another rapidly. As soon as they begin to compose the demon flies and heaven opens. That gloomy document called 'Beethoven's Will,' to which even Schubert's most wretched letters must yield the palm, was written at the very time that he was pouring out the gay and healthy strains of his 2nd Symphony. Schubert left town with the Esterhazys in a few weeks after these distressing utterances, and for a time forgot his troubles in the distractions of country life in Hungary. At Zselész he remained for six months, but his life there is almost entirely a blank to us. We can only estimate it by the compositions which are attributable to the period, and by the scanty information conveyed by his letters, which, though fuller of complaint than those of 1818, are even less communicative of facts and occurrences. To this visit is to be ascribed that noble composition known as the 'Grand Duo' (op. 140), though designated by himself as 'Sonata for the PF. for four hands. Zselés, June 1824'; a piece which, though recalling in one movement Beethoven's 2nd, and in another his 7th Symphony, is yet full of the individuality of its author; a symphonic work in every sense of the word, which, through Joachim's instrumentation, has now become an orchestral symphony, and a very fine one. To Zselész also is due the Sonata in Bb (op. 30, May or June), the Variations in Ab (op. 35, 'middle of 1824'), 2 Waltzes (in op. 33, '1824, July'), and 4 Ländler ('July, 1824,' Nott. p. 215)—all for PF. 4 hands; other Waltzes and Ländler in the same collections for 2 hands; and the 'Gebet' of Lamotte Fouqué (op. 139*a*), signed 'Sept. 1824, at Zelész in Hungary'—all evidently arising from the necessity of providing music for the Count's family circle. The young Countesses were now nineteen and seventeen, and doubtless good performers, as is implied in the duet-form of the pianoforte works. We are probably right in also attributing the lovely String Quartet in A minor (op. 29), and the 4-hand 'Divertissement à la hongroise' (op. 54), to this visit, at any rate to its immediate influence. Both are steeped in the Hungarian spirit, and the Divertissement contains a succession of real national tunes, one of which he heard from the lips of a maidservant as he passed the kitchen with Baron Schönstein in returning from a walk. For the Baron was

[1] In his letter to Leopold Kupelwieser of March 31. K. H. 321 (ii. 5).
[2] 'In this manner I shall prepare the way to the Grand Symphony (*zur grossen Sinfonie*).' Ibid.

at Zselész on this as on the last occasion, and frequent and exquisite must have been the performances of the many fine songs which Schubert had written in the interval since his former visit.

The circumstances attending the composition of the vocal quartet ('Gebet,' op. 139) just mentioned are told by Kreissle, probably on the authority of Schönstein, and they give a good instance of Schubert's extraordinary facility. At breakfast one morning, in Sept. 1824, the Countess produced Lamotte Fouqué's poem, and proposed to Schubert to set it for the family party. He withdrew after breakfast, taking the book with him, and in the evening, less than ten hours afterwards, it was tried through from the score at the piano. The next evening it was sung again, this time from separate parts, which Schubert had written out during the day. The piece is composed for quartet, with solos for Mad. Esterhazy, Marie, Schönstein, and the Count, and contains 209 bars. A MS. letter of Ferdinand's,[1] dated July 3, full of that strong half-reverential affection which was Ferdinand's habitual attitude towards his gifted brother, and of curious details, mentions having sent him Bach's fugues (never-cloying food of great composers), and an opera-book, 'Der kurze Mantel.' Strange fascination of the stage, which thus, in despite of so many failures, could keep him still enthralled!

The country air of the Hungarian mountains, and no doubt the sound and healthy living and early hours of the chateau, restored Schubert's health completely, and in a letter of Sept. 21 to Schober he says that for five months he had been well. But he felt his isolation, and the want of congenial Vienna society keenly; speaks with regret of having been 'enticed' into a second visit to Hungary, and complains of not having a single person near to whom he could say a sensible word. How different from the exuberant happiness of the visits to Steyr and St. Pölten, when every one he met was a demonstrative admirer, and every evening brought a fresh triumph!

Now, if ever, was the date of his tender feeling for his pupil Caroline Esterhazy, which his biographers have probably much exaggerated. She was seventeen at the time, and Bauernfeld represents her as the object of an ideal devotion, which soothed, comforted, and inspirited Schubert to the end of his life. Ideal it can only have been, considering the etiquette of the time, and the wide distance between the stations of the two; and the only occasion on which Schubert is ever alleged to have approached anything like a revelation of his feelings, is that told by Kreissle—on what authority he does not say, and it is hard to conceive—when on her jokingly reproaching him for not having dedicated anything to her, he replied, 'Why should I? everything I ever did is dedicated to you.' True, the fine Fantasia in F minor, published in the March following his death as op. 103, is dedicated to her 'by Franz Schubert,' a step which the publishers would hardly have ventured upon unless the MS.—probably handed to them before his death—had been so inscribed by himself. But it is difficult to reconcile the complaints of isolation and neglect already quoted from his letter to Schober with the existence of a passion which must have been fed every time he met his pupil or sat down to the piano with her. We must be content to leave each reader to decide the question for himself.

Vocal composition he laid aside almost entirely in 1824. The only songs which we can ascertain to belong to it are four—the fine though gloomy ones called 'Auflösung' (Lf. 34, no. 1), and 'Abendstern' (Lf. 22, no. 4), both by Mayrhofer; another evening song, 'Im Abendroth,' by Lappe (Lf. 20, no. 1), all three in March; and the bass song, 'Lied eines Krieger's' (Lf. 20, no. 2), with which he closed the last[2] day of the year. Of part-songs there are two, both for men's voices; one a 'Salve regina,' written in April, before leaving town; and the other, the 'Gondelfahrer,' or Gondolier, a very fine and picturesque composition, of which Lablache is said to have been fond.—A Sonata for PF. and Arpeggione, in A minor, dated Nov. 1824, was probably one of his first compositions after returning to town.[3]

The publications of 1824 embrace ops. 25 to 28 inclusive, all issued by Sauer & Leidesdorf. Op. 25 is the 'Schöne Müllerin,' 20 songs in five numbers, published March 25; op. 26 is the vocal music in 'Rosamunde,'[4] the romance and three choruses; op. 27, three fine 'heroic marches,' for PF. 4 hands; op. 28, 'Der Gondelfahrer,' for four men's voices and PF., Aug. 12.

1825 was a happy year to our hero—happy and productive. He was back again in his dear Vienna, and exchanged the isolation of Zselész for the old familiar life, with his congenial friends Vogl, Schwind, Jenger, Mayrhofer, etc. (Schober was in Prussia, and Kupelwieser still at Rome), in whose applause and sympathy and genial conviviality he rapidly forgot the disappointments and depression that had troubled him in the autumn. Sofie Müller, one of the great actresses of that day, evidently a very accomplished, cultivated woman, was then in Vienna, and during February and March her house was the resort of Schubert, Jenger, and Vogl, who sang or listened to her singing of his best and newest Lieder,—she herself sang the 'Junge Nonne' at sight on March 3—and lived a pleasant and thoroughly artistic life.[5] Others, which she mentions as new, and which indeed had their birth at this time, are 'Der Einsame,' and 'Ihr Grab.' The 'new songs from the Pirate,' which she heard on March 1, may have been some from the Lady of the Lake, or 'Norna's song,' or even 'Anna Lyle,' usually placed two years later. Schubert published some

[1] For which I again gladly acknowledge the kindness of Frl. Caroline Geisler, of Vienna, Schubert's grandniece.

[2] The autograph, so dated, belongs to Mr. C. J. Hargitt, London.

[3] Gotthard, 1871. Autograph in Musik Verein.

[4] Besides the vocal music, the overture was published about 1828, and the Entractes and Ballet music in 1866.

[5] See her interesting Journal, in her 'Leben und nachgelassene Papiere herausg. von Johann Grafen Majláth' (Vienna 1832).

important works early in this year, the Overture in F for 4 hands (op. 34); also the Sonata in B♭ (op. 30), and the Variations in A♭ (op. 35), both for 4 hands; and the String Quartet in A minor (op. 29) —fruits of his sojourn in Hungary. The last of these, the only quartet he was destined to publish during his life, is dedicated 'to his friend I. Schuppanzigh,' a pleasant memorial of the acquaintance cemented by the performance of the octet, a twelvemonth before. And as on such publications some amount of money passes from the publisher to the composer, this fact of itself would contribute to enliven and inspirit him. In addition to these instrumental works some noble songs were issued in the early part of 1825 — 'Der zürnenden Diana,' and the 'Nachtstück,' of Mayrhofer; 'Der Pilgrim' and 'Der Alpenjäger,' of Schiller; and Zuleika's second song. The two beautiful solo sonatas in A minor and in C—the latter of which he never succeeded in completely writing out, but the fragment of which is of first-rate quality—also date from this time.

As if to revenge himself for his sufferings at the Esterhazys', he planned an extensive tour for this summer, in his favourite district, and in the company of his favourite friend. Vogl on March 31 started for his home at Steyr. Schubert [1] soon followed him, and the next five months, to the end of October, were passed in a delightful mixture of music, friends, fine scenery, lovely weather, and absolute ease and comfort, in Upper Austria and the Salzkammergut, partly amongst the good people who had welcomed him so warmly in 1819, partly among new friends and new enthusiasm. Taking Steyr as their *point d'appui* they made excursions to Linz, Steyreck, Gmunden, Salzburg, and even as far as Gastein, etc., heartily enjoying the glorious scenery by day, received everywhere on arrival with open arms, and making the best possible impression with their joint performances. The songs from 'The Lady of the Lake,' were either composed before starting or on the road. At any rate they formed the chief programme during the excursion. If the whole seven were sung or not is [2] uncertain; but Schubert particularly mentions the 'Ave Maria,' *à propos* to which he makes an interesting revelation. 'My new songs,' says he, 'from Walter Scott's Lady of the Lake, have been very successful. People were greatly astonished at the devotion which I have thrown into the Hymn to the Blessed Virgin, and it seems to have seized and impressed everybody. I think that the reason of this is that I never force myself into devotion, or compose hymns or prayers unless I am really overpowered by the feeling; that alone is real, true devotion.' It is during this journey, at Salzburg, that he makes the remark, already noticed, as to the performance of Vogl and himself. At Salzburg too, it was the 'Ave Maria' that so rivetted his hearers. 'We produced our seven pieces before a select circle, and all were much impressed, especially by the Ave Maria, which I mentioned in my former letter. The way in which Vogl sings and I accompany, so that for the moment we seem to be one, is something quite new and unexpected to these good people.' Schubert sometimes performed alone. He had brought some variations and marches for 4 hands with him, and finding a good player at the convents of Florian and Kremsmünster, had made a great effect with them. But he was especially successful with the lovely variations from the solo Sonata in A minor (op. 42); and here again he lets us into his secret. 'There I played alone, and not without success, for I was assured that the keys under my hands sang like voices, which if true makes me very glad, because I cannot abide that accursed thumping, which even eminent players adopt, but which delights neither my ears nor my judgment.' He found his compositions well known throughout Upper Austria. The gentry fought for the honour of receiving him, and to this day old people are found to talk with equal enthusiasm of his lovely music, and of the unaffected gaiety and simplicity of his ways and manners.

The main feature of the tour was the excursion to Gastein in the mountains of East Tyrol. To Schubert this was new ground, and the delight in the scenery which animates his description is obvious. They reached it about Aug. 18, and appear to have remained three or four weeks, returning to Gmunden about Sept. 10. At Gastein, among other good people, he found his old ally Ladislaus Pyrker, Patriarch of Venice, and composed two songs to his poetry, 'Heimweh' and 'Allmacht' (op. 79). But the great work of this date was the 'Grand Symphony' which had been before him for so long. We found him 18 months ago writing quartets and the octet as preparation for it, and an allusion in a letter [3] of Schwind's shows that at the beginning of August he spoke of the thing as virtually done. That it was actually put on to paper at Gastein at this date we know from the testimony of [4] Bauernfeld, who also informs us that it was a special favourite with its composer. Seven songs in all are dated in this autumn, amongst them two fine scenes from a play by W. von Schütz called 'Lacrimas' (op. 124), not so well known as they deserve.

The letters of this tour, though not all preserved, are unusually numerous for one who so much disliked writing. One long one to his father and mother; another, much longer, to Ferdinand; a third to Spaun, and a fourth to Bauernfeld, are printed by Kreissle, and contain passages of real interest, showing how keenly he observed and how thoroughly he enjoyed nature, and displaying throughout a vein of good sense and even [5] practical sagacity, and a facility of expression, which are rare in him.

1 The dates of the early part of the tour are not to be made out.

2 Schubert speaks of them as 'unsere sieben Sachen' (Letter to Ferdinand, Kreissle 363); but Nos. 3 and 4 are for chorus.

3 K. H. 358 (ii. 43). 'To your Symphony we are looking forward eagerly,' implying that Schubert had mentioned it in a former letter.

4 W. Z. K., June 9—13, 1829.

5 See his shrewd reasons for not at once accepting Bauernfeld's proposition that he, Schwind and Schubert should all live together. K. H. 370 (ii. 57). Also the whole letter to Spaun.

At length the summer and the money came to an end, Vogl went off to Italy for his gout, and Schubert, meeting Gahy at Linz, returned with him and the MS. Symphony to Vienna in an *Einspänner*, to find Schober and Kupelwieser both once more settled there. The first thing to be done was to replenish his purse, and this he soon did by the sale of the seven songs from 'The Lady of the Lake,' which he disposed of on Oct. 29 to Artaria, for 200 silver gulden—just £20! Twenty pounds however were a mine of wealth to Schubert; and even after repaying the money which had been advanced by his father, and by Bauernfeld for the rent of the lodgings during his absence, he would still have a few pounds in hand.

During Schubert's absence in the country his old friend Salieri died, and was succeeded by Eybler. The Court organist also fell ill, and Schwind wrote urging him to look after the post; but Schubert makes no sign, and evidently did nothing in the matter, though the organist died on Nov. 19. He obviously knew much better than his friends that he was absolutely unfit for any post requiring punctuality or restraint. In the course of this year he was made 'Ersatzmann,' or substitute—whatever that may mean—by the Musik-Verein, or Gesellschaft der Musikfreunde. Of what happened from this time till the close of 1825 we have no certain information. He set two songs by Schulze (Lf. 13, nos. 1, 2) in December; and it is probable that the Piano Sonata in D (op. 53), and the noble funeral march for the Emperor of Russia (op. 55), whose death was known in Vienna on Dec. 14, both belong to that month. What gave him his interest in the death of Alexander is not known, but the march is an extraordinarily fine specimen. A piece for the Piano in F, serving as accompaniment to a recitation from a poem by Pratobevera, a series of graceful modulations in arpeggio form, also dates from this year.[1]

The compositions of 1825 may be here summed up:—Sonata for PF. solo in A minor (op. 42); ditto in D (op. 53); ditto in A (op. 120); unfinished ditto in C ('Reliquie,' Nott. p. 211); a funeral march, 4 hands, for the Emperor Alexander of Russia (op. 55). Songs—'Des Sängers Habe,' by Schlechta, and 'Im Walde,' by E. Schulze; 7 from 'The Lady of the Lake' (op. 52); another from [2]Scott's 'Pirate'; 'Auf der Brücke,' by Schulze; 'Fülle der Liebe,' by Schlegel; 'Allmacht' and 'Heimweh,' by Pyrker; two scenes from 'Lacrimas,' by W. von Schütz; and 'Abendlied für die Entfernte,' by A. W. Schlegel; 'Die junge Nonne,' 'Todtengräbers Heimweh,' and 'Der blinde Knabe,' all by Craigher; 'Der Einsame,' by Lappe; and, in December, 'An mein Herz' and 'Der liebliche Stern,' both by Ernst Schulze. It is also more than probable that the String-quartet in D minor was at least begun before the end of the year.

The publications of 1825 are:—In January, ops. 32, 30, 34; Feb. 11, ops. 36 and 37; May 9, op. 38; July 25, op. 43; Aug. 12, op. 31; and, without note of date, ops. 29 and 33. Op. 29 is the lovely A minor Quartet; and it is worthy of note that it is published as the first of 'Trois quatuors.' This was never carried out. The two others were written, as we have already seen (p. 340 *a*), but they remained unpublished till after the death of their author.

1826 was hardly eventful in any sense of the word, though by no means unimportant in Schubert's history. It seems to have been passed entirely in Vienna. He contemplated a trip to Linz with Spaun and Schwind, but it did not come off. The weather of this spring was extraordinarily bad, and during April and May he composed nothing.[3] The music attributable to 1826 is, however, of first-rate quality. The String Quartet in D minor, by common consent placed at the head of Schubert's music of this class, was first played on Jan. 29, and was therefore doubtless only just completed.[4] That in G (op. 161), Schubert himself has dated as being written in ten days (June 20 to June 30), a work teeming with fresh vigour after the inaction of the preceding two months, as full of melody, spirit, romance, variety, and individuality, as anything he ever [5]penned, and only prevented from taking the same high position as the preceding, by its great length—due to the diffuseness which Schubert would no doubt have remedied had he given himself time to do so. One little point may be mentioned *en passant* in both these noble works—the evidence they afford of his lingering fondness for the past. In the D minor Quartet he goes back for the subject and feeling of the *Andante* to a song of his own of 1816, and the Finale of the G major is curiously tinged with reminiscences of the Rossini-fever of 1819.

The 'Rondeau brillant' in B minor for PF. and violin (op. 70), now such a favourite in the concert-room, also belongs to this year, though it cannot be precisely dated; and so does a piece of still higher quality, which is pronounced by Schumann to be its author's 'most perfect work both in form and conception,' the Sonata in G major for PF. solo, op. 78, usually called the 'Fantasia,' owing to a freak of the publisher's. The autograph is inscribed, in the hand of its author, 'IV. Sonate für Pianoforte allein. Oct. 1826, Franz Schubert'; above which, in the writing of Tobias Haslinger, stands the title 'Fantasie, Andante, Menuetto und Allegretto.' We may well say with Beethoven, 'O Tobias!'

By the side of these undying productions the 'Marche héroique,' written to celebrate the accession of Nicholas I. of Russia, and the Andantino and Rondo on French *motifs*—both for PF. 4 hands, are not of great significance.

An attack of song-writing seems to have come upon him in March, which date we find attached

[1] Printed by Reissmann in his book.

[2] So says Sofie Müller (under date of Mar. 1); but perhaps it was her mistake for Norman's song in 'The Lady of the Lake.'

[3] See his letter to Bauernfeld and Mayrhofer, in 'Die Presse,' April 21, 1869.

[4] K. H. 391 (ii. 77). The finale was voted too long, to which Schubert, after a few minutes consideration, agreed, and 'at once cut out a good part.' (Hauer's information.) The autograph has disappeared.

[5] Played at the Monday Popular Concerts of Dec. 14, 68, and Jan. 13, 79; Joachim leading on both occasions.

to six songs; or, if the rest of those to Seidl's words forming ops. 105 and 80, and marked merely '1826,' were written at the same time (as, from Schubert's habit of eviscerating his books, they not improbably were) — twelve. Three Shakspeare songs are due to this July—'Hark! hark! the lark,'[1] from 'Cymbeline'; 'Who is Sylvia?' from the 'Two Gentlemen of Verona'; and the Drinking-song in 'Antony and Cleopatra' —the first two perhaps as popular as any single songs of Schubert's. The circumstances of the composition, or rather creation, of the first of these has already been mentioned (p. 327 *a*). The fact of three songs from the same volume belonging to one month (not improbably to one day, if we only knew) is quite *à la Schubert.*—A beautiful and most characteristic piece of this year is the 'Nachthelle' (or Lovely night), written to words of Seidl's —not improbably for the Musikverein, through Anna Fröhlich—for tenor solo, with accompaniment of 4 men's voices and pianoforte, which would be a treasure to singing societies, for its truly romantic loveliness, but for the inordinate height to which the voices are taken, and the great difficulty of executing it with sufficient delicacy. A song called 'Echo' (op. 130), probably written in 1826, was intended to be the first of six 'humorous songs' for Weigl's firm.[2]

We hear nothing of the new Symphony during the early part of this year. No doubt it was often played from the MS. score at the meetings of the Schubert set, but they say no more about it than they do of the Octet, or Quartets, or Sonatas, which were all equally in existence; and for aught we know it might have been 'locked in a drawer,' which was often Schubert's custom after completing a work—'locked in a drawer and never thought about again.'[3] It was however destined to a different fate. On the 9th Sept. 1826, at one of the first meetings of the Board of the Musik Verein after the summer recess, Hofrath Kiesewetter reports that Schubert desires to dedicate a symphony to the Society; upon which the sum of 100 silver florins (£10) is voted to him, not in payment for the work, but as a token of sympathy, and as an encouragement. The letter conveying the money is dated the 12th, and on or even before its receipt Schubert brought the manuscript and deposited it with the Society. His letter accompanying it may here be quoted :—

To the Committee of the Austrian Musical Society.—Convinced of the noble desire of the Society to give its best support to every effort in the cause of art, I venture, as a native artist, to dedicate this my Symphony to the Society, and most respectfully to recommend myself to its protection. With the highest esteem, Your obedt.

FRANZ SCHUBERT.

In accordance with this, the MS. probably bears his formal dedication to the Verein, and we may expect to find that though so long talked of, it bears marks of having been written down as rapidly as most of his other productions.[4] At present however all trace of it is gone; not even its key is known. There is no entry of it in the catalogue of the Society's Library, and except for the minute and letter given above, and the positive statements of Bauernfeld quoted below[5] it might as well be non-existent. That it is an entirely distinct work from that in C, written $2\frac{1}{2}$ years later, can hardly admit of a doubt.

Of the publications of 1826, the most remarkable are the seven songs from 'The Lady of the Lake,' for which Artaria had paid him 200 florins in the preceding October, and which appeared on the 5th of this April, in two parts, as op. 52. They were succeeded immediately, on April 8, by the PF. Sonata in D (op. 53), and the 'Divertissement à la hongroise' (op. 54), both issued by the same firm. For these two splendid works Schubert received from the penurious Artaria only 300 Vienna florins, equal to £12. Songs issued fast from the press at this date; for on the 6th of April we find op. 56 (3 songs) announced by Pennauer, and ops. 57 and 58 (each 3 songs) by Weigl; on June 10, op. 60 ('Greisengesang' and 'Dithyrambe') by Cappi and Czerny; in Sept. op. 59 (4 songs, including 'Dass sie hier gewesen,' 'Du bist die Ruh,' and 'Lachen und Weinen') by Leidesdorf; and op. 64 (3 part-songs for men's voices) by Pennauer; and on Nov. 24, op. 65 (3 songs) by Cappi and Czerny. Some of these were composed as early as 1814, 15, 16; others again in 1820, 22, and 23. The Mass in C (op. 48), and three early pieces of church music, 'Tantum ergo' (op. 45), 'Totus in corde' (op. 46), and 'Salve Regina' (op. 47), were all issued in this year by Diabelli. Of dances and marches for piano there are 8 numbers :—a Galop and 8 Ecossaises (op. 49); 34 Valses sentimentales (op. 50); 'Hommage aux belles Viennoises' (16 Ländler and 2 Ecossaises, op. 67); 3 Marches (4 hands, op. 51)—all published by Diabelli; the 2 Russian Marches (op. 55, 56), by Pennauer; 6 Polonaises (op. 61), Cappi and Czerny; and a Divertissement, or 'Marche brillante et raisonnée,' on French *motifs* (op. 63), Weigl. In all, 22 publications, divided between 6 publishers, and containing 106 works.

We have been thus particular to name the numbers and publishers of these works, because

1 Entitled 'Serenade,' but more accurately an 'Aubade.'

2 See Nottebohm's Catalogue under op. 130.

3 Lachner's expression to my friend Mr. C. A. Barry in 1881.

4 The documents on which these statements are based are given by Herr C. F. Pohl in his History of the Gesellschaft der Musikfreunde —or Musikverein—Vienna 1871, p. 16; and by Ferdinand Schubert in the Neue Zeitschrift für Musik for April 30, 1839, p. 140.

5 Bauernfeld, in an article 'Ueber Franz Schubert' in the 'Wiener Zeitschrift für Kunst, Literatur, Theater, und Mode,' for 9, 11, 13 June, 1829 (Nos. 69, 70, 71), says as follows:—'To the larger works of his latter years also belongs a Symphony written in 1825 at Gastein, for which its author had an especial predilection. . . . . At a great concert given by the Musik Verein shortly after his death a Symphony in C was performed, which was composed as early as 1817 [1818], and which he considered as one of his less successful works. . . Perhaps the Society intends at some future time to make us acquainted with one of the later Symphonies, possibly the Gastein one already mentioned.' [N.B. The two movements of the B minor Symphony (1822) were not at this time known, so that by 'later Symphonies' Bauernfeld must surely intend the two of 1825 and 1828.] At the end of the article he gives a 'chronological list of Schubert's principal works not yet generally known.' Amongst these are '1825, Grand Symphony.' . . '1828, Last Symphony'—'Grand' (*grosse*) being the word used by Schubert himself in his letter to Kupelwieser referred to above (p. 340 *a*). It is plain therefore that at this time, seven months after Schubert's death, the Gastein Symphony of 1825, and that in C major of 1828, were known as distinct works. The present writer has collected the evidence for the existence of the Symphony in a letter to the London 'Athenæum' of Nov. 19, 1881.

they show conclusively how much Schubert's music was coming into demand. Pennauer and Leidesdorf were his personal friends, and may possibly have printed his pieces from chivalrous motives; but no one can suspect hard and experienced men of business like Diabelli and Artaria of publishing the music of any one at their own risk unless they believed that there was a demand for it. The list is a remarkable one, and will compare for extent and variety with that of most years of Beethoven's life. And even at the incredibly low[1] prices which his publishers gave for the exclusive copyright of his works, there is enough in the above to produce an income sufficient for Schubert's wants. But the fact is that he was mixed up with a set of young fellows who regarded him as a Crœsus,[2] and who virtually lived upon his carelessness and good-nature, under the guise of keeping house in common. Bauernfeld, in an article in the Vienna 'Presse' of April 17, 1869, has given us the account with some *naïveté*. A league or partnership was made between himself, Schwind the painter, and Schubert. They had nominally their own lodgings, but often slept all together in the room of one. The affection between them was extraordinary. Schubert used to call Schwind 'seine Geliebte'—his *innamorata*! A kind of common property was established in clothes and money; hats, coats, boots, and cravats were worn in common, and the one who was in cash paid the score of the others. As Schwind and Bauernfeld were considerably younger than Schubert, that duty naturally fell on him. When he had sold a piece of music he seemed to this happy trio to 'swim in money,' which was then spent 'right and left' in the most reckless manner, till it was all gone, and the period of reverse came. Under these circumstances life was a series of fluctuations, in which the party were never rich, and often very poor. On one occasion Bauernfeld and Schubert met in a coffee-house near the Kärnthnerthor theatre, and each detected the other in ordering a *mélange* (*café au lait*) and biscuits, because neither had the money to pay for dinner. And this in Schubert's 29th year, when he had already written immortal works quite sufficient to make a good livelihood! Outside the circle of this trio were a number of other young people, artists and literary men, Schober, Jenger, Kupelwieser, etc., attracted by Schubert's genius, good-nature, and love of fun, and all more or less profiting by the generosity of one who never knew what it was to deny a friend. The evenings of this jolly company were usually passed in the Gasthaus, and then they would wander about, till daybreak drove them to their several quarters, or to the room of one of the party. It would be absurd to judge Vienna manners from an English point of view. The Gasthaus took the place of a modern club, and the drink consumed probably did not much exceed that which some distinguished Vienna artists now imbibe night after night, and does not imply the excess that it would infallibly lead to in a Northern climate; but it must be obvious that few constitutions could stand such racket, and that the exertion of thus trying his strength by night and his brain by day, must have been more than any frame could stand. In fact his health did not stand the wear and tear. We have seen that in Feb. 1823 he could not leave the house; that in the summer of the same year he was confined to the hospital; that in March 1824 he speaks of his health as irrecoverably gone; and the dedication of the six 4-hand Marches, op. 40, to his friend Bernhardt, doctor of medicine, 'as a token of gratitude,' is strong evidence that in 1826, the year of their publication, he had had another severe attack.

It was probably a sense of the precarious nature of such a life that led some of his friends in the autumn of 1826 to urge Schubert to stand for the post of Vice-capellmeister in the Imperial Court, vacant by the promotion of Eybler to that of principal capellmeister; but the application, like every other of the same kind made by him, was a failure, and the place was given to Joseph Weigl by the Imperial decree of Jan. 27, 1827.

Another opportunity of acquiring a fixed income was opened to him during the same autumn, by the removal of Karl August Krebs[3] from the conductorship of the Court theatre to Hamburg. Vogl interested Duport, the administrator of the theatre, in his friend, and the appointment was made to depend on Schubert's success in composing some scenes for the stage. Madame Schechner, for whom the principal part was intended, and whose voice at that time was on the wane, at the pianoforte rehearsals objected to some passages in her air, but could not induce the composer to alter them. The same thing happened at the first orchestral rehearsal, when it also became evident that the accompaniments were too noisy for the voice. Still Schubert was immovable. At the full-band rehearsal Schechner fairly broke down, and refused to sing any more. Duport then stept forward, and formally requested Schubert to alter the music before the next meeting. This he refused to do; but taking the same course as Beethoven had done on a similar occasion, said loudly, 'I will alter nothing,' took up his score and left the house. After this the question of the conductorship was at an end. Schubert's behaviour in this matter has been strongly censured, but we do not see much in it. Such questions will always depend on the temperament of the composer. Had it been either Mozart or Mendelssohn we cannot doubt that all would have gone smoothly; the prima donna would not only not have been ruffled, but would have felt herself complimented, and the music would have been so altered as to

[1] It is said by Schindler that the prices agreed on with him were 10 Vienna gulden per Heft of songs, and 12 per pianoforte piece. (The Vienna gulden was then worth just 1 franc. 'Heft' meant then a single song, not a 'Part' of two or three. This is conclusively proved by Ferdinand Schubert's letter of 1824.) These prices were not adhered to. Thus for the 7 'Lady of the Lake' songs he had 500 paper gulden = 20*l*., or nearly 3*l*. per song. Even that is low enough. On the other hand, F. Lachner told Mr. Barry that in the last year of Schubert's life, he took half-a-dozen of the 'Winterreise' songs to Haslinger at Schubert's request, and brought back 1 gulden a piece (=10*d*.) for them!

[2] The expression is Bauernfeld's.

[3] Father of Miss Mary Krebs the pianist.

meet every one's wish, and yet sound as well as before. On the other hand, had it been Beethoven or Schumann we may be equally sure that not a note would have been changed, and that everything would have ended in confusion. With all Schubert's good-nature, when his music was concerned he was of the same mind as Beethoven and Schumann. There are other instances of the same stubbornness, which will be noticed later.

Some set-off to these disappointments was afforded by the ready way in which his Gastein Symphony was received by the Musik-Verein, and the sympathetic resolution and prompt donation which accompanied its acceptance, although no attempt to perform or even rehearse it can now be traced. The beautiful 'Nachthelle,' already referred to, which he composed in September, was rehearsed during the early winter months, and performed by the Society on Jan. 25, 1827.

Some little gratification also he not improbably derived from the letters which during this year he began to receive from publishers in the north. Probst of Leipzig—one of Beethoven's publishers, predecessor of the present firm of Senff—was the first to write. His letter is dated Aug. 26, and is followed by one from Breitkopf & Härtel of Sept. 7. True, neither are very encouraging. Probst speaks of his music as too often 'peculiar and odd,' and 'not intelligible or satisfactory to the public'; and begs him to write so as to be easily understood; while Breitkopf stipulates that the only remuneration at first shall be some copies of the works. Still, even with this poor present result, the fact was obvious that he had begun to attract attention outside of Austria.

As to Schubert's life in the early part of 1827 we have little to guide us beyond the scanty inferences to be drawn from the dated compositions. The first of these of any moment are 8 Variations (the 8th very much extended) on a theme in Herold's opera 'Marie,' for PF. 4 hands (op. 82). 'Marie' was produced on the Vienna boards Jan. 18, 1827; and Schubert's Variations are dated 'February,' and are dedicated to one of his friends in Upper Austria, Prof. Cajetan Neuhaus of Linz. The next and still more important work is the first half of the 'Winterreise,' 12 songs ('Gute Nacht' to 'Einsamkeit'), marked as begun in Feb. 1827. Franz Lachner remembers that 'half a dozen' of them were written in one morning, and that Diabelli gave a gulden (that is a franc) apiece for them. The poems which form the basis of this work are by Wilhelm Müller, the poet of the 'Schöne Müllerin,' which the Winterreise closely approaches in popularity, and which it would probably equal if the maiden of the Winter-walk were as definite a creation as the miller's daughter is. They are 24 in [1] all, and appear under their now immortal name in the 2nd volume of the work of which vol. i. contained the 'Schöne Müllerin,' and which has the quaint title already quoted (p. 338*b*). The 2nd vol. was published at Dessau in 1824, and did not at once attract Schubert's notice. When it did, he made short work of it. Another important composition of this month (dated Feb. 28) is the Schlachtlied (battle-song) of Klopstock, set for 2 choirs of male voices, sometimes answering, sometimes in 8 real parts, of immense force and vigour, and marked by that dogged adherence to rhythm so characteristic of Schubert.

He can scarcely have finished with this before the news that Beethoven was in danger spread through Vienna. The great musician got back to his rooms in the Schwarzspanierhaus from his fatal expedition to Gneixendorf in the first week of December, became very ill, and during January was tapped for the dropsy three times. Then Malfatti was called in, and there was a slight improvement. During this he was allowed to read, and it was then that Schindler, a zealous Schubert-propagandist, took the opportunity to put some of Schubert's songs into his hands.[1] He made a selection of about 60, in print and MS., including 'Iphigenie,' 'Grenzen der Menschheit,' 'Allmacht,' 'Die junge [2] Nonne,' 'Viola,' the 'Müllerlieder,' etc. Beethoven up to this time probably did not know half a dozen of Schubert's compositions, and his astonishment was extreme, especially when he heard that there existed at least 500 of the same kind. 'How can he find time, said he, to set such long poems, many of them containing ten others?' *i. e.* as long as ten separate ones; and said over and over again, 'If I had had this poem I would have set it myself'; 'Truly Schubert has the divine fire in him.' He pored over them for days, and asked to see Schubert's operas and PF. pieces, but the illness returned and it was too late. But from this time till his death he spoke often of Schubert, regretting that he had not sooner known his worth, and prophesying that he would make much stir in the world.[3] Schubert was sure to hear of these gratifying utterances, and they would naturally increase his desire to come into close contact with the master whom he had long worshipped at a distance. It is possible that this emboldened him to visit the dying man. He seems to have gone twice; first with Anselm Hüttenbrenner and Schindler. Schindler told Beethoven that they were there, and asked who he would see first. 'Schubert may come in first' was the answer. At this visit perhaps, if ever,[4] it was, that he said, in his affectionate way, 'You, Anselm, have my mind (*Geist*), but Franz has my soul (*Seele*).' The second time he went with Josef Hüttenbrenner and Teltscher the painter. They stood round the bed. Beethoven was aware of their presence, and fixing his eyes on them, made some signs with his hand. No one however could explain what was meant, and no words passed on either side. Schubert left the room overcome with emotion. In about

[1] The order of the songs is much changed in the music.

[1] Schindler, 'Beethoven,' ii. 136.

[2] Schindler's list of the songs perused by Beethoven differs in his two accounts. Compare his 'Beethoven,' ii. 136, with K.H. 264 (i. 266).

[3] Schindler, in Bäuerle's Theaterzeitung (Vienna), May 3, 1831.

[4] See von Leitner, 'Anselm Hüttenbrenner,' Gratz, 1868, p. 5. The story has an apocryphal air, but Hüttenbrenner was so thoroughly trustworthy, that it is difficult to reject it. At any rate, Beethoven is not likely to have thus expressed himself before he had made acquaintance with Schubert's music.

three weeks came the end, and then the funeral. Schubert was one of the torch-bearers. Franz Lachner and Randhartinger walked with him to and from the Cemetery. The way back lay by the Himmelpfortgrund, and close by the humble house in which he had drawn his first breath. They walked on into the town, and stopped at the 'Mehlgrube,' a tavern in the Kärnthnerthorstrasse, now the Hotel Munsch. There they called for wine, and Schubert drank off two glasses, one to the memory of Beethoven, the other to the first of the three friends who should follow him. It was destined to be himself.

Lablache was also one of the torch-bearers at the funeral. This and the part which he took in the Requiem for Beethoven [vol. i. 201 *a*] may have induced Schubert to write for him the '3 Italian Songs for a Bass voice,' which form op. 83, and are dedicated to the great Italian basso.

Hummel and Hiller were in Vienna during March 1827, and Hiller describes meeting Schubert and Vogl at Madame Lacsny-Buchwieser's, and his astonishment at their joint performance. 'Schubert,' says [1] Hiller, 'had little technique, and Vogl but little voice; but they had both so much life and feeling, and went so thoroughly into the thing, that it would be impossible to render these wonderful compositions more clearly and more splendidly. Voice and piano became as nothing; the music seemed to want no material help, but the melodies appealed to the ear as a vision does to the eye.' Not only did the boy think it the deepest musical impression he had ever received, but the tears coursed down the cheeks even of the veteran Hummel. Either then or a few evenings afterwards, Hummel showed his appreciation by extemporising on Schubert's 'Blinde Knabe,' which Vogl had just sung—to Franz's delight.

In April Schubert wrote the beautiful 'Nachtgesang im Walde' (op. 139 *b*) for 4 men's voices and 4 horns; and a 'Spring Song,' also for men's voices, still in MS. In July we have the very fine and characteristic serenade 'Zögernd leise' (op. 135) for alto solo and female voices, a worthy pendant to the 'Nachthelle,' and written almost *à l'improviste*.[2] A fête was to be held for the birthday of a young lady of Döbling. Grillparzer had written some verses for the occasion, and Schubert, who was constantly in and out of the Fröhlichs' house, was asked by Anna to set them for her sister Josephine and her pupils. He took the lines, went aside into the window, pushed up his spectacles on to his brow, and then, with the paper close to his face, read them carefully twice through. It was enough: 'I have it, said he, it's done, and will go famously.' A day or two afterwards he brought the score, but he had employed a male chorus instead of a female one, and had to take it away and transpose it. It was sung in the garden by moonlight, to the delight of every one, the villagers thronging round the gate. He alone was absent.

1827 witnessed another attempt at an opera—the 'Graf von Gleichen,' written by Bauernfeld, apparently in concurrence [3] with Mayrhofer. Schubert had the libretto in August, 1826, submitted it to the management of the Royal Opera-house, and arranged with Grillparzer, in case the Censure should cause its rejection, to have it accepted by the Königstadt Theatre. Owing possibly to the delay of the Censure it was nearly a year before he could begin the composition. The MS. sketch, now in Herr Dumba's collection, is dated at the beginning '17 Juni 1827.' The opera is sketched throughout, and he played portions of it to Bauernfeld. Forty years later the sketch came into the hands of Herbeck, and he began to score it after Schubert's indications—of which there are plenty—but was prevented by death.

A correspondence had been going on for long between the Schubert circle at Vienna and the Pachler family in Gratz, the capital of Styria, as to an expedition thither by Schubert, and at length it was arranged for the autumn of this year. Carl Pachler was one of those cultivated men of business who are such an honour to Germany; an advocate, and at the head of his profession, yet not ashamed to be an enthusiastic lover of music and musicians, and proud to have them at his house and to admit them to his intimate friendship. Amongst his circle was Anselm Hüttenbrenner, the brother of Schubert's friend Josef, himself an earnest admirer of Franz, whose last visit to Vienna had been to close the eyes of his old friend Beethoven. The house was open to painters, singers, actors, and poets, 'the scene of constant hospitalities, the head-quarters of every remarkable person visiting Gratz.' Such was the family whose one desire was to receive Schubert and Jenger. The journey, now accomplished in $5\frac{1}{2}$ hours, was an affair of two days and a night, even in the fast coach. They left on Sunday morning, Sept. 2, and reached Gratz on Monday night. The next three weeks were spent in the way which Schubert most enjoyed, excursions and picnics by day through a beautiful country, and at night incessant music; good eating and drinking, clever men and pretty women, no fuss, a little romping, a good piano, a sympathetic audience, and no notice taken of him—such were the elements of his enjoyment. The music was made mostly by themselves, Schubert singing, accompanying, and playing duets with Jenger, and extemporising endless dance tunes. He does not appear to have composed anything of great moment during the visit. A galop and twelve waltzes, published under the titles of the 'Grätzer Waltzer' (op. 91) and the 'Grätzer [4] Galoppe'; 3 songs (op. 106, 1, 2, 3—the last a particularly fine one) to words by local poets—and the 'Old Scottish ballad' by Herder (op. 165, no. 5), were probably all that he penned during this festive fortnight; unless perhaps some of those exquisite little pieces published in 1828 and 1838 as 'Impromptus' and 'Momens musicals' are the result of this time. Two songs, written

[1] Künstlerleben (1880), p. 49.

[2] K.H. 474 (ii. 160).

[3] See Schubert's letter [May, 1826] with Bauernfeld's statements, in the 'Presse' of April 21, 1869, and 'Signale,' Nov. 1869.

[4] Published by Hasliuger, as No. 10 of the 'Favorite Galops,' 1828.

a couple of years before, 'Im Walde,' and 'Auf der Brücke,' of the purest Schubert, proved, and justly proved, such favourites that he had them lithographed and published in the place.[1] The visit is further perpetuated by the titles of the dances just mentioned, and by the dedication to Mad. Pachler of op. 106, a collection of four songs, the three already named, and the lovely 'Sylvia.' Schubert seems to have had this set of songs lithographed without name of place or publisher, shortly after his return, on purpose for his hostess.[2]

The journey home was a triumphal progress, and by the 27th they were back in Vienna. Schubert then wrote the second part of the 'Winterreise' (nos. 13–24), completing that immortal work. The shadows lie much darker on the second than on the first part, and the 'Wegweiser,' 'Das Wirthshaus,' 'Die Krähe,' 'Die Nebensonnen,' and 'Der Leiermann,' are unsurpassed for melancholy among all the songs. Even in the extraordinary and picturesque energy of 'Die Post' there is a deep vein of sadness. Schubert here only followed faithfully, as he always does, the character of the words.

On October 12 he wrote a little 4-hand march as a souvenir for Faust Pachler, the son of his host, a trifle interesting only from the circumstances of its composition. In the same month he composed his first PF. trio, in B♭ (op. 99), and in November the second, in E♭ (op. 100). They were both written for Bocklet, Schuppanzigh, and Lincke, and were first heard in public, the one early in January, the other on March 26, 1828. The year was closed with an Italian cantata, dated Dec. 26, 'alla bella Irene,' in honour of Miss Kiesewetter (afterwards Mad. Prokesch v. Osten), the daughter of his friend the Hofrath, sponsor to the Gastein Symphony (p. 344 *a*). It is still in MS., and is probably more interesting for its accompaniment for two pianos than for anything else.

The communications with Probst of Leipzig went on. There is a letter from him dated Jan. 15, and he himself paid a visit to Vienna later in the season, and made Schubert's[3] personal acquaintance, but the negotiations were not destined to bear fruit till next year. But a proof that Schubert was making his mark in North Germany is afforded by a letter from Rochlitz, the critic—editor of the Leipzig Allgemeine Musikalische Zeitung, and a great personage in the musical world of Saxony—dated Nov. 7, 1827, proposing that Schubert should compose a poem by him, called 'Der erste Ton,' or 'The first Sound,' a poem which Weber had already set without success, and which Beethoven had refused. Rochlitz's letter was probably inspired by the receipt of three of his songs set by Schubert as op. 81, and published on May 27. The proposition however came to nothing.

Coincident with these communications from abroad came a gratifying proof of the improvement in his position at home, in his election as a member of the representative body of the Musical Society of Vienna. The date of election is not mentioned; but Schubert's reply, as given by Herr Pohl,[4] is dated Vienna, June 12, 1827, and runs as follows:—

> The Managing Committee of the Society of Friends of Music of the Austrian Empire having thought me worthy of election as a Member of the Representative Body of that excellent Society, I beg herewith to state that I feel myself greatly honoured by their choice, and that I undertake the duties of the position with much satisfaction.
>
> FRANZ SCHUBERT, *Compositeur.*

We have mentioned the more important compositions of 1827. There remain to be named two songs by Schober (op. 96, no. 2; Lf. 24, no. 1), and one by Reil (op. 115, no. 1); a comic trio, 'Die Hochzeitsbraten' (op. 104), also by Schober; and an Allegretto in C minor for PF. solo, written for his friend Walcher, 'in remembrance of April 26, 1827,' and not published till 1870.

The publications of 1827 are as follow:—the Overture to 'Alfonso and Estrella' (op. 69); Rondeau brillant, for PF. and violin (op. 70); songs—'Der Wachtelschlag' (op. 68, March 2), 'Drang in die Ferne' (op. 71, Feb.), 'Auf dem Wasser zu singen' (op. 72, Feb.), 'Die Rose' (op. 73, May 10)—all four songs previously published in the Vienna Zeitschrift für Kunst; four Polonaises, for PF. 4 hands (op. 75); Overture to 'Fierabras,' for PF. 4 hands, arranged by Czerny (op. 76); 12 'Valses Nobles,' for PF. solo (op. 77, Jan.); Fantasie, etc. for PF. in G (op. 78); 2 songs, 'Das Heimweh,' 'Die Allmacht' (op. 79, 'May 16'); 3 songs (op. 80, May 25); 3 *ditto* (op. 81, May 28); Variations on theme of Herold's (op. 82, Dec.); 3 Italian songs (op. 83, Sept. 12); 4 songs (op. 88, Dec. 12).

We have now arrived at Schubert's last year, 1828. It would be wrong to suppose that he had any presentiment of his end; though, if a passion for work, an eager use of the 'day,' were any sign that the 'night' was coming 'in which no man could work,' we might almost be justified in doing so. We hear of his suffering from blood to the head, but it was not yet enough to frighten any one. He returned to the extraordinary exertions, or rather to the superabundant productions of his earlier years, as the following full list of the compositions of 1828, in order, as far as the dates permit, will show.

Jan.	Songs, 'Die Sterne' (op. 96, no. 1); 'Der Winterabend' (Lf. 26).
March.	Symphony in C, no. 9.
	Oratorio, Miriam's Siegesgesang.
	Song, 'Auf dem Strom,' Voice and Horn (op. 119).
May.	Lebensstürme, PF. duet (op. 144).
	Hymn to the Holy Ghost (op. 154), for 2 Choirs and Wind.
	2 Clavierstücke.
	Song, 'Widerschein' (Lief 15, no. 1).
June.	Mass in E♭ (begun).
	Fugue in E minor, PF. duet, op. 152 ('Baden, Juny. 1828').
	Grand Rondeau, PF. duet (op. 107).
July.	Psalm 92, in Hebrew, for Baritone and Chorus.
August.	Songs, 'Schwanengesang,' nos. 1—13.
Sept.	PF. Sonata in C minor.
	Ditto in A.
	Ditto in B♭ ('Sept. 26').

1 They stood originally in B♭ minor and A♭, but on republication by Diabelli after his death, as op. 93, the keys were changed to G minor and G major.

2 Compare Jenger's letter in K.H. (ii. 103), note, with Nottebohm's notice under op. 103.

3 K.H. 421 (ii. 107).

4 'Die Gesellschaft der Musikfreunde,' etc., p. 16.

Oct. Song, 'Schwanengesang,' No. 14.
New Benedictus to Mass in C.
'Der Hirt auf den Felsen,' Voice and Clarinet (op. 129).
'1828' only. String Quintet in C (op. 163).

This truly extraordinary list includes his greatest known symphony, his greatest and longest mass, his first oratorio, his finest piece of chamber music, 3 noble PF. sonatas, and some astonishingly fine songs. The autograph of the symphony, 218 pages in oblong quarto, is now one of the treasures of the Library of the Musik-verein at Vienna. It has no title or dedication, nothing beyond the customary heading to the first page of the score 'Symfonie März 1828, Frz. Schubert Mpia,' marking the date at which it was begun. If it may be taken as a specimen, he took more pains this year than he did formerly. In the first three movements of this great work there are more afterthoughts than usual. The subject of the Introduction and the first subject of the Allegro have both been altered. In several passages an extra bar has been stuck in—between the Scherzo and the Trio, 2 bars; in the development of the Scherzo itself 16 bars of an exquisite episode—first sketched in the Octet—have been substituted. The Finale alone remains virtually untouched.[1] But such alterations, always rare in Schubert, are essentially different from the painful writing, and erasing, and rewriting, which we are familiar with in the case of Beethoven's finest and most spontaneous music. This, though the first draft, is no rough copy; there are no traces of sketches or preparation; the music has evidently gone straight on to the paper without any intervention, and the alterations are merely a few improvements[2] *en passant*. It is impossible to look at the writing of the autograph, after Schubert has warmed to his work, especially that of the Finale, and not see that it was put down as an absolute *impromptu*, written as fast as the pen could travel on the paper.

It seems that Schubert's friends used to lecture him a good deal on the diffuseness and want of consideration which they discovered in his works, and were continually forcing Beethoven's laborious processes of composition down his throat. This often made him angry, and when repeated, evening after evening, he would say, 'So you're going to set upon me again to day! Go it, I beg you!' But, for all his annoyance, the remonstrances appear to have had some effect; and after Beethoven's death he asked[3] Schindler to show him the MS. of Fidelio. He took it to the piano, and pored over it a long time, making out the passages as they had been, and comparing them with what they were; but it would not do; and at last he broke out, and exclaimed that for such drudgery he could see no reason under any circumstances; that he thought the music at first just as good as at last; and that for his part he had really no time for such corrections. Whether the amendments to the Great Symphony were a remorseful attempt on Schubert's part to imitate Beethoven and satisfy the demands of his friends we cannot tell; but if so they are very unlike the pattern.

The autograph of the Eb Mass, in the Bibliothek at Berlin, does not show at all the same amount of corrections as that in Ab (see p. 336*b*), nor do the fugal movements appear to have given any special trouble. True, the 'Cum Sancto' was recommenced after the erasure of 7 bars,[4] but apparently merely for the sake of changing the tempo from C to ¢, and the larger part of the movement was evidently written with great rapidity. In the 'Et vitam' there are barely a dozen corrections, and the 'Osanna' has every mark of extreme haste. Some of the erasures in this work are made with the penknife—surely an almost unique thing with Schubert! The 4-hand PF. fugue in E minor (op. 152, dated 'Baden, June 1828') is not improbably a trial of counterpoint with reference to this Mass.

The Songs of 1828 are splendid. It does not appear that the 14 which were published after his death with the publisher's title of 'Schwanengesang'—'the Swan's song'—were intended by him to form a series of the same kind as the Schöne Müllerin and Winterreise; but no lover of Schubert can dissociate them, and in the Liebesbothschaft, Aufenthalt, Ständchen, etc., we have some of the most beautiful, and in the Atlas, Am Meer, Doppelgänger, etc., some of the most impressive, of his many songs. The words of some are by Rellstab, and the origin of these is thus told by Schindler.[5] Schubert had been much touched by Schindler's efforts to make Beethoven acquainted with his music, and after the great master's death the two gradually became intimate. Schindler had possession of many of Beethoven's papers, and Schubert used to visit him in familiar style, to look over them. Those which specially attracted him were the poems and dramas sent in at various times for consideration; amongst others a bundle of some 20 [6] anonymous lyrics which Beethoven had intended to set, and which therefore attracted Schubert's particular notice. He took them away with him, and in two days brought back the Liebesbothschaft, Kriegers Ahnung, and Aufenthalt, set to music. This account, which is perfectly natural and consistent, and which Mr. Thayer allows me to say he sees no reason to question, has been exaggerated[7] into a desire expressed by Beethoven himself that Schubert should set these particular songs; but for this there is no warrant. Ten more quickly followed the three just mentioned; and these thirteen—7 to Rellstab's and 6 to Heine's words (from the 'Buch[8]

[1] See details by the present writer in Appendix to the Life of Schubert, translated by A. D. Coleridge, Esq., vol. ii. p. 320.

[2] The original MS. orchestral parts show at any rate that the alterations in the score were made before they were copied from it. Mr. Stanford kindly examined them for me with that view.

[3] Schindler, 'Erinnerungen,' in 'Niederrheinische Musikzeitung,' 1857, pp. 73–78; 81–85.

[4] The omission of the words 'Jesu Christe' at the end of the 'Quoniam,' and other omissions, show that he had not conquered the carelessness as to the treatment of the words, so frequent in his early Masses.

[5] Schindler, 'Erinnerungen,' etc., as before.

[6] They proved afterwards to be by Rellstab.

[7] See Rellstab's 'An m. Leben' ii. 245.

[8] Baron Schönstein relates—K. H. 447 (ii. 135)—that he found Heine's 'Buch der Lieder' on Schubert's table some years before this date, and that Schubert lent them to him with the remark 'that he should not want them again.' But such reminiscences are often wrong in point of date: the fact remains ineffaceable in the mind, the date easily gets altered. In fact Heine's 'Buch der Lieder' was first published in 1827. The 6 songs which Schubert took from it are all from the section entitled 'Der Heimkehr.'

der Lieder'), were, on Mr. Nottebohm's authority, written in August. The last is by Seidl; it is dated 'Oct. 1828,' and is probably Schubert's last song.

But it is time to return to the chronicle of his life during its last ten months. Of his doings in January we know little more than can be gathered from the following letter to Anselm Hüttenbrenner, the original of which is in the British Museum.

VIENNA, *Jan.* 18, 1828.

My dear old Hüttenbrenner. You will wonder at my writing now? So do I. But if I write it is because I am to get something by it. Now just listen; a drawing-master's place near you at Grätz is vacant, and competition is invited. My brother Karl, whom you probably know, wishes to get the place. He is very clever, both as a landscape-painter and a draughtsman. If you could do anything for him in the matter I should be eternally obliged to you. You are a great man in Grätz, and probably know some one in authority, or some one else who has a vote. My brother is married, and has a family, and would therefore be very glad to obtain a permanent appointment. I hope that things are all right with you, as well as with your dear family, and your brothers. A Trio of mine, for Pianoforte, Violin, and Violoncello, has been lately performed by Schuppanzigh, and was much liked. It was splendidly executed by Boklet, Schuppanzigh, and Link. Have you done nothing new? A propos, why doesn't [1] Greiner, or whatever his name is, publish the two songs? What's the reason? Sapperment!

I repeat my request: recollect, what you do for my brother, you do for me. Hoping for a favorable answer, I remain your true friend, till death,

FRANZ SCHUBERT Mpia.
of Vienna.

The expression 'till death,' which appears here for the first time in his letters, and the words 'of Vienna,' added to his name, are both singular.

On the 24th, at an evening concert at the Musik-Verein, the serenade for contralto solo and female chorus just mentioned was performed, and is spoken of by the correspondent of the Leipzig A. M. Z. as 'one of the most charming works of this favourite writer.' In February we find three letters from North Germany, one from Probst of Leipzig, and two from Schott. They show how deep an impression Schubert was making outside Austria. Both firms express warm appreciation of his music, both leave the terms to be named by him, and Schott orders a list of 9 important pieces.

On March 26 Schubert gave, what we wonder he never gave before, an evening concert on his own account in the Hall of the Musik-Verein. The following is the programme exactly reprinted from the original.

Einladung

zu dem Privat Concerte, welches Franz Schubert am 26. März, Abends 7 Uhr im Locale des oesterreichischen Musikvereins unter den Tuchlauben No. 558 zu geben die Ehre haben wird.

Vorkommende Stücke.

1. Erster Satz eines neuen Streich Quartetts vorgetragen von den Herren Böhm, Holz, Weiss, und Linke.
2. a. Der Kreutzzug, von Leitner
   b. Die Sterne, von demselben
   c. Fischerweise, von Bar. Schlechta
   d. Fragment aus dem Aeschylus

   } Gesänge mit Begleitung des Piano Forte, vorgetragen von Herrn Vogl, k. k. pensionirten Hofopernsänger.
3. Ständchen von Grillparzer, Sopran-Solo und Chor, vorgetragen von Fräulein Josephine Fröhlich und den Schülerinnen des Conservatoriums.
4. Neues Trio für das Piano Forte, Violin und Violoncelle, vorgetragen von den Herren Carl Maria von Boklet, Böhm und Linke.
5. Auf dem Strome von Rellstab. Gesang mit Begleitung des Horns und Piano Forte, vorgetragen von den Herren Tietze, und Lewy dem Jüngeren.
6. Die Allmacht, von Ladislaus Pyrker, Gesang mit Begleitung des Piano Forte, vorgetragen von Herren Vogl.
7. Schlachtgesang von Klopfstock, Doppelchor für Männerstimmen.

Sämmtliche Musikstücke sind von der Composition des Concertgebers.

Eintrittskarten zu fl. 3. W. W. sind in den Kunsthandlungen der Herren Haslinger, Diabelli und Leidesdorf zu haben.

This programme attracted 'more people than the hall had ever before been known to hold,' and the applause was very great. The net result to Schubert was 800 gulden, Vienna currency, equal to about £32. This put him in funds for the moment, and the money flowed freely. Thus, when, three days later, Paganini gave his first concert in Vienna, Schubert was there, undeterred, in his wealth, by a charge of 5 gulden. Nay, he went a second time, not that he cared to go again, but that he wished to treat Bauernfeld, who had not 5 farthings, while with him 'money was as plenty as blackberries.' [2]

This month he wrote, or began to write, his last and greatest Symphony, in C. He is said to have offered it to the Society for performance, and in so doing to have expressed himself to the effect that henceforth he wished to have nothing more to do with songs, as he was now planted firmly in Opera and Symphony. This rests on the authority of Kreissle;[3] the silence of Herr Pohl in his history of the Society shows that its minute-books contain no express mention of the reception of the work, as they do that of the Symphony in Oct. 1826. There is no doubt, however, that it was adopted by the Society, and is entered in the Catalogue, under the year 1828, as xiii. 8024.[4] But this prodigious work was far beyond the then powers of the chief musical institution of

[1] A publisher in Grätz. His name was Kienreich, and the two songs, Im Walde, and Auf der Brücke (op. 93), appeared in May.

[2] See Bauernfeld's Letter in the 'Presse,' April 17, 1869. *Häckerling*, chaff, is Schubert's word.

[3] K. H. 445 (ii. 132).

[4] See Herr Pohl's letter to 'The Times' of Oct. 17, 1881.

Vienna. The parts were copied, and some rehearsals held; but both length and difficulty were against it, and it was soon withdrawn, on Schubert's own advice, in favour of his earlier Symphony, No. 6, also in C. Neither the one nor the other was performed till after his death.

March also saw the birth of the interesting Oratorio 'Miriam's Song of Victory,' to Grillparzer's words.[1] It is written, as so many of Schubert's choral pieces are, for a simple pianoforte accompaniment; but this was merely to suit the means at his disposal, and is an instance of his practical sagacity. It is unfortunate, however, since the oratorio has become a favourite, that we have no other orchestral accompaniment than that afterwards adapted by Lachner, which is greatly wanting in character, and in the picturesque elements so native to Schubert.[2] A song to Rellstab's words, 'Auf dem Strom' (op. 119), for soprano, with obbligato horn and PF. accompaniment, written for Lewy, a Dresden horn-player, belongs to this month, and was indeed first heard at Schubert's own concert, on the 26th, and afterwards repeated at a concert of Lewy's, on April 20, Schubert himself playing the accompaniment each time.

To April no compositions can be ascribed, unless it be the Quintet in C for strings (op. 163), which bears only the date '1828.' This is now universally accepted not only as Schubert's finest piece of chamber music, but as one of the very finest of its class. The two cellos alone give it distinction; it has all the poetry and romance of the G major Quartet, without the extravagant length which will always stand in the way of that noble production; while the Adagio is so solemn and yet so beautiful in its tone, so entrancing in its melodies, and so incessant in its interest, and the Trio of the Scherzo, both from itself and its place in the movement, is so eminently dramatic, that it is difficult to speak of either too highly.

In May we have a grand battle-piece, the 'Hymn to the Holy Ghost,' for 8 male voices, written for the Concert Spirituel of Vienna, at first with PF., in October scored by the composer for a wind band, and in 1847 published as op. 154. Also a 'Characteristic Allegro' for the PF. 4 hands, virtually the first movement of a Sonata—issued some years later with the title 'Lebensstürme' (op. 144); an Allegro vivace and Allegretto, in Eb minor and major, for PF. solo, published in 1868 as 1st and 2nd of '3 Clavierstücke'; and a song 'Widerschein' (Lf. 15, 1).

In June, probably at the request of the publisher, he wrote a 4-hand Rondo for PF. in A, since issued as 'Grand Rondeau, op. 107'; and began his sixth Mass, that in Eb. In this month he paid a visit to Baden—Beethoven's Baden; since a fugue for 4 hands in E minor is marked as written there in 'June 1828.' In the midst of all this work a letter[3] from Mosewius of Breslau, a prominent Prussian musician, full of sympathy and admiration, must have been doubly gratifying as coming from North Germany.

In July he wrote the 92nd Psalm in Hebrew for the synagogue at Vienna, of which Sulzer was precentor. In August, notwithstanding his declaration on completing his last Symphony, we find him (under circumstances already described) composing 7 songs of Rellstab's, and 6 of Heine's, afterwards issued as 'Schwanengesang.'

He opened September with a trifle in the shape of a short chorus,[4] with accompaniment of wind band, for the consecration of a bell in the church of the Alservorstadt. A few days after, the memory of Hummel's visit in the spring of 1827 seems to have come upon him like a lion, and he wrote off 3 fine PF. solo sonatas, with the view of dedicating them to that master. These pieces, though very unequal and in parts extraordinarily diffuse, are yet highly characteristic of Schubert. They contain some of his finest and most original music, and also his most affecting (*e.g.* Andantino, Scherzo and Trio of the A minor Sonata); and if full of disappointment and wrath, and the gathering gloom of these last few weeks of his life, they are also saturated with that nameless personal charm that is at once so strong and so indescribable. The third of the three, that in Bb, dated Sept. 26, has perhaps more of grace and finish than the other two, and has now, from the playing of Mme. Schumann, Mr. Charles Halle, and others, become a great favourite. The sonatas were not published till a year after Hummel's death, and were then dedicated by Diabelli-Spina to Robert Schumann, who acknowledges the dedication by a genial though hardly adequate article in his 'Ges. Schriften,' ii. 239. The second part of the Winterreise was put into Haslinger's hands for engraving before the end of this month.[5]

In October, prompted by some occasion which has eluded record, he wrote a new 'Benedictus' to his early Mass in C, a chorus of great beauty and originality in A minor, of which a competent[6] critic has said that 'its only fault consists in its immeasurable superiority to the rest of the Mass.' For some other occasion, which has also vanished, he wrote accompaniments for 13 wind instruments to his grand 'Hymn to the Holy Ghost'; a long scena or song for soprano—probably his old admirer, Anna Milder—with pianoforte and obligato clarinet (op. 129); and a song called 'Die Taubenpost' ('The carrier pigeon') to Seidl's words. The succession of these pieces is not known. It is always assumed that the Taubenpost, which now closes the Schwanengesang, was the last. Whichever of them was the last, was the last piece he ever wrote.

The negotiations with Probst and Schott, and also with Brüggemann of Halberstadt, a pub-

[1] Kreissle, 609 (ii. 285), says that it was produced in the Schubert Concert, March 1828. But this is contradicted by the Programme which is printed above. It was first performed Jan. 30, 1829, at a concert for erecting Schubert's headstone.

[2] It has been performed (with Lachner's orchestration) at the Crystal Palace several times, at the Leeds Festival 1880, and elsewhere in England.

[3] K. H. 428 (ii. 114).

[4] K. H. 443 (ii. 131). This piece, 'Glaube. Hoffnung, und Liebe,' is not to be confounded with one of similar title for a solo voice, published, Oct. 6, 1828, as op. 97.

[5] Schubert's letter to Jenger, Sept. 25. K. H. 437 (ii. 124).

[6] Mr. E. Prout in the Monthly Musical Record for 1871, p. 56.

lisher anxious for some easy PF. pieces for a series called 'Mühling's Museum,' by no means fulfilled the promise of their commencement. The magnificent style in which the Schotts desired Schubert to name his own terms[1] contrasts badly with their ultimate refusal (Oct. 30) to pay more than 30 florins (or about 25*s.*) for the PF. Quintet (op. 114) instead of the modest 60 demanded by him. In fact the sole result was an arrangement with Probst to publish the long and splendid Eb Trio, which he did, according to Nottebohm,[2] in September, and for which the composer received the incredibly small sum of 21 Vienna florins, or just 17*s.* 6*d.*! Schubert's answer to Probst's enquiry as to the 'Dedication' is so characteristic as to deserve reprinting:—

Vienna, Aug. 1.

Euer Wohlgeboren, the opus of the Trio is 100. I entreat you to make the edition correct; I am extremely anxious about it. The work will be dedicated to no one but those who like it. That is the most profitable dedication. With all esteem,

Franz Schubert.

The home publications of 1828 are not so important as those of former years. The first part of the Winterreise (op. 89) was issued in January by Haslinger; March 14, 3 songs by Sir W. Scott (ops. 85, 86) by Diabelli; at Easter (April 6) 6 songs (ops. 92 and 108), and one set of 'Momens musicals,' by Leidesdorf; in May, 2 songs (op. 93) by Kienreich[3] of Gratz; in June or July ('Sommer') 4 songs (op. 96) by Diabelli; Aug. 13, 4 Refrain-Lieder (op. 95) Weigl. Also the following, to which no month can be fixed:—'Andantino varié and Rondeau brillant' (op. 84), PF. 4 hands, on French *motifs*, forming a continuation of op. 63, Weigl; 3 songs (op. 87), Pennauer; 4 impromptus (op. 90), and 12 Gratzer Walzer (op. 91) for PF. solo, Diabelli; Gratzer Galopp, do. Haslinger; 4 songs (op. 106) lithographed without publisher's name.

There is nothing in the events already catalogued to have prevented Schubert's taking an excursion this summer. In either Styria or Upper Austria he would have been welcomed with open arms, and the journey might have given him a stock of health sufficient to carry him on for years. And he appears to have entertained the idea of both.[4] But the real obstacle, as he constantly repeats, was his poverty.[5] 'Its all over with Gratz for the present,' he says, with a touch of his old fun, 'for money and weather are both against me.' Herr Franz Lachner, at that time his constant companion, told the writer, that he had taken half-a-dozen of the 'Winterreise' songs to Haslinger and brought back half-a-dozen gulden—each gulden being then worth a franc. Let the lover of Schubert pause a moment, and think of the 'Post' or the 'Wirthshaus' being sold for tenpence! of that unrivalled imagination and genius producing those deathless strains and being thus rewarded! When this was the case, when even a great work like the Eb Trio, after months and months of negotiation and heavy postage, realises the truly microscopic amount of '20 florins 60 kreutzers' (as with true Prussian businesslike minuteness Herr Probst specifies it), of 17*s.* 6*d.* as our modern currency has it—not even Schubert's fluency and rapidity could do more than keep body and soul together. It must have been hard not to apply the words of Müller's 'Leyermann' to his own case—

Barfuss auf dem Eise
Wankt er hin und her,
Und sein kleiner Teller
Bleibt ihm immer leer.

Wandering barefoot to and fro
On the icy ground,
In his little empty tray
Not a copper to be found.

In fact so empty was his little tray that he could not even afford the diligence-fare to Pesth, where Lachner's 'Bürgschaft' was to be brought out, and where, as Schindler reminds him, he would be safe to have a lucrative concert of his own music, as profitable as that of March 26. Escape from Vienna by *that* road was impossible for him this year.

Schubert had for some time past been living with Schober at the 'Blaue Igel' (or Blue Hedgehog), still a well-known tavern and resort of musicians in the Tuchlauben; but at the end of August he left, and took up his quarters with Ferdinand in a new house in the Neue Wieden suburb, then known as No. 694 Firmian, or Lumpert,[6] or Neugebauten, Gasse, now (1881) No. 6 Kettenbrücken Gasse; a long house with three rows of nine windows in front; a brown sloping tiled roof; an entry in the middle to a quadrangle behind; a quiet, clean, inoffensive place.[7] Here, on the second floor, to the right hand, lived Schubert for the last five weeks of his life, and his death is commemorated by a stone tablet over the entry, placed there by the Männergesang Verein in Nov. 1869, and containing these words:—'In diesem Hause starb am 19 November 1828 der Tondichter Franz Schubert':—In this house died on Nov. 19, 1828, the composer Franz Schubert. Ferdinand had removed there, and Franz, perhaps to help his brother with the rent, went there too. He made the move with the concurrence of his doctor, von Rinna, in the hope that as it was nearer the country—it was just over the river in the direction of the Belvedere—Schubert would be able to reach fresh air and exercise more easily than he could from the heart of the city. The old attacks of giddiness and blood to the head had of late been frequent, and soon after taking up his new quarters he became seriously unwell. However, this was so far relieved that at the beginning of October he made a short walking tour with Ferdinand and two other friends to Ueber-Waltersdorf, and thence to Haydn's old residence and grave at Eisenstadt, some 25 miles from Vienna. It took

1 K. H. 424 (ii. 109).

2 Probst announces two long lists of new music in the A.M.Z. for Oct., but no mention of the Trio. It is reviewed most favourably in the A.M.Z. for Dec. 10, 1828. Alas! he was then beyond the reach of praise or blame.

3 Whom Schubert parodies as 'Greiner' *i.e.* grumbler.

4 Jenger's and Traweger's letters, K. H. 416, 427, 431, etc.

5 Letters, K.H. 437 (ii. 124), etc.

6 K. H. 453 *note*.

7 It is quite a musical spot. 'Franz Haydn' has a shop for comestibles at the corner of the next house to Schubert's.

them three days, and during that time he was very careful as to eating and drinking, regained his old cheerfulness, and was often very gay. Still he was far from well, and after his return the bad symptoms revived, to the great alarm of his friends. At length, on the evening of Oct. 31, while at supper at the Rothen Kreuz in the Himmelpfortgrund, an eating-house much frequented by himself and his friends, he took some fish on his plate, but at the first mouthful threw down the knife and fork, and exclaimed that it tasted like poison. From that moment hardly anything but medicine passed his lips; but he still walked a good deal. About this time Lachner returned from Pesth in all the glory of the success of his opera; and though only in Vienna for a few days, he called on his friend, and they had two hours' conversation. Schubert was full of plans for the future, especially for the completion of 'Graf von Gleichen,' which, as already mentioned, he had sketched in the summer of 1827. He discussed it also with Bauernfeld during the next few days, and spoke of the brilliant style in which he intended to score it. About this time Carl Holz, Beethoven's old friend, at Schubert's urgent request, took him to hear the great master's C♯ minor Quartet, still a novelty in Vienna. It agitated him extremely. 'He got (says Holz) into such a state of excitement and enthusiasm that we were all afraid for him.'[1] On the 3rd Nov., the morrow of All Souls' day, he walked early in the morning to Hernals—then a village, now a thickly built suburb outside the Gürtelstrasse—to hear his brother's Latin Requiem in the church there. He thought it simple, and at the same time effective, and on the whole was much pleased with it. After the service he walked for three hours, and on reaching home complained of great weariness.

Shortly before this time the scores of Handel's oratorios had come into his hands—not impossibly some of the set of Arnold's edition given to Beethoven before his death, and sold in his sale for 102 florins; and the study of them had brought home to him his deficiencies in the department of counterpoint. 'I see now,' said he[2] to the Fröhlichs, 'how much I have still to learn; but I am going to work hard with Sechter, and make up for lost time'—Sechter being the recognised authority of the day on counterpoint. So much was he bent on this, that on the day after his walk to Hernals, *i. e.* on Nov. 4, notwithstanding his weakness, he went into Vienna and, with another musician named Lanz, called on Sechter, to consult him on the matter, and they actually decided on Marpurg as the text-book, and on the number and dates of the lessons.[3] But he never began the course. During the next few days he grew weaker and weaker; and when the doctor was called in, it was too late. About the 11th he wrote a note[4] to Schober—doubtless his last letter.

[1] Quoted by Nohl, 'Beethoven,' iii. 964. Holz says it was the last music that poor Schubert heard. Ferdinand claims the same for his Requiem. At any rate both were very near the end.

[2] Kreissle's Sketch, p. 152.

[3] K.H. 451 (ii. 138), expressly on Sechter's authority.

[4] Given by Bauernfeld, in Die Presse, Ap. 21, 1869.

DEAR SCHOBER,

I am ill. I have eaten and drunk nothing for eleven days, and am so tired and shaky that I can only get from the bed to the chair, and back. Rinna is attending me. If I taste anything, I bring it up again directly.

In this distressing condition, be so kind as to help me to some reading. Of Cooper's I have read the Last of the Mohicans, the Spy, the Pilot, and the Pioneers. If you have anything else of his, I entreat you to leave it with Frau von Bogner at the Coffee house. My brother, who is conscientiousness itself, will bring it to me in the most conscientious way. Or anything else. Your friend,

SCHUBERT.

What answer Schober made to this appeal is not known. He is said to have had a daily report of Schubert's condition from the doctor, but there is no mention of his having called. Spaun, Randhartinger,[5] Bauernfeld, and Josef Hüttenbrenner, are all said to have visited him; but in those days there was great dread of infection, his new residence was out of the way, and dangerous illness was such a novelty with Schubert that his friends may be excused for not thinking the case so grave as it was. After a few days Rinna himself fell ill, and his place was filled by a staff-surgeon named Behring.

On the 14th Schubert took to his bed.[6] He was able to sit up a little for a few days longer, and thus to correct the proofs of the 2nd part of the 'Winterreise,' probably the last occupation of those inspired and busy fingers. He appears to have had no pain, only increasing weakness, want of sleep, and great depression. Poor fellow! no wonder he was depressed! everything was against him, his weakness, his poverty, the dreary house, the long lonely hours, the cheerless future—all concentrated and embodied in the hopeless images of Müller's poems, and the sad gloomy strains in which he has clothed them for ever and ever—the Letzte Hoffnung, the Krähe, the Wegweiser, the Wirthshaus, the Nebensonnen, the Leiermann—all breathing of solitude, broken hopes, illusions, strange omens, poverty, death, the grave! As he went through the pages, they must have seemed like pictures of his own life; and such passages as the following, from the Wegweiser (or Signpost), can hardly have failed to strike the dying man as aimed at himself:—

Einen Weiser seh' ich stehen,
Unverrückt vor meinem Blick,
Eine Strasse muss ich gehen,
Die noch keiner ging zurück.

Straight before me stands a signpost,
Steadfast in my very gaze;
'Tis the road none e'er retraces,
'Tis the road that I must tread.

Alas! he was indeed going the road which no one e'er retraces! On Sunday the 16th the doctors had a consultation; they predicted a nervous fever, but had still hopes of their patient. On the afternoon of Monday, Bauernfeld saw him for the last time. He was in very bad spirits, and complained of great weakness, and of heat in his head, but his mind was still clear, and there was no sign of wandering; he spoke of his earnest wish for a good opera-book. Later in the day,

[5] Fräulein Geisler informs me that Ferdinand's wife (still living, 1882) maintains that Randhartinger was the only one who visited him during his illness; but it is difficult to resist the statements of Bauernfeld (Presse, Ap. 21, 1869) and of Kreissle's informants, p. 452 (ii. 140).

[6] Ferdinand, in the N.Z.M. p. 143.

however, when the doctor arrived, he was quite delirious, and typhus had unmistakeably broken out. The next day, Tuesday, he was very restless throughout, trying continually to get out of bed, and constantly fancying himself in a strange room. That evening he called Ferdinand on to the bed, made him put his ear close to his mouth, and whispered mysteriously 'What are they doing with me?' 'Dear Franz,' was the reply, 'they are doing all they can to get you well again, and the doctor assures us you will soon be right, only you must do your best to stay in bed.' He returned to the idea in his wandering—'I implore you to put me in my own room, and not to leave me in this corner under the earth; don't I deserve a place above ground?' 'Dear Franz,' said the agonised brother, 'be calm; trust your brother Ferdinand, whom you have always trusted, and who loves you so dearly. You are in the room which you always had, and lying on your own bed.' 'No,' said the dying man, 'that's not true; Beethoven is not here.' So strongly had the great composer taken possession of him! An hour or two later the doctor came, and spoke to him in the same style. Schubert looked him full in the face and made no answer; but turning round clutched at the wall with his poor tired hands, and said in a slow earnest voice, 'Here, here, is my end.' At 3 in the afternoon of Wednesday the 19th Nov. 1828 he breathed his last, and his simple earnest soul took its flight from the world. He was 31 years, 9 months, and 19 days old. There never has been one like him, and there never will be another.

His death, and the letters of the elder Franz and of Ferdinand, bring out the family relations in a very pleasant light. The poor pious bereaved father, still at his drudgery as 'school teacher in the Rossau,' 'afflicted, yet strengthened by faith in God and the Blessed Sacraments,' writing to announce the loss of his 'beloved son, Franz Schubert, musician and composer'; the good innocent Ferdinand, evidently recognised as Franz's peculiar property, clinging to his brother as the one great man he had ever known; thinking only of him, and of fulfilling his last wish to lie near Beethoven, and ready to sacrifice all his scanty savings to do it—these form a pair of interesting figures. Neither Ignaz nor Carl appear at all in connexion with the event, the father and Ferdinand alone are visible.

The funeral took place on Friday Nov. 21. It was bad weather, but a number of friends and sympathisers assembled. He lay in his coffin, dressed, as the custom then was, like a hermit, with a crown of laurel round his brows. The face was calm, and looked more like sleep than death. By desire of the family Schober was chief mourner. The coffin left the house at half-past two, and was borne by a group of young men, students and others, in red cloaks and flowers, to the little church of S. Joseph in Margarethen, where the funeral service was said, and a motet by Gänsbacher, and a hymn of Schober's, 'Der Friede sey mit dir, du engelreine Seele'—written that morning in substitution for his own earlier words, to the music of Schubert's 'Pax vobiscum'—were sung over the coffin. It was then taken to the Ortsfriedhof in the village of Währing, and committed to the ground, three[1] places higher up than the grave of Beethoven. In ordinary course he would have been buried in the cemetery at Matzleinsdorf, but the appeal which he made almost with his dying breath was naturally a law to the tender heart of Ferdinand, and through his piety and self-denial his dear brother rests, if not next, yet near to the great musician, whom he so deeply reverenced and admired. Late in the afternoon Wilhelm von Chezy, son of the authoress of Euryanthe and Rosamunde, who though not in Schubert's intimate circle was yet one of his acquaintances, by some accident remembered that he had not seen him for many months, and he walked down to Bogner's coffee-house, where the composer was usually to be found between 5 and 7, smoking his pipe and joking with his friends, and where the Cooper's novels mentioned in his note to Schober were not improbably still waiting for him. He found the little room almost empty, and the familiar round table deserted. On entering he was accosted by the waiter—'Your honour is soon back from the funeral!' 'Whose funeral?' said Chezy in astonishment. 'Franz Schubert's,' replied the waiter, 'he died two days ago, and is buried this afternoon.'[2]

He left no will. The official inventory[3] of his possessions at the time of his death, in which he is described as 'Tonkünstler und Compositeur'—musician and composer—is as follows:—'Three dress coats, 3 walking coats, 10 pairs of trowsers, 9 waistcoats—together worth 37 florins; 1 hat, 5 pairs of shoes and 2 of boots—valued at 2 florins; 4 shirts, 9 cravats and pocket handkerchiefs, 13 pairs of socks, 1 towel, 1 sheet, 2 bedcases—8 florins; 1 mattrass, 1 bolster, 1 quilt—6 florins; a quantity of old music valued at 10 florins—63 florins (say £2 10s.) in all. Beyond the above there were no effects.' Is it possible, then, that in the 'old music, valued at 8*s*. 6*d*.,' are included the whole of his unpublished manuscripts? Where else could they be but in the house he was inhabiting?

The expenses of the illness and funeral, though the latter is especially mentioned as 'second class,' amounted in all to 269 silver florins, 19 kr. (say £27)—a heavy sum for people in the poverty of Ferdinand and his father. Of this the preliminary service cost 84 fl. 35 kr.; the burial 44 fl. 45 kr.; and the ground 70 fl.; leaving the rest for the doctor's fees and incidental disbursements. Illness and death were truly expensive luxuries in those days.

On the 27th Nov. the Kirchen-musikverein performed Mozart's Requiem in his honour; and on Dec. 23 a requiem by Anselm Hüttenbrenner was given in the Augustine church. On the 14th Dec. his early Symphony in C, No 6, was played

[1] Next to Beethoven comes 'Freiherr von Wsserd'; then 'Joh. Graf O'Donel and Gräfin O'Donnell,' and then Schubert.

[2] Wilhelm von Chezy, 'Erinnerungen aus meinen Leben' (1863), 182, 183.

[3] Given at length by Kreissle (p. 457)—but entirely omitted in the translation—and materially misquoted by Gumprecht (p. 15).

at the Gesellschafts concert, and again on March 12, 1829. At Linz on Christmas Day there was a funeral ceremony with speeches and music. Articles in his honour appeared in the 'Wiener Zeitschrift' of Dec. 25 (by von Zedlitz), in the 'Theaterzeitung' of Vienna of the 20th and 27th (by Blahetka); in the Vienna 'Zeitschrift für Kunst' of June 9, 11, 13, 1829 (by Bauernfeld); in the Vienna 'Archiv für Geschichte' (by Mayrhofer); and memorial poems were published by Seidl, Schober, and others. On Jan. 30, 1829, a concert was given by the arrangement of Anna Fröhlich in the hall of the Musikverein; the programme included 'Miriam,' and consisted entirely of Schubert's music, excepting a set of Flute variations by Gabrielsky, and the first Finale in Don Juan; and the crowd was so great that the performance had to be repeated shortly afterwards. The proceeds of these concerts and the subscriptions of a few friends sufficed to erect the monument which now stands at the back of the grave. It was carried out by Anna Fröhlich, Grillparzer, and Jenger. The bust was by Franz Dialler, and the cost of the whole was 360 silver florins, 46 kr. The inscription[1] is from the pen of Grillparzer:—

DIE TONKUNST BEGRUB HIER EINEN REICHEN BESITZ
ABER NOCH VIEL SCHOENERE HOFFNUNGEN.
FRANZ SCHUBERT LIEGT HIER.
GEBOREN AM XXXI. JÆNNER MDCCXCVII.
GESTORBEN AM XIX. NOV. MDCCCXXVIII.
XXXI JAHRE ALT.

MUSIC HAS HERE ENTOMBED A RICH TREASURE,
BUT STILL FAIRER HOPES.
FRANZ SCHUBERT LIES HERE.
BORN JAN. 31, 1797;
DIED NOV. 19, 1828,
31 YEARS OLD.

The allusion to fairer hopes has been much criticised, but surely without reason. When we remember in how many departments of music Schubert's latest productions were his best, we are undoubtedly warranted in believing that he would have gone on progressing for many years, had it been the will of God to spare him.

In 1863, owing to the state of dilapidation at which the graves of both Beethoven and Schubert had arrived, the repair of the tombs, and the exhumation and reburial of both, were undertaken by the Gesellschaft der Musikfreunde. The operation was begun on the 12th October and completed on the 13th. The opportunity was embraced of taking a cast and a photograph of Schubert's skull, and of measuring the principal bones of both skeletons. The lengths in Schubert's case were to those in Beethoven's as 27 to 29,[2] which implies that as Beethoven was 5 ft. 5 in. high, he was only 5 ft. and $\frac{1}{2}$ an inch.

Various memorials have been set up to him in Vienna. The tablets on the houses in which he was born and died have been noticed. They were both carried out by the Männergesang Verein, and completed, the former Oct. 7, 1858, the latter in Nov. 1869. The same Society erected by subscription a monument to him in the Stadt-Park; a sitting figure in Carrara marble by Carl Kuntmann, with the inscription 'Franz Schubert, seinem Andenken der Wiener Männergesangverein, 1872.' It cost 42,000 florins, and was unveiled May 15, 1872.

Outside of Austria his death created at first but little sensation. Robert Schumann, then 18, is said to have been deeply affected, and to have burst into tears when the news reached him at Leipzig; Mendelssohn too, though unlike Schubert in temperament, circumstances and education, doubtless fully estimated his loss; and Rellstab, Anna Milder, and others in Berlin who knew him, must have mourned him deeply; but the world at large did not yet know enough of his works to understand either what it possessed or what it had lost in that modest reserved young musician of 31. But Death always brings a man, especially a young man, into notoriety, and increases public curiosity about his works: and so it was now; the stream of publication at once began, and is even yet flowing, neither the supply of works nor the eagerness to obtain them having ceased. The world has not yet recovered from its astonishment as, one after another, the stores accumulated in those dusky heaps of music paper (valued at 8*s*. 6*d*.) were made public, each so astonishingly fresh, copious, and different from the last. As songs, masses, part-songs, operas, chamber-music of all sorts and all dimensions—pianoforte-sonatas, impromptus and fantasias, duets, trios, quartets, quintet, octet, issued from the press or were heard in manuscript; as each season brought its new symphony, overture, entr'acte, or ballet-music, people began to be staggered by the amount. 'A deep shade of suspicion,' said a leading musical periodical in 1839, 'is beginning to be cast over the authenticity of posthumous compositions. All Paris has been in a state of amazement at the posthumous diligence of the song-writer, F. Schubert, who, while one would think that his ashes repose in peace in Vienna, is still making eternal new songs.' We know better now, but it must be confessed that the doubt was not so unnatural then.

Of the MS. music—an incredible quantity, of which no one then knew the amount or the particulars, partly because there was so much of it, partly because Schubert concealed, or rather forgot, a great deal of his work—a certain number of songs and pianoforte pieces were probably in the hands of publishers at the time of his death, but the great bulk was in the possession of Ferdinand, as his heir. A set of 4 songs (op. 105) was issued on the day of his funeral. Other songs—ops. 101, 104, 106, 110-112, 116-118; and two PF. Duets, the Fantasia in F minor (op. 103) and the 'Grand Rondeau' (op. 107)—followed up to April 1829. But the first important publication was the well-known 'Schwanengesang,' so entitled by Haslinger—a collection of 14 songs,

[1] We have given the inscription exactly as it stands on the monument. Kreissle's version (463), followed by Gumprecht and others, is incorrect in almost every line.

[2] See 'Actenmässige Darstellung der Ausgrabung und Wiederbeisetzung der irdischen Reste von Beethoven und Schubert.' Vienna, Gerold, 1863.

7 by Rellstab, 6 by Heine, and 1 by Seidl—unquestionably Schubert's last. They were issued in May 1829, and, to judge by the lists of arrangements and editions given by Nottebohm, have been as much appreciated as the Schöne Müllerin or the Winterreise. A stream of songs followed—for which we must refer the student to Mr. Nottebohm's catalogue. The early part[1] of 1830 saw the execution of a bargain between Diabelli and Ferdinand, by which that Firm was guaranteed the property of the following works:—op. 1–32, 35, 39–59, 62, 63, 64, 66–69, 71–77, 84–88, 92–99, 101–104, 106, 108, 109, 113, 115, 116, 119, 121–124, 127, 128, 130, 132–140, 142–153; also 154 songs; 14 vocal quartets; the canons of 1813; a cantata in C for 3 voices; the Hymn to the Holy Ghost; Klopstock's Stabat Mater in F minor, and Grosse Halleluja; Magnificat in C; the String Quintet in C; 4 string quartets in C, B♭, G, B♭; a string trio in B♭; 2 sonatas in A and A minor, variations in F, an Adagio in D♭, and Allegretto in C♯—all for PF. solo; Sonata for PF. and Arpeggione; Sonata in A, and Fantasie in C—both for PF. and violin; Rondo in A for violin and quartet; Adagio and Rondo in F, for PF. and quartet; a Concertpiece in D for violin and orchestra; Overture in D for orchestra; Overture to 3rd Act of the 'Zauberharfe'; Lazarus; a Tantum ergo in E♭ for 4 voices and orchestra; an Offertorium in B♭ for tenor solo, chorus and orchestra.

Another large portion of Ferdinand's possessions came, sooner or later, into the hands of Dr. Eduard Schneider, son of Franz's sister Theresia. They comprised the autographs of Symphonies 1, 2, 3, and 6, and copies of 4 and 5; Autographs of operas:—the 'Teufel's Lustschloss,' 'Fernando,' 'Der Vierjährige Posten,' 'Die Freunde von Salamanka,' 'Die Bürgschaft,' 'Fierabras,' and 'Sakontala'; the Mass in F; and the original orchestral parts of the whole of the music to 'Rosamunde.' The greater part of these are now (1882) safe in the possession of Herr Nicholas Dumba of Vienna.

On July 10, 1830, Diabelli began the issue of what was termed Schubert's 'Musical Remains' (*musikalische Nachlass*), though confined to songs; and continued it at intervals till 1850, by which time 50 Parts (*Lieferungen*), containing 137 songs, had appeared. In 1830 he also issued the two astonishing 4-hand marches (op. 121); and a set of 20 waltzes (*op. 127*); whilst other houses published the PF. Sonatas in A and E♭ (op. 120, 122); two string quartets of the year 1824 (op. 125); the D minor Quartet, etc. For the progress of the publication after this date we must again refer the reader to Mr. Nottebohm's invaluable Thematic Catalogue (Vienna, Schreiber, 1874), which contains every detail, and may be implicitly relied on; merely mentioning the principal works, and the year of publication:—Miriam, Mass in B♭, 3 last Sonatas and the Grand Duo, 1838; Symphony in C, 1840; Phantasie in C, PF. and violin, 1850; Quartet in G, 1852; Quintet in C, and Octet, 1854; Gesang der Geister, 1858; Verschworenen, 1862; Mass in E♭, 1865; Lazarus, 1866; Symphony in B minor, 1867; Mass in A♭, 1875.

No complete critical edition of Schubert's works has yet been undertaken. Of the pianoforte pieces and songs there are numberless publications, for which the reader is referred to Mr. Nottebohm's Thematic Catalogue. Of the Songs two collections may be signalised as founded on the order of opus numbers:—that of Senff of Leipzig, edited by Julius Rietz, 361 songs in 20 vols., and that of Litolff of Brunswick—songs in 10 vols. But neither of these, though styled 'complete,' are so. For instance, each omits ops. 83, 110, 129, 165, 172, 173; the 6 songs published by Müller, the 40 by Gotthard; and Litolff also omits ops. 21, 60. Still, as the nearest to completeness, these have been used as the basis of List No. I. at the end of this article.

Schumann's visit to Vienna in the late autumn of 1838 formed an epoch in the history of the Schubert music. He saw the immense heap of MSS. which remained in Ferdinand's hands even after the mass bought by Diabelli had been taken away, and amongst them several symphonies. Such sympathy and enthusiasm as his must have been a rare delight to the poor desponding brother. His eagle eye soon discovered the worth of these treasures. He picked out several works to be recommended to publishers, but meantime one beyond all the rest rivetted his attention—the great symphony of March 1828 (was it the autograph, not yet deposited in the safe-keeping of the Gesellschaft der Musikfreunde, or a copy?) and he arranged with Ferdinand to send a transcript of it to Leipzig to Mendelssohn for the Gewandhaus Concerts, where it was produced Mar. 21, 1839,[2] and repeated no less than 3 times during the following season. His chamber-music was becoming gradually known in the North, and as early as 1833 is occasionally met with in the Berlin and Leipzig programmes. David, who led the taste in chamber music at the latter place, was devoted to Schubert. He gradually introduced his works, until there were few seasons in which the Quartets in A minor, D minor (the score of which he edited for Senff), and G, the String Quintet in C (a special favourite), the Octet, both Trios, the PF. Quintet, and the Rondeau brillant, were not performed amid great applause, at his concerts. Schumann had long been a zealous Schubert propagandist. From an early date his *Zeitschrift* contains articles of more or less length, always inspired by an ardent admiration; Schubert's letters and poems and his brother's excellent short sketch of his life, printed in vol. x (Ap. 23 to May 3, 1839)—obvious fruits of Schumann's Vienna visit—are indispensable materials for Schubert's

[1] The list which follows is taken from Kreissle, p. 566 (ii. 245), who apparently had the original document before him. The only date given by Kreissle is 1830, but it must have been early in that year, since op. 121, which forms part of the bargain, was issued in February. Some of the numbers in the list had already been issued as the property of the publishers.

[2] March 22 in the Allg. Mus. Zeitung, March 21 in Schumann's paper. Misled by the former the date is given in the biography of Mendelssohn as the 22nd. [Vol. ii. 275*b*.] The reader will please correct this. The Symphony was repeated Dec. 12, 1839, March 12 and April 3, 1840. Mendelssohn made a few cuts in the work for performance.

biography; when the Symphony was performed he dedicated to it one of his longest and most genial effusions,[1] and each fresh piece was greeted with a hearty welcome as it fell from the press. One of Schumann's especial favourites was the Eb Trio; he liked it even better than that in Bb, and has left a memorandum of his fondness in the opening of the Adagio of his Symphony in C, which is identical, in key and intervals, with that of Schubert's Andante. The enthusiasm of these prominent musicians, the repeated performances of the Symphony, and its publication by Breitkopfs (in Jan. 1850), naturally gave Schubert a strong hold on Leipzig, at that time the most active musical centre of Europe; and after the foundation of the Conservatorium in 1843 many English and American students must have carried back the love of his romantic and tuneful music to their own countries.

Several performances of large works had taken place in Vienna since Schubert's death, chiefly through the exertions of Ferdinand, and of a certain Leitermayer, one of Franz's early friends; such as the Eb Mass at the parish church of Maria Trost on Nov. 15, 1829; Miriam, with Lachner's orchestration, at a Gesellschaft Concert in 1830; two new overtures in 1833; an overture in E, the Chorus of Spirits from Rosamunde, the Grosses Halleluja, etc., early in 1835, and four large concerted pieces from Fierabras later in the year; an overture in D; the finale of the last Symphony; a march and chorus, and an air and chorus, from Fierabras, in April 1836; another new overture, and several new compositions from the 'Remains,' in the winter of 1837–8. As far as can be judged by the silence of the Vienna newspapers these passed almost unnoticed. Even the competition with North Germany failed to produce the effect which might have been expected. It did indeed excite the Viennese to one effort. On the 15th of the December following the production of the Symphony at Leipzig its performance was attempted at Vienna, but though the whole work was announced,[2] such had been the difficulties at rehearsal that the first two movements alone were given, and they were only carried off by the interpolation of an air from 'Lucia' between them.

But symphonies and symphonic works can hardly be expected to float rapidly; songs are more buoyant, and Schubert's songs soon began to make their way outside, as they had long since done in his native place. Wherever they once penetrated their success was certain. In Paris, where spirit, melody, and romance are the certain criterions of success, and where nothing dull or obscure is tolerated, they were introduced by Nourrit, and were so much liked as actually to find a transient place in the programmes of the Concerts of the Conservatoire, the stronghold of musical Toryism.[3] The first French collection was published in 1834, by Richault, with translation by Bélanger. It contained 6 songs—Die Post, Ständchen, Am Meer, Das Fischermädchen, Der Tod und das Mädchen, and Schlummerlied. The Erl King and others followed. A larger collection, with translation by Emil Deschamps, was issued by Brandus in 1838 or 39. It is entitled 'Collection des Lieder de Franz Schubert,' and contains 16—La jeune religieuse; Marguérite; Le roi des aulnes; La rose; La sérénade; La poste; Ave Maria; La cloche des agonisants; La jeune fille et la mort; Rosemonde; Les plaintes de la jeune fille; Adieu; Les astres; La jeune mère; La berceuse; Eloge des larmes.[4] Except that one—Adieu[5]—is spurious, the selection does great credit to Parisian taste. This led the way to the 'Quarante mélodies de Schubert' of Richault, Launer, etc., a thin 8vo. volume, to which many an English amateur is indebted for his first acquaintance with these treasures of life. By 1845 Richault had published as many as 150 with French words.

Some of the chamber music also soon obtained a certain popularity in Paris, through the playing of Tilmant, Urhan, and Alkan, and later of Alard and Franchomme. The Trio in Bb, issued by Richault in 1838, was the first instrumental work of Schubert's published in France. There is a 'Collection compléte' of the solo PF. works, published by Richault in 8vo., containing the Fantaisie (op. 15), 10 sonatas, the two Russian marches, Impromptus, Momens musicals, 5 single pieces, and 9 sets of dances. Liszt and Heller kept the flame alive by their transcriptions of the songs and waltzes. But beyond this the French hardly know more of Schubert now than they did then; none of his large works have become popular with them. Habeneck attempted to rehearse the Symphony in C (No. 10) in 1842, but the band refused to go beyond the first movement, and Schubert's name up to this date (1881) appears in the programmes of the Concerts of the Conservatoire attached to three songs only. M. Pasdeloup has introduced the Symphony in C and the fragments of that in B minor, but they have taken no hold on the Parisian amateurs.

Liszt's devotion to Schubert has been great and unceasing. We have already mentioned his production of Alfonso and Estrella at Weimar in 1854, but it is right to give a list of his transcriptions, which have done a very great deal to introduce Schubert into many quarters where his compositions would otherwise have been a sealed book. His first transcription—

[1] 'Ges. Schriften,' iii. 195. Schumann's expressions leave no doubt that the Symphony in C was in Ferdinand's possession at the time of his visit. This and many other of his articles on Schubert have been translated into English by Miss M. E. von Glehn, and Mrs. Ritter.

[2] The MS. parts in the possession of the Musik Verein show the most cruel cuts, possibly with a view to this performance. In the Finale, one of the most essential and effective sections of the movement is clean expunged.

[3] 'La jeune Religieuse' and 'Le roi des Aulnes' were sung by Nourrit, at the Concerts of Jan. 18 and April 26, 1835, respectively—the latter with orchestral accompaniment. On March 20, 1836, Marguérite was sung by Mlle. Falcon, and there the list stops. Schubert's name has never again appeared in these programmes, to any piece, vocal or instrumental.

[4] This list is copied from the Paris correspondence of the A. M. Z., 1839, p. 394.

[5] This song is made up of phrases from Schubert's songs, and will probably always be attributed to him. It stands even in Pauer's edition. But it is by A. H. von Weyrauch, who published it himself in 1824. See Nottebohm's Catalogue, p. 254.

Die Rose, op. 73—was made in [1] 1834, and appeared in Paris the same year. It was followed in 1838 by the Ständchen, Post, and Lob der Thränen, and in 1839 by the Erl King and by 12 Lieder. These again by 6 Lieder; 4 Geistliche Lieder; 6 of the Müllerlieder; the Schwanengesang, and the Winterreise. Liszt has also transcribed the Divertissement à la hongroise, 3 Marches and 9 'Valses-caprices,' or 'Soirées de Vienne,' after Schubert's op. 67. All the above are for PF. solo. He has also scored the accompaniment to the Junge Nonne, Gretchen am Spinnrade, So lasst mich scheinen, and the Erl King, for a small orchestra; has adapted the Allmacht for tenor solo, male chorus, and orchestra, and has converted the Fantasie in C (op. 15) into a Concerto for PF. and orchestra. Some will think these changes indefensible, but there is no doubt that they are done in a masterly manner, and that many of them have become very popular.—Heller's arrangements are confined to 6 favourite songs.

England made an appearance in the field with 2 songs, 'The Letter of flowers' and 'The Secret,' which were published by Mr. Ayrton in 1836 in the Musical Library, to Oxenford's translation. Mr. Wessel (Ashdown & Parry) had begun his 'Series of German Songs' earlier than this, and by 1840, out of a total of 197, the list included 38 of Schubert's, remarkably well chosen, and including several of the finest though less known ones, *e.g.* Ganymed, An den Tod, Sei mir gegrüsst, Die Rose, etc., etc. Ewer's 'Gems of German Song,' containing many of Schubert's, were begun in 1836. Schubert's music took a long time before it obtained any public footing in this country. The first time it appears in the Philharmonic programmes—then so ready to welcome novelties—is on May 20, 1839, when Ivanoff sang the Serenade in the Schwanengesang to Italian words, 'Quando avvolto.' Staudigl gave the Wanderer, May 8, 1843. On June 10, 1844, the Overture to Fierabras was played under Mendelssohn's direction, and on June 17 the Junge Nonne was sung to French words by M. de Revial, Mendelssohn playing the magnificent accompaniment. We blush to say, however, that neither piece met with approval. The leading critic says that 'the overture is literally beneath criticism: perhaps a more overrated man never existed than this same Schubert.' His dictum on the song is even more unfortunate. He tells us that 'it is a very good exemplification of much ado about nothing—as unmeaningly mysterious as could be desired by the most devoted lover of bombast.' Mendelssohn conducted the last five Philharmonic concerts of that season (1844); and amongst other orchestral music new to England had brought with him Schubert's Symphony in C, and his own overture to Ruy Blas. At the rehearsal however the behaviour of the band towards the symphony—excited, it is said, by the continual triplets in the Finale—was so insulting that he refused either to go on with it or to allow his own overture to be tried.[2] But the misbehaviour of our leading orchestra did not produce the effect which it had done in Paris; others were found to take up the treasures thus rudely rejected, and Schubert has had an ample revenge. The centres for his music in England have been—for the orchestral and choral works, the Crystal Palace, Sydenham, and Mr. Charles Halle's Concerts, Manchester; and for the chamber music, the Monday and Saturday Popular Concerts and Mr. Halle's Recitals. At the Crystal Palace the Symphony in C (No. 10) has been in the répertoire of the Saturday Concerts since April 5, 1856; the two movements of the B minor Symphony were first played April 6, 1867, and have been constantly repeated. The 6 other MS. Symphonies were obtained from Dr. Schneider in 1867 and since, and have been played at various dates, a performance of the whole eight in chronological order forming a feature in the series of 1880-81. The Rosamunde music was first played Nov. 10, 1866, and has been frequently repeated since. Joachim's orchestration of the Grand Duo (op. 140) was given March 4, 1876. The overtures to Alfonso and Estrella, Fierabras, Freunde von Salamanka, Teufels Lustschloss, and that 'in the Italian style' are continually heard. Miriam's song was first given Nov. 14, 1868 (and three times since); the Conspirators, March 2, 1872; the 23rd Psalm, Feb. 21, 1874; the Eb Mass, March 29, 1879. At the Popular Concerts a beginning was made May 16, 1859, with the A minor Quartet, the D major Sonata, and the Rondeau brillant. Since then the D minor and G major Quartets, many sonatas and other PF. pieces have been added, and the Octet, the Quintet in C, and the two Trios are repeated season by season, and enthusiastically received. The Quartet in Bb, a MS. trio in the same key, the Sonata for PF. and Arpeggione, etc. have been brought to a hearing. A large number of songs are familiar to the subscribers to these concerts through the fine interpretation of Stockhausen, Mad. Joachim, Miss Regan, Miss Sophie Löwe, Mr. Santley, Mr. Henschel, and other singers. At Mr. Halle's admirable recitals at St. James's Hall, since their commencement in 1863 all the published Sonatas have been repeatedly played; not only the popular ones, but of those less known none have been given less than twice; the Fantasia in C, op. 15, three times; the PF. Quintet, the Fantasia for PF. and Violin, the Impromptus and Momens musicals, the '5 pieces,' the '3 pieces,' the Adagio and Rondo, the Valses nobles, and other numbers of this fascinating music have been heard again and again.

The other principal publications in England are the vocal scores of the six Masses, the PF.

[1] These particulars are taken partly from Miss Ramann's Life of Liszt, and partly from Liszt's Thematic Catalogue. The third No. of the 'Apparitions' is founded on a Waltz melody of Schubert's.

[2] Even 15 years later, when played at the Musical Society of London, the same periodical that we have already quoted says of it, 'The ideas throughout it are all of a minute character, and the instrumentation is of a piece with the ideas. There is no breadth, there is no grandeur, there is no dignity in either; clearness, and contrast, and beautiful finish are always apparent, but the orchestra, though loud, is never massive and sonorous, and the music, though always correct, is never serious or imposing.' Is it possible for criticism to be more hopelessly wrong?

accompaniment arranged from the full score by Ebenezer Prout, published by Augener & Co.—the 1st, 2nd, 3rd, 4th in 1871, the 6th (E♭) in 1872, and the 5th (A♭) in 1875.[1] The Masses have been also published by Novellos, both with Latin and English words ('Communion Service'); and the same firm has published Miriam, in two forms, and the Rosamunde music, both vocal score and orchestral parts. Messrs. Augener have also published editions of the PF. works, and of a large number of songs, by Pauer.

Schubert was not sufficiently important during his lifetime to attract the attention of painters, and although he had more than one artist in his circle, there are but three portraits of him known. 1. A poor stiff head by Leopold Kupelwieser, full face, taken July 10, 1821, photographed by Mietke and Wawra of Vienna, and wretchedly engraved as the frontispiece to Kreissle's biography. 2. A very characteristic half-length, 3-quarter-face, in water colours, by W. A. Rieder, taken in 1825, and now in possession of Dr. Granitsch of Vienna.[2] A *replica* by the artist, dated 1840, is now in the Musik-Verein. It has been engraved by Passini, and we here give the head, from a photograph expressly taken from the original.

3. The bust on the tomb, which gives a very prosaic version of his features.

His exterior by no means answered to his genius. His general appearance was insignificant. As we have already said, he was probably not more than 5 feet and 1 inch high, his figure was stout and clumsy, with a round back and shoulders (perhaps due to incessant writing), fleshy arms, and thick short fingers. His complexion was pasty, nay even tallowy; his cheeks were full, his eyebrows bushy, and his nose insignificant. But there were two things that to a great extent redeemed these insignificant traits—his hair, which was black, and remarkably thick and [3]vigorous, as if rooted in the brain within; and his eyes, which were truly 'the windows of his soul,' and even through the spectacles he constantly wore were so bright as at once to attract attention.[4] If Rieder's portrait may be trusted—and it is said to be very faithful, though perhaps a little too *fine*—they had a peculiarly steadfast penetrating look, which irresistibly reminds one of the firm rhythm of his music. His glasses are inseparable from his face. One of our earliest glimpses of him is 'a little boy in spectacles' at the *Convict*; he habitually slept in them; and within 18 months of his death we see him standing in the window at Döbling, his glasses pushed up over his forehead, and Grillparzer's verses held close to his searching eyes. He had the broad strong jaw of all great men, and a marked assertive prominence of the lips. When at rest the expression of his face was uninteresting, but it brightened up at the mention of music, especially that of Beethoven. His voice was something between a soft tenor and a baritone. He sang 'like a composer,' without the least affectation or attempt.[5]

His general disposition was in accordance with his countenance. His sensibility, though his music shows it was extreme, was not roused by the small things of life. He had little of that jealous susceptibility which too often distinguishes musicians, more irritable even than the 'irritable race of poets.' His attitude towards Rossini and Weber proves this. When a post which he much coveted was given to [6]another, he expressed his satisfaction at its being bestowed on so competent a man. Transparent truthfulness, good-humour, a cheerful contented evenness, fondness for a joke, and a desire to remain in the background—such were his prominent characteristics in ordinary life. But we have seen how this apparently impassive man could be moved by a poem which appealed to him, or by such music as Beethoven's C♯ minor Quartet.[7] This unfailing good-nature, this sweet loveableness, doubtless enhanced by his reserve, was what attached Schubert to his friends. They admired him; but they loved him still more. Ferdinand perfectly adored him, and even the derisive Ignaz melts when he takes leave.[8] Hardly a letter from Schwind, Schober, or Bauernfeld, that does not amply testify to this. Their only complaint is that he will not return their passion, that 'the affection of years is not enough to overcome his distrust and fear of seeing himself appreciated and beloved.'[9] Even

1 Reviewed by Mr. E. Prout in 'Concordia' for 1875, pp. 8, 29, 109, etc.
2 He bought it in Feb. 1881 for 1,205 florins, or about 120*l*. It is about 8 inches high, by 6 wide.

3 All three portraits agree in this. An eminent surgeon of our own day is accustomed to say, 'Never trust a man with a great head of black hair, he is sure to be an enthusiast.'
4 W. v. Chezy, 'Erinnerungen'—'with eyes so brilliant as at the first glance to betray the fire within.'
5 Bauernfeld. 6 Weigl. 7 See pages 324, 353.
8 K.H. 149 (i. 151). 9 Schwind, in K.H. 345 (ii. 28).

strangers who met him in this *entourage* were as much captivated as his friends. J. A. Berg of Stockholm, who was in Vienna in 1827, as a young man of 24, and met him at the Bogners, speaks of him[1] with the clinging affection which such personal charm inspires.

He was a born *bourgeois*, never really at his ease except among his equals and chosen associates. When with them he was genial and compliant. At the dances of his friends he would extemporise the most lovely waltzes for hours together, or accompany song after song. He was even boisterous—playing the Erl King on a comb, fencing, howling, and making many practical jokes. But in good society he was shy and silent, his face grave; a word of praise distressed him, he would repel the admiration when it came, and escape into the next room, or out of the house, at the first possible moment. In consequence he was overlooked, and of his important friends few knew, or showed that they knew, what a treasure they had within their reach. A great player like Bocklet, after performing the B♭ Trio, could kneel to kiss the composer's hand in rapture, and with broken voice stammer forth his homage, but there is no trace of such tribute from the upper classes. What a contrast to Beethoven's position among his aristocratic friends—their devotion and patience, his contemptuous behaviour, the amount of pressing necessary to make him play, his scorn of emotion, and love of applause after he had finished! [See vol. i. p. 168*b*.] The same contrast is visible in the dedications of the music of the two—Beethoven's chiefly to crowned heads and nobility, Schubert's in large proportion to his friends. It is also evident in the music itself, as we shall endeavour presently to bring out.

He played, as he sang, 'like a composer,' that is, with less of *technique* than of knowledge and expression. Of the virtuoso he had absolutely nothing. He improvised in the intervals of throwing on his clothes, or at other times when the music within was too strong to be resisted, but as an exhibition or performance never, and there is no record of his playing any music but his own. He occasionally accompanied his songs at concerts (always keeping very strict time), but we never hear of his having extemporised or played a piece in public in Vienna. Notwithstanding the shortness of his fingers, which sometimes got tired,[2] he could play most of his own pieces, and with such force and beauty as to compel a musician[3] who was listening to one of his latest Sonatas to exclaim, 'I admire your playing more than your music,' an exclamation susceptible of two interpretations, of which Schubert is said to have taken the unfavourable one. But accompaniment was his *forte*, and of this we have already spoken [see pp. 342 *b*, 347 *a* etc.]. Duet-playing was a favourite recreation with him. Schober, Gahy, and others, were his companions in this, and Gahy has left on record his admiration of the clean rapid playing, the bold conception and perfect grasp of expression, and the clever droll remarks that would drop from him during the piece.

His life as a rule was regular, even monotonous. He composed or studied habitually for six or seven hours every morning. This was one of the methodical habits which he had learned from his good old father; others were the old-fashioned punctilious style of addressing strangers, which struck Hiller[4] with such consternation, and the dating of his music. He was ready to write directly he tumbled out of bed, and remained steadily at work till two. 'When I have done one piece I begin the next' was his explanation to a visitor in 1827; and one of these mornings produced six of the songs in the 'Winterreise'! At two he dined—when there was money enough for dinner—either at the Gasthaus, where in those days it cost a 'Zwanziger' ($8\frac{1}{2}d.$), or with a friend or patron; and the afternoon was spent in making music, as at Mad. Lacsny Buchwieser's [p. 347 *a*], or in walking in the environs of Vienna. If the weather was fine the walk was often prolonged till late, regardless of engagements in town; but if this was not the case, he was at the coffee-house by five, smoking his pipe and ready to joke with any of his set; then came an hour's music, as at Sofie Müller's [p. 341 *b*]; then the theatre, and supper at the Gasthaus again, and the coffee-house, sometimes till far into the morning. In those days no Viennese, certainly no young bachelor, dined at home; so that the repeated visits to the Gasthaus need not shock the sensibilities of any English lover of Schubert. [See p. 345.] Nor let any one be led away with the notion that he was a sot, as some seem prone to believe. How could a sot—how could any one who even lived freely, and woke with a heavy head or a disordered stomach—have worked as he worked, and have composed nearly 1000 such works as his in 18 years, or have performed the feats of rapidity that Schubert did in the way of opera, symphony, quartet, song, which we have enumerated? No sot could write six of the 'Winterreise' songs—perfect, enduring works of art—in one morning, and that no singular feat! Your Morlands and Poes are obliged to wait their time, and produce a few works as their brain and their digestion will allow them, instead of being always ready for their greatest efforts, as Mozart and Schubert were. Schubert—like Mozart—loved society and its accompaniments; he would have been no Viennese if he had not; and he may have been occasionally led away; but such escapades were rare. He does not appear to have cared for the other sex, or to have been attractive to them as Beethoven was, notwithstanding his ugliness. This simplicity curiously characterises his whole life; no feats of memory are recorded of him as they so

[1] In a letter to the writer. [2] Bauernfeld.
[3] Horzalka. K. H. 128 (1. 132).

[4] 'Künstlerleben,' p. 49. 'Schubert I find mentioned in my journal as a *quiet man*—possibly not always so, though it was only amongst his intimates that he broke out. When I visited him in his modest lodging he received me kindly, but so respectfully as quite to frighten me.'

often are of other great musicians; the records of his life contain nothing to quote. His letters, some forty in all, are evidently forced from him. 'Heavens and Earth,' says he, 'it 's frightful having to describe one's travels; I cannot write any more.' 'Dearest friend'—on another occasion—'you will be astonished at my writing: I am so myself.'[1] Strange contrast to the many interesting epistles of Mozart and Mendelssohn, and the numberless notes of Beethoven! Beethoven was well read, a politician, thought much, and talked eagerly on many subjects. Mozart and Mendelssohn both drew; travelling was a part of their lives; they were men of the world, and Mendelssohn was master of many accomplishments. Schumann too, though a Saxon of Saxons, had travelled much, and while a most prolific composer, was a practised literary man. But Schubert has nothing of the kind to show. He not only never travelled out of Austria, but he never proposed it, and it is difficult to conceive of his doing so. To picture or work of art he very rarely refers. He expressed himself with such difficulty that it was all but impossible to argue with him.[2] Besides the letters just mentioned, a few pages of diary and four or five poems are all that he produced except his music. In literature his range was wide indeed, but it all went into his music; and he was strangely uncritical. He seems to have been hardly able—at any rate he did not care—to discriminate between the magnificent songs of Goethe, Schiller, and Mayrhofer, the feeble domesticities of Kosegarten and Hölty, and the turgid couplets of the authors of his librettos. All came alike to his omnivorous appetite. But the fact is that, apart from his music, Schubert's life was little or nothing, and that is its most peculiar and most interesting fact. Music and music alone was to him all in all. It was not his *principal* mode of expression, it was his *only* one; it swallowed up every other. His afternoon walks, his evening amusements, were all so many preparations for the creations of the following morning. No doubt he enjoyed the country, but the effect of the walk is to be found in his music and his music only. He left, as we have said, no letters to speak of, no journal; there is no record of his ever having poured out his soul in confidence, as Beethoven did in the 'Will,' in the three mysterious letters to some unknown Beloved, or in his conversations with Bettina. He made no impression even on his closest friends beyond that of natural kindness, goodness, truth, and reserve. His life is all summed up in his music. No memoir of Schubert can ever be satisfactory, because no relation can be established between his life and his music; or rather, properly speaking, because there is no life to establish a relation with. The one scale of the balance is absolutely empty, the other is full to overflowing.

For when we come to the music we find everything that was wanting elsewhere. There we have fluency, depth acuteness and variety of expression, unbounded imagination, the happiest thoughts, never-tiring energy, and a sympathetic tenderness beyond belief. And these were the result of natural gifts and of the incessant practice to which they forced him; for it seems certain that of education in music—meaning by education the severe course of training in the mechanical portions of their art to which Mozart and Mendelssohn were subjected—he had little or nothing. As we have already mentioned, the two musicians who professed to instruct him, Holzer and Ruczicka, were so astonished at his ability that they contented themselves with wondering, and allowing him to go his own way. And they are responsible for that want of counterpoint which was an embarrassment to him all his life, and drove him, during his last illness, to seek lessons. [See p. 353]. What he learned, he learned mostly for himself, from playing in the *Convict* orchestra, from incessant writing, and from reading the best scores he could obtain; and, to use the expressive term of his friend Mayrhofer, remained a 'Naturalist' to the end of his life. From the operas of the Italian masters, which were recommended to him by Salieri, he advanced to those of Mozart, and of Mozart abundant traces appear in his earlier instrumental works. In 1814 Beethoven was probably still tabooed in the *Convict*; and beyond the Prometheus music, and the first two Symphonies, a pupil there would not be likely to encounter anything of his.

To speak first of the orchestral works.

The 1st Symphony dates from 1814 (his 18th year), and between that and 1818 we have five more. These are all much tinctured by what he was hearing and reading—Haydn, Mozart, Rossini, Beethoven (the last but slightly, for reasons just hinted at). Now and then—as in the second subjects of the first and last Allegros of Symphony 1, the first subject of the opening Allegro of Symphony 2, and the Andante of Symphony 5, the themes are virtually reproduced—no doubt unconsciously. The treatment is more his own, especially in regard to the use of the wind instruments, and to the 'working out' of the movements, where his want of education drives him to the repetition of the subject in various keys, and similar artifices, in place of contrapuntal treatment. In the slow movement and Finale of the Tragic Symphony, No. 4, we have exceedingly happy examples, in which, without absolutely breaking away from the old world, Schubert has revealed an amount of original feeling and an extraordinary beauty of treatment which already stamp him as a great orchestral composer. But whether always original or not in their subjects, no one can listen to these first six Symphonies without being impressed with their *individuality*. Single phrases may remind us of other composers, the treatment may often be traditional, but there is a fluency and continuity, a happy cheerfulness, an earnestness and want of triviality, and an absence of labour, which proclaim

[1] K.H. 368 (ii. 55); 417 (ii. 104).
[2] Seyfried, in Schilling's Lexicon.

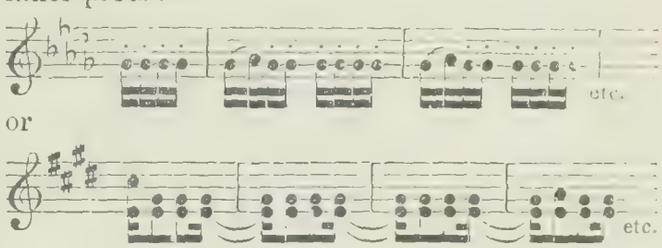
a new composer. The writer is evidently writing because what he has to say must come out, even though he may occasionally couch it in the phrases of his predecessors. Beauty and profusion of melody reign throughout. The tone is often plaintive but never obscure, and there is always the irrepressible gaiety of youth and of Schubert's own Viennese nature, ready and willing to burst forth. His treatment of particular instruments, especially the wind, is already quite his own—a happy *conversational way* which at a later period becomes highly characteristic. At length, in the B minor Symphony (Oct. 30, 1822), we meet with something which never existed in the world before in orchestral music—a new class of thoughts and a new mode of expression which distinguish him entirely from his predecessors, characteristics which are fully maintained in the Rosamunde music (Christmas 1823), and culminate in the great C major Symphony (March 1828).

The same general remarks apply to the other instrumental compositions — the quartets and PF. sonatas. These often show a close adherence to the style of the old school, but are always effective and individual, and occasionally, like the symphonies, varied by original and charming movements, as the Trio in the Eb Quartet, or the Minuet and Trio in the E major one (*op.* 125, 1 and 2), the Sonata in A minor (1817) etc. The visit to Zelész in 1824, with its Hungarian experiences, and the pianoforte proclivities of the Esterhazys, seems to have given him a new impetus in the direction of chamber music. It was the immediate or proximate cause of the 'Grand Duo'—that splendid work in which, with Beethoven in his eye, Schubert was never more himself—and the Divertissement à la hongroise; as well as the beautiful and intensely personal String Quartet in A minor, which has been not wrongly said to be the most characteristic work of any composer; ultimately also of the D minor and G major Quartets, the String Quintet in C, and the three last Sonatas, in all of which the Hungarian element is strongly perceptible — all the more strongly because we do not detect it at all in the songs and vocal works.

Here then, at 1822 in the orchestral works, and 1824 in the chamber music, we may perhaps draw the line between Schubert's mature and immature compositions. The step from the Symphony in C of 1818 to the Unfinished Symphony in B minor, or to the Rosamunde Entracte in the same key, is quite as great as Beethoven's was from No. 2 to the Eroica, or Mendelssohn's from the C minor to the Italian Symphony. All trace of his predecessors is gone, and he stands alone in his own undisguised and pervading personality. All trace of his youth has gone too. Life has become serious, nay cruel; and a deep earnestness and pathos animate all his utterances. Similarly in the chamber-music, the Octet stands on the line, and all the works which have made their position and are acknowledged as great are on this side of it—the Grand Duo, the Divertissement Hongroise, the PF. Sonatas in A minor, D, and Bb, the Fantasie-Sonata in G; the Impromptus and Momens musicals; the String Quartets in A minor, D minor, and G; the String Quintet in C; the Rondo brillant,—in short, all the works which the world thinks of when it mentions 'Schubert' (we are speaking now of instrumental music only) are on this side of 1822. On the other side of the line, in both cases, orchestra and chamber, are a vast number of works full of beauty, interest, and life; breathing youth in every bar, absolute Schubert in many movements or passages, but not completely saturated with him, not of sufficiently independent power to assert their rank with the others, or to compensate for the diffuseness and repetition which remained characteristics of their author to the last, but which in the later works are hidden or atoned for by the astonishing force, beauty, romance, and personality inherent in the contents of the music. These early works will always be more than interesting; and no lover of Schubert but must regard them with the strong affection and fascination which his followers feel for every bar he wrote. But the judgment of the world at large will probably always remain what it now is.

He was, as Liszt so finely [1] said, '*le musicien le plus poète que jamais*'—the most poetical musician that ever was; and the main characteristics of his music will always be its vivid personality, fullness, and poetry. In the case of other great composers, the mechanical skill and ingenuity, the very ease and absence of effort with which many of their effects are produced, or their pieces constructed, is a great element in the pleasure produced by their music. Not so with Schubert. In listening to him one is never betrayed into exclaiming 'how clever!' but very often 'how poetical, how beautiful, how intensely Schubert!' The impression produced by his great works is that the means are nothing and the effect everything. Not that he had no technical skill. Counterpoint he was deficient in, but the power of writing whatever he wanted he had absolutely at his fingers' end. No one had ever written more, and the notation of his ideas must have been done without an effort. In the words of Mr. Macfarren,[2] 'the committing his works to paper was a process that accompanied their composition like the writing of an ordinary letter that is indited at the very paper.' In fact we know, if we had not the manuscripts to prove it, that he wrote with the greatest ease and rapidity, and could keep up a conversation, not only while writing down but while inventing his best works; that he never hesitated; very rarely revised—it would often have been better if he had; and never seems to have aimed at making innovations or doing things for effect. For instance, in the number and arrangement of the movements, his symphonies and sonatas never depart from the regular Haydn pattern. They show no æsthetic artifices, such as quoting the theme of one movement in another movement, or running them into each other; changing their order, or introducing

[1] Liszt's worst enemies will pardon him much for this sentence.
[2] Philharmonic programme, May 22, 1871.

extra ones; mixing various times simultaneously —or similar mechanical means of producing unity or making novel effects, which often surprise and please us in Beethoven, Schumann, Mendelssohn and Spohr. Not an instance of this is to be found in Schubert. Nor has he ever indicated a programme, or prefixed a motto to any of his works. His matter is so abundant and so full of variety and interest that he never seems to think of enhancing it by any devices. He did nothing to extend the formal limits of Symphony or Sonata, but he endowed them with a magic, a romance, a sweet naturalness, which no one has yet approached. And as in the general structure so in the single movements. A simple canon, as in the E♭ Trio, the Andante of the B minor or the Scherzo of the C major Symphonies; an occasional round, as in the Masses and Part-songs;— such is pretty nearly all the science that he affords. His vocal fugues are notoriously weak, and the symphonies rarely show those piquant *fugatos* which are so delightful in Beethoven and Mendelssohn. On the other hand, in all that is necessary to express his thoughts and feelings, and to convey them to the hearer, he is inferior to none. Such passages as the return to the subject in the Andante of the B minor Symphony, or in the ballet air in G of Rosamunde; as the famous horn passage in the Andante of the C major Symphony (No. 10)—which Schumann happily compares to a being from the other world gliding about the orchestra—or the equally beautiful cello solo further on in the same movement, are unsurpassed in orchestral music for felicity and beauty, and have an emotional effect which no learning could give. There is a place in the working-out of the Rosamunde Entracte in B minor (change into G♯), in which the combination of modulation and scoring produces a weird and overpowering feeling quite exceptional, and the change to the major near the end of the same great work will always astonish. One of the most prominent beauties in these orchestral works is the exquisite and entirely fresh manner in which the wind instruments are combined. Even in his earliest Symphonies he begins that method of dialogue by interchange of phrases, which rises at last to the well-known and lovely passages in the Overture to Rosamunde (2nd subject), the Trios of the B♭ Entracte, and the *Air de Ballet* in the same music, and in the Andantes of the 8th and 10th Symphonies. No one has ever combined wind instruments as these are combined. To quote Schumann once more—they talk and intertalk like human beings. It is no artful concealment of art. The artist vanishes altogether, and the loving, simple, human friend remains. It were well to be dumb in articulate speech with such a power of utterance at command! If anything were wanting to convince us of the absolute *inspiration* of such music as this it would be the fact that Schubert never can have heard either of the two Symphonies which we have just been citing.—But to return to the orchestra. The trombones were favourite instruments with Schubert in his later life. In the fugal movements of his two last Masses he makes them accompany the voices in unison, with a persistence which is sometimes almost unbearable for its monotony. In portions of the C major Symphony also (No. 10) some may possibly find them too much [1] used. But in other parts of the Masses they are beautifully employed, and in the Introduction and Allegro of the Symphony they are used with a noble effect, which not improbably suggested to Schumann the equally impressive use of them in his B♭ Symphony. The accompaniments to his subjects are always of great ingenuity and originality, and full of life and character. The triplets in the Finale to the 10th Symphony, which excited the *mal à propos* merriment of the Philharmonic orchestra (see p. 358) are a very striking instance. Another is the incessant run of semiquavers in the second violins and violas which accompany the second theme in the Finale of the Tragic Symphony. Another, of which he is very fond, is the employment of a recurring monotonous figure in the inner parts:—

often running to great length, as in the Andantes of the Tragic and B minor Symphonies; the Moderato of the B♭ Sonata; the fine song 'Viola' (op. 123, at the return to A♭ in the middle of the song) etc. etc. In his best PF. music, the accompaniments are most happily fitted to the leading part, so as never to clash or produce discord. Rapidly as he wrote he did these things as if they were calculated. But they never obtrude themselves or become prominent. They are all merged and absorbed in the gaiety, pathos and personal interest of the music itself, and of the man who is uttering through it his griefs and joys, his hopes and fears, in so direct and touching a manner as no composer ever did before or since, and with no thought of an audience, of fame, or success, or any other external thing. No one who listens to it can doubt that Schubert wrote for himself alone. His music is the simple utterance of the feelings with which his mind is full. If he had thought of his audience, or the effect he would produce, or the capabilities of the means he was employing, he would have taken more pains in the revision of his works. Indeed the most affectionate disciple of Schubert must admit that the want of revision is often but too apparent.

In his instrumental music he is often very diffuse. When a passage pleases him he generally repeats it at once, almost note for note. He will reiterate a passage over and over in different keys, as if he could never have done. In the songs this does not offend; and even here, if we

[1] There is a tradition that he doubted this himself, and referred the score to Lachner for his opinion.

knew what he was thinking of, as we do in the songs, we might possibly find the repetitions just. In the E♭ Trio he repeats in the Finale a characteristic accompaniment which is very prominent in the first movement and which originally belongs perhaps to the A♭ Impromptu (op. 90, no. 4)—and a dozen other instances of the same kind might be quoted.[1] This arose in great part from his imperfect education, but in great part also from the furious pace at which he dashed down his thoughts and feelings, apparently without previous sketch, note, or preparation; and from his habit of never correcting a piece after it was once on paper. Had he done so he would doubtless have taken out many a repetition, and some trivialities which seem terribly out of place amid the usual nobility and taste of his thoughts. It was doubtless this diffuseness and apparent want of aim, as well as the jolly, untutored, *naïveté* of some of his subjects (Rondo of D major Sonata, etc.), and the incalculable amount of modulation, that made Mendelssohn shrink from some of Schubert's instrumental works, and even go so far as to call the D minor quartet *schlechte Musik*—*i.e.* 'nasty music.' But unless to musicians whose fastidiousness is somewhat abnormal—as Mendelssohn's was—such criticisms only occur afterwards, on reflection; for during the progress of the work all is absorbed in the intense life and personality of the music. And what beauties there are to put against these redundances! Take such movements as the first Allegro of the A minor Sonata or the B♭ Sonata; the G major Fantasia-Sonata; the two Characteristic Marches; the Impromptus and Momens musicals; the Minuet of the A minor Quartet; the Variations of the D minor Quartet; the Finale of the B♭ Trio; the first two movements, or the Trio, of the String Quintet; the two movements of the B minor Symphony, or the wonderful Entracte in the same key in Rosamunde; the Finale of the 10th Symphony—think of the abundance of the thoughts, the sudden surprises, the wonderful transitions, the extraordinary pathos of the turns of melody and modulation, the absolute manner (to repeat once more) in which they bring you into contact with the affectionate, tender, suffering personality of the composer,—and who in the whole realm of music has ever approached them? For the magical expression of such a piece as the Andantino in A♭ (op. 94, no. 2), any redundance may be pardoned.

In Schumann's [2] words, 'he has strains for the most subtle thoughts and feelings, nay even for the events and conditions of life; and innumerable as are the shades of human thought and action, so various is his music.' Another equally true saying of Schumann's is that, compared with Beethoven, Schubert is as a woman to a man. For it must be confessed that one's attitude towards him is almost always that of sympathy, attraction, and love, rarely that of embarrassment or fear. Here and there only, as in the Rosamunde B minor Entracte, or the Finale of the 10th Symphony, does he compel his hearers with an irresistible power; and yet how different is this compulsion from the strong, fierce, merciless coercion, with which Beethoven forces you along, and bows and bends you to his will, in the Finale of the 8th or still more that of the 7th Symphony.

We have mentioned the gradual manner in which Schubert reached his own style in instrumental music (see p. 361). In this, except perhaps as to quantity, there is nothing singular, or radically different from the early career of other composers. Beethoven began on the lines of Mozart, and Mendelssohn on those of Weber, and gradually found their own independent style. But the thing in which Schubert stands alone is that while he was thus arriving by degrees at individuality in Sonatas, Quartets, and Symphonies, he was pouring forth songs by the dozen, many of which were of the greatest possible novelty, originality, and mastery, while all of them have that peculiar *cachet* which is immediately recognisable as his. The chronological list of his works given at the end of this article shows that such masterpieces as the Gretchen am Spinnrade, the Erl King, the Ossian Songs, Gretchen im Dom, Der Taucher, Die Bürgschaft, were written before he was 19, and were contemporary with his very early efforts in the orchestra and chamber music; and that by 1822—in the October of which he wrote the two movements of his 8th Symphony, which we have named as his first absolutely original instrumental music—he had produced in addition such ballads as Ritter Toggenburg (1816), and Einsamkeit (1818); such classical songs as Memnon (1817), Antigone und Œdip (1817), Iphigenia (1817), Ganymed (1817), Fahrt zum Hades (1817), Prometheus (1819), Gruppe aus dem Tartarus (1817); Goethe's Wilhelm Meister songs, An Schwager Kronos (1816), Grenzen der Menschheit (1821), Suleika's two songs (1821), Geheimes (1821); as well as the 'Wanderer' (1816), 'Sei mir gegrüsst' (1821), Waldesnacht (1820), Greisengesang (1822), and many more of his very greatest and most immortal songs.

And this is very confirmatory of the view already taken in this article (p. 328) of Schubert's relation to music. The reservoir of music was within him from his earliest years, and songs being so much more direct a channel than the more complicated and artificial courses and conditions of the symphony or the sonata, music came to the surface in them so much the more quickly. Had the orchestra or the piano been as direct a mode of utterance as the voice, and the forms of symphony or sonata as simple as that of the song, there seems no reason why he should not have written instrumental music as characteristic as his 8th Symphony, his Sonata in A minor, and his Quartet in the same key, eight years earlier than he did; for the songs of that early date prove that he had then all the original power, imagination, and feeling, that he ever had. That it should have been given to a comparative boy to produce strains which seem to breathe the emotion and experience of a long

[1] For a comparison of his Sonatas with those of other masters see SONATA.

[2] Ges. Schriften, i. 206.

life is only part of the wonder which will also surround Schubert's songs. After 1822, when his youth was gone, and health had begun to fail, and life had become a terrible reality, his thoughts turned inwards, and he wrote the two great cycles of the 'Müllerlieder' (1823) and the 'Winterreise' (1827); the Walter Scott and Shakspeare songs; the splendid single songs of 'Im Walde' and 'Auf der Brücke,' 'Todtengräbers Heimweh,' 'Der Zwerg,' 'Die junge Nonne'; the Barcarolle, 'Du bist die Ruh,' and the lovely 'Dass sie hier gewesen'; the 'Schiffers Scheidelied,' those which were collected into the so-called 'Schwanengesang,' and many more.

It is very difficult to draw a comparison between the songs of this later period and those of the earlier one, but the difference must strike every one, and it resides mainly perhaps in the subjects themselves. Subjects of romance—of ancient times and remote scenes, and strange adventures, and desperate emotion—are natural to the imagination of youth. But in maturer life the mind is calmer, and dwells more strongly on personal subjects. And this is the case with Schubert. After 1822 the classical songs and ballads are rare, and the themes which he chooses belong chiefly to modern life and individual feeling, such as the 'Müllerlieder' and the 'Winterreise,' and others in the list just given. Walter Scott's and Shakspeare's form an exception, but it is an exception which explains itself. We no longer have the exuberant dramatic force of the Erl King, Ganymed, the Gruppe aus dem Tartarus, Cronnan, or Kolmas Klage; but we have instead the condensation and personal point of 'Pause,' 'Die Post,' 'Das Wirthshaus,' 'Die Nebensonnen,' the 'Doppelgänger,' and the 'Junge Nonne.' And there is more maturity in the treatment. His modulations are fewer. His accompaniments are always interesting and suggestive, but they gain in force and variety and quality of ideas in the later songs.

In considering the songs themselves somewhat more closely, their most obvious characteristics are:—Their number; their length; the variety of the words; their expression, and their other musical and poetical peculiarities.

1. Their number. The published songs, that is to say the compositions for one and two voices, including Offertories and songs in operas, amount to just 455. In addition there are, say, 150 unpublished songs, a few of them unfinished. The chronological list at the end of this article shows that a very large number of these were written before the year 1818.

2. Their length. This varies very much. The shortest, like 'Klage um Aly Bey' (Lf. xlv. 3), 'Der Goldschmiedsgesell' (Lf. xlviii. 6), and 'Die Spinnerin' (op. 118, 6), are strophe songs (that is, with the same melody and harmony unchanged verse after verse), in each of which the voice part is only 8 bars long, with a bar or two of introduction or ritornel. The longest is Bertrand's 'Adelwold und Emma' (MS., June 5, 1815), a ballad the autograph of which contains 55 pages. Others of almost equal length and of about the same date are also still in MS.—'Minona,' 'Die Nonne,' 'Amphiaraos,' etc. The longest printed one is Schiller's 'Der Taucher'—the diver. This fills 36 pages of close print. Schiller's 'Bürgschaft' and the Ossian-songs are all long, though not of the same extent as 'Der Taucher.' These vast ballads are extremely dramatic; they contain many changes of tempo and of signature, dialogues, recitatives, and airs. The 'Ritter Toggenburg' ends with a strophe-song in five stanzas. 'Der Taucher' contains a long pianoforte passage of 60 bars, during the suspense after the diver's last descent. 'Der Liedler' contains a march. The Ballads mostly belong to the early years, 1815, 1816. The last is Mayrhofer's 'Einsamkeit,' the date of which Schubert has fixed in his letter of Aug. 3, 1818. There are long songs of later years, such as Collin's 'Der Zwerg' of 1823; Schober's 'Viola' and 'Vergissmeinnicht' of 1823, and 'Schiffers Scheidelied' of 1827, and Leitner's 'Der Winterabend' of 1828; but these are essentially different to the ballads; they are lyrical, and evince comparatively few mechanical changes.

It stands to reason that in 650 songs collected from all the great German poets, from Klopstock to Heine, there must be an infinite variety of material, form, sentiment, and expression. And one of the most obvious characteristics in Schubert's setting of this immense collection is the close way in which he adheres to the words.[1] Setting a song was no casual operation with him, rapidly as it was often done; but he identified himself with the poem, and the poet's mood for the time was his. Indeed he complains of the influence which the gloom of the 'Winterreise' had had upon his spirits. He does not, as is the manner of some song-composers, set the poet at naught by repeating his words over and over again. This he rarely does; but he goes through his poem and confines himself to enforcing the expression as music alone can do to poetry. The music changes with the words as a landscape does when sun and cloud pass over it. And in this Schubert has anticipated Wagner, since the words to which he writes are as much the absolute basis of his songs, as Wagner's librettos are of his operas. What this has brought him to in such cases as the Erl King, the Wanderer, Schwager Kronos, the Gruppe aus dem Tartarus, the Shakspeare songs of 'Sylvia' and 'Hark, hark, the lark!' those of Ellen and the Huntsman in 'The Lady of the Lake' even Englishmen can judge; but what he did in the German literature generally may be gathered from the striking passage already quoted from Vogl (p. 327 *b*), and from Mayrhofer's confession—doubly remarkable when coming from a man of such strong individuality—who somewhere says that he did not understand the full force even of his own poems until he had heard Schubert's setting of them.

[1] It is strange to find his practice in the Masses so different. There—a critic has pointed out—in every one of the six, words are either omitted or incorrectly jumbled together (Mr. Prout, in Concordia, 1875, p. 110 *a*). Was this because he understood the Latin words imperfectly?

One of his great means of expression is modulation. What magic this alone can work may be seen in the Trio of the Sonata in D. As in his PF. works, so in the songs, he sometimes carries it to an exaggerated degree. Thus in the short song 'Liedesend' of Mayrhofer (Sept. 1816), he begins in C minor, and then goes quickly through Eb into Cb major. The signature then changes and we are at once in D major; then C major. Then the signature again changes to that of Ab, in which we remain for 15 bars. From Ab it is an easy transition to F minor, but a very sudden one from that again to A minor. Then for the breaking of the harp we are forced into Db, and immediately, with a further change of signature, into F♯. Then for the King's song, with a fifth change of signature, into B major; and lastly, for the concluding words,

Und immer näher schreitet
Vergänglichkeit und Grab—
And always nearer hasten
Oblivion and the tomb—

a sixth change, with 8 bars in E minor, thus ending the song a third higher than it began.

In Schiller's 'Der Pilgrim' (1825), after two strophes (four stanzas) of a chorale-like melody in D major, we come, with the description of the difficulties of the pilgrim's road—mountains, torrents, ravines—to a change into D minor, followed by much extraneous modulation, reaching Ab minor, and ending in F, in which key the first melody is repeated. At the words 'näher bin ich nicht zum Ziel'—'still no nearer to my goal'—we have a similar phrase and similar harmony (though in a different key) to the well-known complaint in 'The Wanderer,' 'Und immer fragt der Seufzer, Wo?'—'Sighing I utter where? oh where?' The signature then changes, and the song ends very impressively in B minor.

These two are quoted, the first as an instance rather of exaggeration, the second of the mechanical use of modulations to convey the natural difficulties depicted in the poem. But if we want examples of the extraordinary power with which Schubert wields this great engine of emotion, we would mention another song which contains one of the best instances to be found of propriety of modulation. I allude to Schubart's short poem to Death, 'An den Tod,' where the gloomy subject and images of the poet have tempted the composer to a series of successive changes so grand, so sudden, and yet so easy, and so thoroughly in keeping with the subject, that it is impossible to hear them unmoved.

But modulation, though an all-pervading means of expression in Schubert's hands, is only one out of many. Scarcely inferior to the wealth of his modulation is the wealth of his melodies. The beauty of these is not more astonishing than their variety and their fitness to the words. Such tunes as those of Ave Maria, or the Serenade in the Schwanengesang, or Ungeduld, or the Grünen Lautenband, or Anna Lyle, or the Dithyrambe, or Geheimes, or Sylvia, or the Lindenbaum, or Du bist die Ruh, or the Barcarolle, are not more lovely and more appropriate to the text than they are entirely different from one another. One quality only, spontaneity, they have in common. With Beethoven, spontaneity was the result of labour, and the more he polished the more natural were his tunes. But Schubert read the poem, and the appropriate tune, married to immortal verse (a marriage, in his case, truly made in heaven), rushed into his mind, and to the end of his pen. It must be confessed that he did not always think of the compass of his voices. In his latest songs, as in his earliest (see p. 321 *a*), we find him taking the singer from the low Bb to F, and even higher.

The tune, however, in a Schubert song is by no means an exclusive feature. The accompaniments are as varied and as different as the voice-parts, and as important for the general effect. They are often extremely elaborate, and the publishers' letters contain many complaints of their difficulty.[1] They are often most extraordinarily suitable to the words, as in the Erl King, or the beautiful 'Dass sie hier gewesen,' the 'Gruppe aus dem Tartarus,' the 'Waldesnacht' (and many others); where it is almost impossible to imagine any atmosphere more exactly suitable to make the words grow in one's mind, than is supplied by the accompaniment. Their unerring certainty is astonishing. Often, as in Heliopolis, or Auflösung, he seizes at once on a characteristic impetuous figure, which is then carried on without intermission to the end. In 'Anna Lyle,' how exactly does the sweet monotony of the repeated figure fall in with the dreamy sadness of Scott's touching little lament! Another very charming example of the same thing, though in a different direction, is found in 'Der Einsame,' a fireside piece, where the frequently-recurring group of four semiquavers imparts an indescribable air of domesticity to the picture.[2] In the 'Winterabend'—the picture of a calm moonlit evening—the accompaniment, aided by a somewhat similar little figure, conveys inimitably the very breath of the scene. Such atmospheric effects as these are very characteristic of Schubert.

The voice-part and the accompaniment sometimes form so perfect a whole, that it is impossible to disentangle the two; as in 'Sylvia,' where the persistent dotted quaver in the bass, and the rare but delicious ritornel of two notes in the treble of the piano-part (bars 7, 14, etc.), are essential to the grace and sweetness of the portrait, and help to place the lovely English figure before us. This is the case also in 'Anna Lyle' just mentioned, where the ritornel in the piano-part (bar 20, etc.) is inexpressibly soothing and tender in its effect, and sounds like the echo of the girl's sorrow. The beautiful Serenade in the Schwanengesang, again, combines an incessant rhythmical accompaniment with ritornels (longer than those in the last case), both uniting with the lovely melody in a song of surpassing beauty. In the 'Liebesbothschaft,' the rhythm is not so

[1] Op. 57, containing three songs by no means difficult, was published with a notice on the title-page that care had been taken (we trust with Schubert's consent) to omit everything that was too hard.

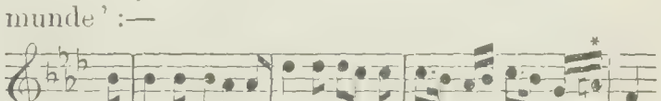
[2] A similar mood is evoked in the Andante of the Grand Duo (op. 140).

strongly marked, but the ritornels are longer and more frequent, and form a charming feature in that exquisite love-poem. Schubert's passion for rhythm comes out as strongly in many of the songs as it does in his marches and scherzos. In the two just named, though persistent throughout, the rhythm is subordinated to the general effect. But in others, as 'Suleika,' 'Die Sterne,' the 'Nachtgesang im Walde,' 'Erstarrung,' or 'Frühlingssehnsucht,' it forces itself more on the attention.

Schubert's basses are always splendid, and are so used as not only to be the basis of the harmony but to add essentially to the variety and effect of the songs. Sometimes, as in 'Die Krähe,' they are in unison with the voice-part. Often they share with the voice-part itself in the melody and structure of the whole. The wealth of ideas which they display is often astonishing. Thus in 'Waldesnacht,' a very long song of 1820, to a fine imaginative poem by F. Schlegel, describing the impressions produced by a night in the forest, we have a splendid example of the *organic life* which Schubert can infuse into a song. The pace is rapid throughout; the accompaniment for the right hand is in arpeggios of semiquavers throughout, never once leaving off; the left hand, where not in semiquavers also, has a succession of noble and varied rhythmical melodies, independent of the voice, and the whole is so blended with the voice part—itself extraordinarily broad and dignified throughout; the spirit and variety, and the poetry of the whole are so remarkable, and the mystery of the situation is so perfectly conveyed, as to make the song one of the finest of that class in the whole Schubert collection. The same qualities will be found in Auf der Brücke (1825).

We do not say that this is the highest class of his songs. The highest class of poetry, and of music illustrating and enforcing poetry, must always deal with human joys and sorrows, in their most individual form, with the soul loving or longing, in contact with another soul, or with its Maker; and the greatest of Schubert's songs will lie amongst those which are occupied with those topics, such as 'Gretchen am Spinnrade,' the Mignon songs, the 'Wanderer,' the 'Müllerlieder,' and 'Winterreise,' and perhaps highest of all, owing to the strong religious element which it contains, the 'Junge Nonne.'[1] In that wonderful song, which fortunately is so well known that no attempt at describing it is necessary, the personal feelings and the surroundings are so blended—the fear, the faith, the rapture, the storm, the swaying of the house, are so given, that for the time the hearer becomes the Young Nun herself. Even the convent bell, which in other hands might be a burlesque, is an instrument of the greatest beauty.

We have spoken of the mental atmosphere which Schubert throws round his poems; but he does not neglect the representation of physical objects. He seems to confine himself to the imitation of natural noises, and not to attempt things which have no sound. The triplets in the Lindenbaum may be intended to convey the fluttering leaves of the lime-tree, and the accompaniment-figure in 'Die Forelle' may represent the leaps of the Trout; but there are other objects about which no mistake can be made. One imitation of the bell we have just referred to. Another is in the 'Abendbilder,' where an F♯ sounds through 16 bars to represent the 'evening bell'; in the Zügenglöcklein the upper E is heard through the whole piece; and the bell of St. Mark's is a well-known feature in the part-song of the 'Gondelfahrer.' The post-horn forms a natural feature in 'Die Post,' and the hurdy-gurdy in 'Der Leiermann.' Of birds he gives several instances; the Nightingale in 'Ganymed' and 'Die gefangene Sänger'; the Raven in 'Abendbilder,' and perhaps in 'Frühlingstraum'; the Cuckoo in 'Einsamkeit,' the Quail in 'Der Wachtelschlag'; and the Cock in 'Frühlingstraum.'

That hesitation between major and minor which is so marked in Beethoven is characteristic also of Schubert, and may be found in nearly every piece of his. A beautiful instance may be mentioned *en pássant* in the trio of the G major Fantasia Sonata (op. 78), where the two bars in E minor which precede the E major have a peculiarly charming effect. Another is supplied by the four bars in A minor, for the question which begins and ends the beautiful fragment from Schiller's 'Gods of ancient Greece.' He also has an especially happy way—surely peculiarly his own—of bringing a minor piece to a conclusion in the major. Two instances of it, which all will remember, are in the Romance from 'Rosamunde':—

and in the 'Moment musical,' No. 3, in F minor. This and the ritornels already spoken of strike one like personal features or traits of the composer. But apart from these idiosyncrasies, the changes from minor to major in the songs are often superb. That in the 'Schwager Kronos' (astonishing [2]production for a lad under 20), where the key changes into D major, and further on into F major, to welcome the girl on the threshold, with the sudden return to D minor for the onward journey, and the sinking sun—can be forgotten by no one who hears it, nor can that almost more beautiful change to D major in the 'Gute Nacht' on the mention of the dream. This latter, and the noble transition to F major in the 'Junge Nonne' are too familiar to need more than a passing reference, or that to G major in the 'Rückblick,' for the lark and nightingale and the girl's eyes, or to D major in the Serenade. 'Irdisches Glück' is in alternate stanzas of major and minor. In Schiller's 'Rose' (op. 73) every shade in the fate of the flower is thus indicated; and this is no solitary instance, but in almost

[1] Who was Craigher, the author of this splendid song? and would he ever have been heard of but for Schubert?

[2] Why is this wonderful song never sung in public in England?

every song some example of such faithful painting may be found. A word will often do it. With Schubert the minor mode seems to be synonymous with trouble, and the major with relief; and the mere mention of the sun, or a smile, or any other emblem of gladness, is sure to make him modulate. Some such image was floating before his mind when he made the beautiful change to A major near the beginning of the A minor Quartet (bar 23).

The foregoing remarks, which only attempt to deal with a few of the external characteristics of these astonishing songs, will be of use if they only encourage the knowledge and study of them. The chronological list (No. II) of Schubert's productions, which is here attempted in this form for the first time, will, it is hoped, throw much light on the progress of his genius, by facilitating the search where alone it can be made with profit, namely in the works themselves. All are worth knowing, though all are by no means of equal excellence.

I end my imperfect sketch of the life and works of this wonderful musician, by recalling the fact that Schubert's songs, regarded as a department of music, are absolutely and entirely his own. Songs there were before him, those of Schulz for instance, and of Zumsteeg, which he so greatly admired, and of Haydn and Mozart—touching, beautiful expressions of simple thought and feeling. But the Song, as we know it in his hands; full of dramatic fire, poetry, and pathos; set to no simple Volkslieder, but to long complex poems, the best poetry of the greatest poets, and an absolute reflection of every change and breath of sentiment in that poetry; with an accompaniment of the utmost force, fitness, and variety—such songs were his and his alone. With one exception. Beethoven left but one song of importance, his 'Liederkreis' (op. 98), but that is of superlative excellence. The Liederkreis, however, was not published till Dec. 1816, and even if Schubert made its acquaintance immediately, yet a reference to the Chronological List will show that by that time his style was formed, and many of his finest songs written. He may have gained the idea of a connected series of songs from Beethoven, though neither the 'Schöne Müllerin' nor the 'Winterreise' have the same intimate internal connexion as the Liederkreis; but the character and merits of the single songs remain his own. When he wrote 'Loda's Gespenst' and 'Kolma's Klage' in 1815, he wrote what no one had ever attempted before. There is nothing to detract from his just claim to be the creator of German Song, as we know it, and the direct progenitor of those priceless treasures in which Schumann, Mendelssohn, and Brahms have followed his example.

Of Schubert's religion it is still more difficult to say anything than it was of Beethoven's, because he is so much more reticent. A little poem of Sept. 1820, one of two preserved by Robert Schumann (Neue Zeitschrift für Musik, Feb. 5, 1839) is as vague a confession of faith as can well be imagined.

THE SPIRIT OF THE WORLD.

Leave them, leave them, to their dream,
I hear the Spirit say:—
It and only it can keep them
Near me on their darkling way.

Leave them racing, hurrying on
To some distant goal,
Building creeds and proofs upon
Half-seen flashes in the soul.

Not a word of it is true.
Yet what loss is theirs or mine?
In the maze of human systems
I can trace the thought divine.

The other, three years later, May 8, 1823, is somewhat more definite. It calls upon a 'mighty father' to look upon his son lying in the dust; and implores Him to pour upon him the everlasting beams of His love; and, even though He kill him, to preserve him for a purer and more vigorous existence. It expresses—very imperfectly, it is true, but still unmistakeably—the same faith that has been put into undying words by the great poet of our own day:—

Thou wilt not leave us in the dust;
Thou madest man, he knows not why;
He thinks he was not made to die;
And Thou hast made him: Thou art just.

. . . . . .

Let knowledge grow from more to more,
But more of reverence in us dwell,
That mind and soul, according well,
May make one music as before,
But vaster.[1]

Franz may not have gone the length of his brother Ignaz[2] in vulgar scoffing at religious forms and persons, which no doubt were very empty in Vienna at that date; but still of formal or dogmatic religion we can find no traces, and we must content ourselves with the practical piety displayed in his love for his father and Ferdinand, and testified to by them in their touching words and acts at the time of his death (p. 354 *a*); and with the certainty that, though irregular after the irregularity of his time, Schubert was neither selfish, sensual, nor immoral. What he was in his inner man we have the abundant evidence of his music to assure us. Whatever the music of other composers may do, no one ever rose from hearing a piece by Schubert without being benefited by it. Of his good-nature to those who took the bread out of his mouth we have already spoken. Of his modesty we may be allowed to say that he was one of the very few musicians who ever lived who did not behave as if he thought himself the greatest man in the world.[3] And these things are all intrinsic parts of his character and genius.

That he died at an earlier age[4] even than

[1] In Memoriam (Prologue).

[2] See his letter in Kreissle, 147 (i. 149).

[3] This modesty comes out in a letter to Ferdinand of July 16–18, 1824, where Schubert says, 'it would be better to play some other quartets than mine' (probably referring to those in E and E♭), 'since there is nothing in them except perhaps the fact that they please you, as everything of mine pleases you. True,' he goes on, 'you do not appear to have liked them so much as the waltzes at the Ungarische Krone,' alluding to a clock at that eating-house of which Ferdinand had told him, which was set to play Franz's waltzes. The clock shows how popular Schubert was amongst his own set, and I regret having overlooked the fact in its proper place.

[4] The following are among the musicians, poets, and painters who have died in the fourth decade of their lives. Shelley, 30; Sir Philip Sidney, 32; Bellini, 33; Mozart, 35; Byron, 36; Raffaelle, 37; Burns, 37; Purcell, 37; Mendelssohn, 38; Weber, 39; Chopin, 40.

Mozart or Mendelssohn, or our own Purcell, must be accounted for on the ground partly of his extraordinary exertions, but still more of the privations to which he was subjected from his very earliest years. His productions are enormous, even when measured by those of the two great German composers just named, or even of Beethoven, who lived to nearly double his years. At an age when Beethoven had produced one Symphony, he had written ten, besides all the mass of works great and small which form the extraordinary list in the Appendix to this article. 'Fairer hopes'? Had he lived, who can doubt that he would have thrown into the shade all his former achievements? But as we have endeavoured to explain, his music came so easily and rapidly that it was probably not exhausting. It was his privations, his absolute poverty, and the distress which he naturally felt at finding that no exertions could improve his circumstances, or raise him in the scale of existence, that in the end dragged him down. His poverty is shocking to think of. Nearly the first distinct glimpse we catch of him is in the winter of 1812, supplicating his brother for a roll, some apples, or a few halfpence, to keep off the hunger of the long fast in the freezing rooms of the *Convict*. Within a year of his death we catch sight of him again, putting up with coffee and biscuits because he has not $8\frac{1}{2}d.$ to buy his dinner with; selling his great Trio for 17*s.* 6*d.* and his songs at 10*d.* each, and dying the possessor of effects which were valued at little more than two pounds. Beside this the poverty of Mozart —the first of the two great musicians whom Vienna has allowed to starve—was wealth.

Such facts as these reduce the so-called friendship of his associates to its right level. With his astonishing power of production the commonest care would have ensured him a good living; and that no one of his set was found devoted enough to take this care for him, and exercise that watch over ways and means which Nature had denied to his own genius, is a discredit to them all. They prate of their devotion to their friend, when not one of them had the will or the wit to prevent him from starving; for such want as he often endured must inevitably have injured him, and we cannot doubt that his death was hastened by the absence of those comforts, not to say necessaries, which should have nursed and restored the prodigal expenditure of his brain and nerves.

We are accustomed to think of Beethoven's end as solitary and his death as miserable, but what was his last illness compared to Schubert's? Officious friends, like Pasqualati, sending him wine and delicacies; worshipping musicians, like Hummel and Hiller, coming to his deathbed as if to a shrine; his faithful attendants, Schindler, Hüttenbrenner and Breuning waiting on his every wish; the sense of a long life of honour and renown; of great works appreciated and beloved; the homage of distant countries, expressed in the most substantial forms—what a contrast to the lonely early deathbed, and the apparent wreck of such an end as Schubert's! Time has so altered the public sense of his merits that it is all but impossible to place oneself in the forlorn condition in which he must have resigned himself to his departure, and to realise the darkness of the valley of the shadow of death through which his simple sincere guileless soul passed to its last rest, and to the joyful resurrection and glorious renown which have since attended it. *Then* an intelligent and well-informed foreign musician could visit the Austrian capital and live in its musical circles, without so much as hearing Schubert's name.[1] *Now* memorials are erected to him in the most public places of Vienna, institutions are proud to bear his name, his works go through countless editions, and publishers grow rich upon the proceeds even of single songs, while faces brighten and soften, and hands are clasped, as we drink in the gay and pathetic accents of his music.

For even his privations and his obscurity have now been forgotten in the justice since done to him, and in the universal affection with which he was regarded as soon as his works reached the outside world—an affection which, as we have conclusively shown, has gone on increasing ever since his death. In the whole range of composers it may be truly said that no one is now so dearly loved as he, no one has the happy power so completely of attracting both the admiration and the affection of his hearers. To each one he is not only a great musician, not only a great enchanter, but a dear personal friend. If in his 'second state sublime' he can know this, we may feel sure that it is a full compensation to his affectionate spirit for the many wrongs and disappointments that he endured while on earth.

The very wide field over which Schubert ranged in poetry has been more than once alluded to in the foregoing. It would be both interesting and profitable to give a list of the poems which he has set. Such a list, not without inaccuracies, will be found in Wurzbach's 'Biographical Lexicon,' vol. xxxii. p. 94. Here we can only say that it includes 634 poems, by 100 authors, of whom the principal are:—

Goethe 72; Schiller 54; Mayrhofer 48; Hölty 25; Matthisson 27; Kosegarten 20; F. Schlegel 19; Klopstock 19; Körner 16; Schober 15; Seidl 15; Salis 14; Claudius 13; Walter Scott 10; Rellstab 9; Uz 8; Ossian 7; Heine 6; Shakspeare 3; Pope 1; Colley Cibber 1; etc. etc.

Compared with the literature on other composers that on Schubert is not extensive.

Biographical.—The original sources are scattered in German periodicals and elsewhere.

1. The first place must be given to Ferdinand Schubert's sketch, entitled 'Aus Franz Schuberts Leben,' four short papers which appeared in Schumann's periodical, the 'Neue Zeitschrift für Musik,' in Nos. 33-36 (April 23—May 3), 1839. These are written with great simplicity, and apparently great exactness; but might

[1] The allusion is to E. Holmes, the biographer of Mozart, who passed some time in Vienna in the spring of 1827, evidently with the view of finding out all that was best worth knowing in music, and yet does not mention Schubert's name. (See his 'Ramble among the Musicians of Germany.')

have been extended to double the length with great advantage. 2. Mayrhofer contributed a short article of recollections, 'Erinnerungen,' to the 'Neues Archiv für Geschichte . . . . Literatur und Kunst' (Vienna), Feb. 23, 1829; and Bauernfeld a longer paper, 'Ueber Franz Schubert,' to Nos. 69, 70, 71 of the 'Wiener Zeitschrift für Kunst, Literatur, Theater, und Mode,' for June 9, 11, 13, 1829. These papers, written so shortly after Schubert's death by men extremely intimate with him, are very valuable. 3. Bauernfeld also made two interesting communications to the 'Freie Presse' of Vienna for April 17 and 21, 1869, containing six letters and parts of letters by Schubert, and many anecdotes. These latter articles were reprinted in the Leipzig 'Signale' for Nov. 15, 22, 26, 28, 1869; and in Bauernfeld's 'Gesammelte Schriften,' vol. xii (Vienna 1873). But recollections written so long after the event must always be taken *cum grano*. 4. Schindler wrote an article in 'Bäuerle's Wiener Theaterzeitung' for May 3, 1831, describing Beethoven's making acquaintance with Schubert's songs on his death-bed; and other articles in the 'Niederrheinischer Musikzeitung' for 1857. He also mentions Schubert in his 'Life of Beethoven,' 3rd ed., ii. 136. 5. Schumann printed four letters (incomplete), two poems, and a Dream, by Schubert, as 'Reliquien' in his 'Neue Zeitschrift für Musik' for Feb. 1 and 5, 1839. 6. One of the same letters was printed complete in the 'Signale,' No. 2, for 1878. 7. The Diary of Sofie Müller (Vienna 1832), the 'Unvergessenes' of Frau von Chezy (Leipzig 1858), and the 'Erinnerungen' of her son W. von Chezy (Schaffhausen 1863), all afford original facts about Schubert by those who knew him; and 8. Ferd. Hiller's Künstlerleben (Cologne 1880) contains a paper—'Vienna 52 years since'—embodying a few interesting and lifelike notices of the year 1827. Of all these use has been made in the foregoing pages.

9. The first attempt to write a life of Schubert was made by von Kreissle, who in 1861 published a small 8vo pamphlet of 165 pages, entitled 'Franz Schubert, eine biografische Skizze; von Dr. Heinrich von Kreissle.' This is a very interesting little book, and though not nearly so long as the second edition, it contains some facts which have dropt out of that. 10. The second edition—'Franz Schubert, von Dr. Heinrich Kreissle von Hellborn' (Vienna, Gerold, 1865), is a large 8vo of 619 pages, with portrait after Kupelwieser. This is a thoroughly honest, affectionate book; but it is deformed, like many German biographies, by a very diffuse style, and a mass of unnecessary matter in the shape of detailed notices of every one who came into contact with Schubert; and some of the letters appear to be garbled; but the analyses of the operas and the lists of works are valuable, and there are some interesting facts gathered from the Fröhlichs, Ferdinand Schubert, Spaun, Hüttenbrenner, and others. It has been translated into English by Mr. A. D. Coleridge (2 vols. 8vo, Longman, 1869), with an Appendix by the present writer containing the themes and particulars of the MS. Symphonies and other MS. music of Schubert, as seen by Mr. Sullivan and him in Vienna in 1867. A résumé of the work is given in English by Wilberforce, 'Franz Schubert' etc. (London 1866). 11. Both Kreissle's works have been largely utilised by H. Barbedette, in 'F. Schubert, sa vie' etc. (Paris 1866). This contains an atrocious version of Rieder's portrait, and one new fact—a facsimile of Schober's song 'An die musik,' valuable because being dated April 24, 1827 (while the song was composed in 1817) it shows that Schubert did not confine his dates to the original autographs (compare 'The Trout,' p. 329, note 4).

12. The chief value of Reissmann's book, 'Franz Schubert, sein Leben u. seine Werke' (Berlin 1873), consists in the extracts from the juvenile MS. songs, Quintet overture (pp. 12—30), the comparisons of early songs with later revisions of the same (pp. 24, 154 etc.), 5 pieces printed for the first time, and Facsimile of a MS. page. 13. Gumprecht, La Mara, and others, have included sketches of Schubert in their works.

14. The article on Schubert in Wurzbach's Biographisches Lexicon (Part 32, pp. 30—110; Vienna 1876) is a good mixture of unwearied research, enthusiasm for his hero, and contempt for those who misjudge him (see for example p. 98 *b*). The copious lists are extremely interesting and useful. Unfortunately they cannot always be trusted, and the quotations are sometimes curiously incorrect. Thus Mr. Arthur Duke Coleridge is raised to the peerage as 'Herzog Arthur von Coleridge' etc., etc. Still all students of Schubert should be grateful for the article.

15. The facsimile of the Erlking in its first form has been mentioned in the body of the article (p. 324 *b*). Further consideration convinces me that the original of this cannot be the first autograph, but must be a copy made afterwards by Schubert.

Two documents must be mentioned. 16. 'Actenmässige Darstelling der Ausgrabung und Wiederbeisetzung der irdischen Reste von Beethoven und Schubert' (Vienna 1863), and 17. 'Vom Wiener Männergesangverein. Festschrift zur Enthüllung des Schubert Denkmales am 15 Mai, 1872,' an account of the unveiling of the statue in the Stadt Park, containing a capital sketch of Schubert's Life, Lists, and many other welcome facts. Herr Dumba's speech on the occasion, and poems by Bauernfeld and Weilen were printed separately. Good photographs of the statue are published by Löwy of Vienna.

18. Since writing the foregoing I have seen the 'Life and Works of Schubert,' by A. Niggli, which forms No. 15 of Breitkopf and Härtel's Musikalische Vorträge (1880). It appears to be an excellent and generally an accurate[1] compilation, with a great deal of information in small compass, but wants a list of works to make it complete. Also 19. a Life by H. F. Frost in 'The Great Musicians, edited by Francis Hueffer' (London 1881), readable and intelligent, and has a list of works year by year.

Thematic Catalogues.

Of these there are two:—

1. 'Thematisches Verzeichniss im Druck erschienenen Compositionen von Franz Schubert. Vienna, Diabelli' [1852], contains the works from Opus 1 to 160; Schwanengesang; Lieferungen 1 to 50; and 30 songs (included in the foregoing) of a series entitled 'Immortellen.'

2. 'Thematisches Verzeichniss der im Druck erschienenen Werke von Franz Schubert, herausgegeben von G. Nottebohm. Vienna, F. Schreiber, 1874, pages 1-288.' This admirable work is as comprehensive and accurate as the previous publications of its author would imply its being. Under the head of printed works it comprises:—(1) works with opus numbers 1-173. (2) Nachgelassene Mus. Dichtungen, Lieferungen 1-50. (3) Works without opus numbers for orchestra, chamber-music, etc. (4) Doubtful and spurious compositions; works still in MS.; books, portraits, etc. (5) Index, list of songs, etc.

The information under each piece is not confined to the name and date of publication, but gives in most cases the date of composition, and frequently also such facts as the first time of performance, etc. It is in fact, like all Mr. Nottebohm's publications, a model of what such a catalogue should be.

Schubert's Letters, etc.

Date.	*Place.*	*Addressed to.*	*Where printed.*
1812. Nov. 24	Vienna	Ferd. Schubert	N.Z.M. Feb. 1, 1839.[2]
1813. Sept. 27		Poem for his father's birthday	K.H. 30 *note* (i. 30).[3]
1815. Sept. 27		Poem for his father's birthday	K.H. 30 *note* (i. 31).
1816. June 16		Poem for Salieri's jubilee	K.H. 82 *note* (i. 83).
June 13-16		Diary	K.H. 103-105 (i. 103).
1817. Aug. 24		Lied. 'Abschied v. e. Freunde'	Lief. xxix. 4.
1818. Feb.2(?)		J. Hüttenbrenner	K.H. 125 (i. 129).
Aug. 3	Zelész	Schober	Bauernfeld, in Die Presse, Ap. 17, 1869; Signale, 1869, p. 978.
Aug. 24	Zelész	Ferd. Schubert	Dict. of Music, iii. 330.
1819. (?)	. . .	J. Hüttenbrenner	K.H. 126 *note* (i. 130).
May 19	. . .	A. Hüttenbrenner	K.H. 152 (i. 154).
July 15	Steyr	Ferd. Schubert	K.H. 158 (i. 159).
Aug. 19	Linz	Mayrhofer	K.H. 159 (i. 160).
Sept. 14	Steyr	K. Stadler's album	K.H. 160 *note* (i. 161).
1820. Sept.	. . .	Poem. 'Lasst sie nur'	N.Z.M. Feb. 5, 1839.
1821. Nov. 2	Vienna	Spaun	K.H. 231 (i. 234), PS. to Schober's letter.
1822. (?)	(?)	Hüttenbrenner (?)	K.H. 236 *note* (i. 239).
July 3	. . .	'My dream'	N.Z.M. Feb. 5, 1839.
Oct. 31	Vienna	Hüttenbrenner	MS. (in my possession).
1823. Feb. 28	Vienna	von Mosel	Neue Freie Presse, Nov. 19, 1881.
May 8	(?)	'My prayer,' Poem	N.Z.M. Feb. 5, 1839.
Nov. 30	Vienna	Schober	Bauernfeld, in Die Presse, April 17, 1869; Signale, 1869, p. 979.

[1] I am sorry to find the inscription on the tomb very incorrectly given.

[2] N.Z.M. = Neue Zeitschrift für Musik.

[3] K.H. = Kreissle von Hellborn, Life of Schubert. The references in parentheses are to Coleridge's translation.

Date.	*Place.*	*Addressed to.*	*Where printed.*
1824. Mar. 27-9	Vienna	Diary	K.H. 322 (ii. 5, 6).
Mar. 31	,,	Kupelwieser	K.H. 319 (ii. 2).
July 16-18	Zelész	Ferd. Schubert	Signale, 1878, p. 17.
Sept. 21	. . .	Schober, with Poem 'Klage an das Volk'	Bauernfeld, Die Presse, April 17, 1869; Signale, 1869, p. 980.
1825. July 21	Linz	Spaun	K.H. 341 (ii. 25).
July 25	Steyr	Father and mother	N.Z.M. Feb. 1839.
(?)	Gmunden	Steiger	K.H. 372 *note* (ii. 58).
Sept. 12-21	,,	Ferd. Schubert	N.Z.M. Feb. 5, 1839.
Sept. 18-19	Steyr	Bauernfeld	K.H. 370 (ii. 56).
Oct. 10	Vienna	Committee of Musikverein	Pohl 16.
1826. May	Vienna (?)	Bauernfeld and Mayrhofer	Bauernfeld, Die Presse, April 21, 1869; Signale, 1869, p. 1011.
1827. June 12	Vienna (?)	Mad. Pachler	K.H. 398 (ii. 84).
June 13	Vienna	Committee of Musikverein	Pohl, 17.
Sept. 27	,,	Herr Pachler	K.H. 402 (ii. 89).
Oct. 12	,,	Mad. Pachler, with march	K.H. 404 (ii. 91).
1828. Jan. 18	Vienna	Hüttenbrenner	K.H. 417 (ii. 104).
Aug. 1	,, (?)	H. A. Probst	K.H. 435 (ii. 122).
Sept. 25	,,	Jenger	K.H. 437 (ii. 124).
(?)	,, (?)	Sonnleithner	K.H. 515 (ii. 199).
Nov. 11	,,	Schober	Bauernfeld, Presse, 1869; Signale, 1869, p. 1028.

I. *Alphabetical Lists.*

1. *Published Songs.* (457.)

Those with opus-numbers extend to op. 173. Then follow the Schwanengesang—'Schw. No. 1,' etc.; then the 'Nachgelassene Musikalische Dichtungen' in 50 Lieferungen—'Lf. i.' etc.; then 4 Lieder—'4 L. 1,' etc.; then 6 Lieder—'6 L. No. 1,' etc.; then 40 Lieder—'40 L. 1,' etc. (See Nottebohm's Catalogue.) Where a song is given twice under different titles an * is prefixed to the second insertion.

Cols. 4 and 5 refer to the editions of Litolff and Senff. Litolff's includes ops. 1–131, and Lieff. 1–50, in consecutive order; but omits ops. 21; 52, nos. 3 and 4; 60; 83; 110; 129; and Lief. 43. Senff's—edited by Julius Rietz—includes ops. 1–131, and Lieff. 1–50, but differently arranged; and omits ops. 52, nos. 3 and 4; 62, no. 1; 129. Peters's edition is more complete, but was not known to the author in time. A complete critical edition of all the songs in chronological order of composition is much wanted.

The following abbreviations of publishers' names are used:—Gotth. = Gotthard; Hasl. = Haslinger; Mech. = Mechetti; Riet. B. = Rieter-Biedermann; Schreib. = Schreiber; Whistl. = Whistling; Witznd. = Witzendorf; B. & H. = Breitkopf & Härtel.

Reissm. = Reissmann's 'Franz Schubert,' etc., 1873, the Appendix to which contains some songs.

Title.	*Date.*	*Opus No.*	*Litolff.*	*Senff.*
Abend, der	1815	Op. 118. 2	vi. 26	x. 26
Abendbilder	1819	Lf. ix. 3	vii. 71	xv. 20
Abendlied der Fürstin	1816	6 L. No. 6		
Abendlied für die Entfernte	1825	Op. 88. 1.	iv. 43	vi. 88
Abendroth, das	1818	Op. 173. 6		
Abendröthe	1820	Lf. vii. 3	vii. 36	xv. 9
Abendstern	1820	Lf. xxii. 4	viii. 143	xvii. 17
Abends unter der Linde	1815	40 L. No. 10		
Abgeblühte Linde, die	. .	Op. 7, 1	i. 58	i. 67
Abschied	1828	Schw. No. 7	x. 142	xi. 38
Abschied von einem Freunde	1817	Lf. xxix. 4	ix. 83	xviii. 17
Ach, was soll ich ('Lacrimas')	1825	Op. 124. 1	vi. 67	x. 66
Adelaide	1815	Lf. xlii. 5	x. 36	xx. 10
Aeschylus, Fragment aus	1816	Lf. xiv. 2	viii. 17	xiv. 77
Alinde	1816	Op. 81. 1	iv. 1	vi. 46
Alles vergeht. 'Wehmuth'	. .	Op. 22. 2	i. 144	ii. 90
Allmacht, die	1825	Op. 79. 2	iii. 135	vi. 26
Alpenjäger, der (Mayrhofer)	1817	Op. 13. 3	i. 99	ii. 22
Alpenjäger, der (Schiller)	1817	Op. 37. 2	ii. 109	iv. 41
Als ich sie erröthen sah	1815	Lf. xxxix. 1	x. 1	xix. 42
Altschottische Ballade	1827	Op. 165. 5		
Amalia	1815	Op. 173. 1		
Am Bach im Frühlinge	1816	Op. 109. 1	v. 127	ix. 61
Am Feierabend (Müllerl.)	1823	Op. 25. 5	ii. 17	iii. 16
Am Fenster	1826	Op. 105. 3	v. 84	ix. 16
Am Flusse	1822	40 L. 3		
Am Grabe Anselmos	1816	Op. 6, 3	i. 56	i. 64
Am Meer	1828	Schw. No. 12	x. 159	xi. 60
Am See	1817	Lf. ix. 2	vii. 68	xv. 18
Am Strome	1817	Op. 8. 4	i. 77	i. 91
Ammenlied	1814	40 L. 12		
An den Frühling	1815	Op. 172. 5		
An den Mond (Goethe)	1815	Lf. xlvii. 5	x. 77	xiv. 45
Do. Do.	1815	6 L. No. 3		
An den Mond (Hölty)	1815	Op. 57. 3	iii. 60	v. 25
An d. Mond in e. Herbstnacht	1818	Lf. xviii. 2	viii. 73	xvi. 42
An den Tod	. .	Lf. xvii. 3	viii. 61	xvi. 28
An die Apfelbäume, etc.	1815	Lf. i. 1	x. 99	xx. 74
An die Entfernte	1822	6 L. No. 4		
An die Freude (Schiller)	1815	Op. 111. 1	v. 134	ix. 76
An die Freunde	1819	Lf. xl. 3	x. 15	xix. 58
An die Laute	1816	Op. 81. 2	iv. 6	vi. 52
An die Leier	. .	Op. 56. 2	iii. 45	v. 10
An die Musik	1817	Op. 88. 4	iv. 57	vi. 103
An die Nachtigall (Claudius)	1816	Op. 98. 1	v. 61	viii. 78
An die Nachtigall (Hölty)	1815	Op. 172. 3		
An die Sonne ('Kön. Morgens.')	1815	40 L. 9		
An die Sonne (Baumberg)	1815	Op. 118. 5	vi. 30	x. 32
An die Thüren (Harfner)	1816	Op. 12. 3	i. 86	ii. 10
An die untergehende Sonne	1816	Op. 44.	iii. 1	iv. 89
An eine Quelle	1816	Op. 109. 3	v. 132	ix. 67
An Laura	1814	Lf. xxxi. 3	ix. 97	xviii. 31
An mein Herz	1825	Lf. xiii. 1	viii. 1	xv. 53
An Mignon ('Ueber Thal')	1815	Op. 19. 2	i. 119	ii. 46
An Schwager Kronos	1816	Op. 19. 1	i. 114	ii. 39
An Sylvia (Shakspeare)	1826	Op. 106. 4	v. 107	ix. 41
Anne Lyle, Lied der (Scott)	1825	Op. 85, 1	iv. 10	vi. 56
Antigone und Oedip	1817	Op. 6. 2	i. 51	i. 58
Art ein Weib zu nehmen, die (Il modo di prender)	1823	Op. 83. 3		
Atlas, der	1828	Schw. No. 8	x. 148	xi. 46
Atys	. .	Lf. xxii. 2	viii. 131	xvii. 4
Auf dem Flusse (Winterreise)	1827	Op. 89. 7	iv. 84	vii. 29
Auf dem See	1817	Op. 92. 2	iv. 149	viii. 8
Auf dem Strom	1828	Op. 119	vi. 32	x. 35
Auf dem Wasser zu singen (Barcarolle)	1823	Op. 72	iii. 115	vi. 8
Auf der Brücke	1825	Op. 93. 2	v. 13	viii. 26
Auf der Donau	1817	Op. 21. 1	. .	ii. 68
Auf der Riesenkoppe	1818	Lf. xlix. 1	x. 90	xx. 64
Auf einem Kirchhof	1818	Lf. xlix. 2	x. 94	xx. 68
Aufenthalt	1828	Schw. No. 5	x. 131	xi. 26
Auflösung	1824	Lf. xxxiv. 1	ix. 127	xix. 2
Augenlied	. .	Lf. i. 3	x. 103	xx. 78
Aus 'Diego Manzanares	1816	40 L. 25		
Aus 'Heliopolis'	1822	Op. 65. 3	iii. 104	v. 78
'Ave Maria' (Walter Scott)	1825	Op. 52. 6	iii. 28	iv. 114
Baches Wiegenlied (Müllerl.)	1823	Op. 25. 20	ii. 71	iii. 62
*Barcarolle ('Auf dem Wasser')	1823	Op. 72	iii. 115	vi. 8
Bei dir allein	. .	Op. 95, 2	v. 26	viii. 40
Beim Winde	1819	Lf. xxii. 3	viii. 137	xvii. 11
Berge, die	. .	Op. 57. 2	iii. 57	v. 22
Bertha's Lied in der Nacht	1819	Lf. xl. 2	x. 13	xix. 55
Betende, die	1814	Lf. xxxi. 1	ix. 92	xviii. 25
Bild, das	1815	Op. 165. 3		
Blinde Knabe, der	1825	Op. 101.	v. 67	viii. 85
Blondel zu Marien	1819	Lf. xxxiv. 2	ix. 132	xix. 8
Blumenbrief, der	1818	Lf. xxi. 1	viii. 112	xvi. 63
Blumenschmerz, der	1821	Op. 173. 4		
Blumensprache, die	. .	Op. 173. 5		
Böse Farbe, die	1823	Op. 25. 17	ii. 61	iii. 52
Bürgschaft, die	1815	Lf. viii.	vii. 43	xiii. 14
Clärchen's Lied ('Freudvoll')	1815	Lf. xxx. 2	ix. 89	xiv. 24
Cora an die Sonne	1815	Lf. xlii. 3	x. 34	xx. 8
Cronnan	1816	Lf. ii. 1	vi. 114	xii. 18
Dankgesang an den Bach (Müllerlieder)	1823	Op. 25. 4	ii. 14.	iii. 14

Title.	Date.	Opus No.	Litolff.	Senff.
'Da quel sembiante'	1820	5 Canti. No.3		
Das war ich	1815	Lf. xxxix. 2	x. 6	xix. 48
Dass sie hier gewesen	1823?	Op. 59. 2	iii. 79	v. 47
*Delphine ('Lacrimas')	1825	Op. 124. 1	vi. 67	x. 66
Dem Unendlichen	1815	Lf. x. 1	vii. 79	xiv. 48
Der Vollmond strahlt	1823	Op. 26	ii. 74	iv. 3
Des Jammers herbe Qualen (Fierabras)	1823	Op. 76		
Die Mutter hat mir	. .	Op. 95. 1	v. 20	viii. 43
Dithyrambe (Nimmer das glaubt mir)	. .	Op. 60. 2	. .	v. 59
Doppelgänger, der	1828	Schw. No. 13	x. 161	xi. 63
Drang in die Ferne	1823?	Op. 71	iii. 110	vi. 3
Du bist die Ruh	1823	Op. 59. 3	iii. 82	v. 49
Du liebst mich nicht	. .	Op. 59. 1	iii. 77	v. 44
Du sagtest mir	. .	Op. 95. 3		
Echo, das	1826	Op. 130.	vi. 88	x. 86
Edone	1816	Lf. xxviii. 4	ix. 71	xiv. 68
Eifersucht und Stolz (Müllerlieder)	. .	Op. 25. 15	ii. 54	iii. 46
Ein Blick von deinen Augen	1819	Op. 165. 1		
Ein Fräulein schaut	1824?	Op. 120	vi. 80	x. 79
Einsame, der (Lappe)	1825	Op. 41	ii. 140	iv. 74
Einsamkeit (Mayrhofer)	1818	Lf. xxxii.	ix. 100	xviii. 34
Einsamkeit (Winterreise)	1827	Op. 89. 12	iv. 102	vii. 48
Einsiedler, die	1817	Lf. xxxviii. 1	ix. 159	xix. 37
Ellen's 1st Song, 'Soldier, rest' (Walter Scott)	1825	Op. 52. 1	iii. 6	iv. 94
Ellen's 2nd Song, 'Huntsman, rest' (Walter Scott)	1825	Op. 52. 2	iii. 16	iv. 102
*Ellen's 3rd Song, 'Ave Maria' (Walter Scott)	1825	Op. 52. 6	iii. 28	iv. 114
Elysium	1815	Lf. vi.	vii. 17	xiii. 2
Emma	1814	Op. 58. 2	iii. 69	v. 35
Entsühnte Orest, der	1820	Lf. xi. 2	vii. 105	xv. 44
Epistel von M. v. Collin	1822	Lf. xlvi.	x. 58	xx. 47
Erinnerung	1815	Op. 108. 3	v. 124	ix. 58
Er'atsee	1817	Op. 8. 3	i. 74	i. 87
Erlkönig	. .	Op. 1	i. 1	i. 3
Erntelied	1816	Lf. xlviii. 2	x. 80	xx. 56
Erstarrung (Winterreise)	1827	Op. 89. 4	iv. 69	vii. 13
Erste Liebe, die	1815	Lf. xxxv. 1	ix. 135	xix. 11
Erster Verlust	1815	Op. 5. 4	i. 43	i. 48
Erwartung, die	1815	Op. 116	vi. 1	x. 3
Fahrt zum Hades	1817	Lf. xviii. 3	viii. 81	xvi. 50
Finden, das	1815	Lf. xlii. 2	x. 32	xx. 7
Fischer, der	1815	Op. 5. 3	i. 40	i. 45
Fischermädchen	1828	Schw. No. 10	x. 153	xi. 52
Fischersliebesglück, des	1827	Lf. xxvii. 3	ix. 59	xviii. 9
Fischerweise	1826	Op. 96. 4	v. 51	viii. 69
*Florio ('Lacrimas')	1825	Op. 124. 2	vi. 77	x. 76
Flüchtling, der	1816	40 L. 36		
Flug der Zeit, der	. .	Op. 7. 2	i. 63	i. 72
Fluss, der	1820	40 L. 27		
Forelle, die	1817	Op. 32	ii. 86	iv. 15
*Fragment aus dem Aeschylus	1816	Lf. xiv. 2	viii. 17	xiv. 77
Fragment aus 'die Götter Griechenlands'	. .	Lf. xlii. 1	x. 30	xiii. 76
Freiwilliges Versinken	1820	Lf. xi. 4	vii. 112	xv. 51
*'Freudvoll und Leidvoll'	1815	Lf. xxx. 2	ix. 89	xiv. 24
Frohsinn	1817	Lf. xlv. 1	x. 50	xx. 36
Frühen Gräber	1815	Lf. xxviii. 5	ix. 73	xiv. 70
Frühlingsglaube	1822	Op. 20. 2	i. 132	ii. 61
Frühlingssehnsucht	1828	Schw. No. 3	x. 121	xi. 17
Frühlingstraum (Winterr.)	1827	Op. 89. 11	iv. 97	vii. 43
Fülle der Liebe	1825	Lf. xxv. 1	ix. 33	xvii. 52
Ganymed	1817	Op. 19. 3	i. 123	ii. 51
Gebet während der Schlacht	1815	Lf. x. 7	vii. 97	xv. 36
Gefangenen Sänger, die	1821	Lf. xxxiii. 2	ix. 123	xviii. 58
Gefrorne Thränen (Winterr.)	1827	Op. 89. 3	iv. 67	vii. 10
Geheimes	1821	Op. 14. 2	i. 111	ii. 36
Geheimniss, das (Schiller)	1823	Op. 173. 2		
Do. Do.	1815	40 L. 28.		
Geist der Liebe (Kosegarten)	1815	Op. 118. 1	vi. 24	x. 24
Geistertanz, der	1814	Lf. xxxi. 2	ix. 94	xviii. 28
Geistesgruss	1816	Op. 92. 3	iv. 149	viii. 13
Geistliche Lieder	. .	Lf. x.	vii.79-102	
Genügsamheit	1815	Op. 109. 2	v. 129	ix. 64
Gesang der Norna	1827	Op. 85. 2	iv. 15	vi. 61
Gestirne, die	1816	Lf. x. 2	vii. 86	xiv. 54
Gestörte Glück, das	1815	40 L. 8		
Getäuschte Verräther, der	1827	Op. 83. 2		
Glaube, Hoffnung, und Liebe	1828	Op. 97	v. 56	viii. 74
Goldschmiedsgesell, der	. .	Lf. xlviii. 6	x. 88	xiv. 47
Gondelfahrer, der	1824	40 L. 2		
*Götter Griechenlands, Fragment aus die	. .	Lf. xlii. 1	x. 30	xiii. 76
Grablied	1815	Lf. xlii. 4	x. 35	xx. 9
Grablied auf ein. Soldaten	1816	40 L. 6		
Grablied für die Mutter	1818	Lf. xxx. 3	ix. 90	xviii. 23

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Greise Kopf, der (Winterreise)	1827	Op. 89. 14	iv. 103	vii. 55
Greisengesang	1820-2	Op. 60. 1	. . .	v. 55
Grenzen der Menschheit	1821	Lf. xiv. 1	viii. 12	xiv. 2
Gretchen am Spinnrade	1814	Op. 2	i. 9	i. 11
Gretchen im Dom	1814	Lf. xx. 2	viii. 101	xiv. 7
Gretchen's Bitte	1817	Lf. xxix. 3	ix. 79	xiv. 12
Gruppe aus dem Tartarus	1817	Op. 24. 1	i. 153	ii. 102
'Guarda che bianca'	1820	5 Canti, No.2		
Gute Hirt, der	1816	40 L. 7		
Gute Nacht (Winterreise)	1827	Op. 89. 1	iv. 60	vii. 2
Hänflings Liebeswerbung	1817	Op. 20. 3	i. 135	ii. 65
Halleluja, der grosse	1816	Lf. xli. 2	x. 23	xiv. 72
Halt (Müllerlieder)	1823	Op. 25. 3	ii. 11	iii. 10
Harfners, Gesänge des, No. 1	1816	Op. 12. 1	i. 80	ii. 2
Do. Do. No. 2	1816	Do. 2	i. 83	ii. 6
* Do. Do. No. 3	1816	Do. 3	i. 86	ii. 10
Hark, Hark, the lark	1826	Lf. vii. 4	vii. 40	x. 96
Heidenröslein	1815	Op. 3. 3	i. 20	i. 24
Heimliches Lieben	1827	Op. 106. 1	v. 94	ix. 26
Heimweh, das	1825	Op. 79. 1	iii. 125	vi. 17
Heiss mich nicht reden	. .	Op. 62. 2	iii. 92	v. 65
Do. Do.	1821	Gotthard		
Hektor's Abschied	1815	Op. 58. 1	iii. 63	v. 28
Heliopolis, Aus	1822	Op. 65. 3	iii. 104	v. 78
Heliopolis (Fels auf Felsen)	1822	Lf. xxxvii. 1	ix. 151	xix. 28
Herbstlied	1816	40 L. 24		
Hermann und Thusnelda	1815	Lf. xxviii. 1	ix. 52	xiv. 56
Himmelsfunken	1819	Lf. x. 8	vii. 101	xv. 39
Hippolit's Lied	1826	Lf. vii. 2	vii. 33	xv. 6
Hirt auf dem Felsen, der	1828	Op. 129		
Hoffnung (Goethe)	1815	40 L. 14		
Hoffnung (Schiller)	1815	40 L. 23		
Hoffnung, die (Schiller)	1815	Op. 87. 2	iv. 34	vi. 79
*'Huntsman, rest' (Scott)	1825	Op. 52. 2	iii. 16	iv. 102
*Hymn to the Virgin, 'Ave Maria' *see* Ellen.				
Ich sag' es jedem	1819	40 L. 40		
Ihr Bild	1828	Schw. No. 9	x. 151	xi. 50
Ihr Grab	. .	Lf. xxxvi. 3	ix. 148	xix. 25
*Il modo di prender moglie	1827	Op. 83. 3		
Il traditor deluso	1827	Op. 83. 2		
Im Abendroth	1824	Lf. xx. 1	viii. 99	xvi. 61
Im Dorfe (Winterreise)	1827	Op. 89. 17	iv. 115	vii. 63
Im Freien	1826	Op. 80. 3	iii. 147	vi. 39
Im Frühling	1826	Lf. xxv. 2	ix. 38	xvii. 57
Im Haine	. .	Op. 56. 3	iii. 50	v. 15
Im Walde (Schulze)	1825	Op. 93. 1	v. 1	viii. 15
In der Ferne	1828	Schw. No. 6	x. 136	xi. 32
Incanto degli occhi l'	1827?	Op. 83. 1		
Ins stille Land	1816	Lf. xxxix. 3	x. 10.	xix. 51
Iphigenia	1817	Op. 98. 3	v. 64	viii. 82
Irdisches Glück	. .	Op. 95. 4	v. 35	viii. 50
Irrlicht (Winterreise)	1827	Op. 89. 9	iv. 92	vii. 38
Jäger, der	1823	Op. 25. 14	ii. 50	iii. 44
*'Jäger ruhe' (Walter Scott)	1825	Op. 52. 2	iii. 16	iv. 102
Jäger's Abendlied	1816	Op. 96. 2	i. 22	i. 26
Jäger's Liebeslied	1827	Op. 96. 2	v. 46	viii. 62
Jüngling am Bache, der	1815	Op. 87. 3	iv. 33	vi. 83
Jüngling an der Quelle, der	1821	Lf. xxxvi. 1	ix. 143	xix. 20
Jüngling auf dem Hügel, der	1820	Op. 8. 1	i. 67	i. 73
Jüngling und der Tod, der	1817	40 L. 18		
Junge Nonne, die	1825	Op. 43. 1	ii. 146	iv. 80
Kampf, der	1817	Op. 110	. . .	ix. 69
Kennst du das Land? (Mignon)	1816	Lf. xx. 3	viii. 106	xiv. 16
Klage (Trauer umfliesst)	1816?	40 L. 21		
Klage an den Mond (Hölty)	1816	Lf. xlviii. 3	x. 82	xx. 58
Klage um Aly Bey	1815	Lf. xlv. 3	x. 55	xx. 42
Klagelied	1812	Op. 131. 3	vi. 95	x. 94
Knabe, der	1820	40 L. 22		
Knabe in der Wiege, der	1822	40 L. 16		
Kolma's Klage	1815	Lf. ii. 2	vi. 123	xii. 28
König von Thule, der	1816	Op. 5. 5	i. 44	i. 49
Krähe, die (Winterreise)	1827	Op. 89. 15	iv. 110	vii. 57
Kreuzzug, der	1827	Lf. xxvii. 2	ix. 57	xviii. 6
Kriegers Ahnung	1828	Schw. No. 2	x. 115	xi. 10
Lachen und Weinen	1823?	Op. 59. 4	iii. 85	v. 52
*'Lacrimas,' 2 Scenes from	1825	Op. 124	vi. 67	x. 66
Lambertine	1815	Lf. xxxvi. 2	ix. 145	xix. 22
La Pastorella	1817	40 L. 19		
*Lady of the Lake, 7 songs from the (Walter Scott)	1825	Op. 52	iii. 6	iv. 94
Laube, die	1815	Op. 172. 2		
Lay of the imprisoned Huntsman (Walter Scott)	1825	Op. 52. 7	iii. 33	iv. 116
Leben, das	1815	Lf. xliv. 4	x. 48	xx. 33
Lebenslied	1816	Lf. xxxviii. 2	ix. 161	xix. 39
Lebensmelodien	1816	Op. 111. 2	v. 136	ix. 79
Lebensmuth (Rellstab)	1828	40 L. 17		

Title.	Date.	Opus No.	Litolff.	Senff.
Lebensmuth (Schulze)	1827	Lf. xxvii. 1	viii. 53	xvi. 18
Leiden der Trennung	1816	40 L. 32		
Leidende, der	1816	Lf. l. 2	x. 102	xx. 77
Leiermann, der (Winterreise)	1827	Op. 89. 24	iv. 136	vii. 83
Leise flehen meine Lieder	1828	Schw. 4	x. 127	xi. 22
Letzte Hoffnung (Winterreise)	1827	Op. 89. 16	iv. 113	vii. 60
Licht und Liebe	..	Lf. xli. 1	x. 18	xx. 2
Liebe Farbe, die (Müllerl.)	1823	Op. 25. 16	ii. 58	iii. 50
Liebe hat gelogen, die	..	Op. 23. 1	i. 146	ii. 92
Liebende Schreibt, die	1819	Op. 165. 1		
Liebesbotschaft	1828	Schw. No. 1	x. 109	xi. 3
Liebeslauschen	1820	Lf. xv. 2	viii. 24	xv. 68
Liebesrausch	1815	40 L. 29		
Liebeständelei	1815	40 L. 11		
Liebliche Stern, der	1825	Lf. xiii. 2	viii. 8	xv. 60
*Lied der Anne Lyle (Scott)	1825	Op. 85. 1	iv. 10	vi. 56
Lied d. Mignon ('Nur wer')	..	Op. 62. 4	iii. 97	v. 71
*Lied d. Mignon ('Heiss mich')	..	Op. 62. 3	iii. 92	v. 65
*Lied des gefang. Jägers (Scott)	1825	Op. 52. 7	iii. 33	iv. 116
Lied d. Mignon ('So lasst mich')	..	Op. 62. 3	iii. 94	v. 68
Lied eines Kriegers	1824	Lf. xxxv. 2	ix. 138	xix. 15
Lied eines Schiffers an die Dioskuren	1816	Op. 65. 1	iii. 100	v. 74
Lied im Grünen, das	1827	Op. 115. 1	v. 141	ix. 84
*Liederkranz, 5 Lieder	..	Op. 165		
Liedesend	1816	Lf. xxiii. 2	ix. 7	xvii. 25
Liedler, der	1815	Op. 38	ii. 115	iv. 47
Lindenbaum, der (Winterr.)	1827	Op. 89. 5	iv. 76	vii. 20
Litanei, a. d. Fest aller Seelen	..	Lf. x. 5	vii. 94	xv. 32
Lob der Thränen	1821 [1]	Op. 13. 2	ii. 94	ii. 18
Lob des Tokaiers	1815	Op. 118. 4	vi. 28	x. 30
Loda's Gespenst (Ossian)	1815	Lf. iii.	vi. 130	xii. 34
Macht der Augen, die	1827?	Op. 83. 1		
Mädchen, das	1819	Lf. xl. 1	x. 11	xix. 53
Mädchens Klage, des	1815	Op. 58. 3	iii. 72	v. 38
Do. 1st. arrangement	..	....	Reism.	
Mädchen von Inistore, das	1815	Lf. iv. 3	vi. 157	xii. 63
Männer sind mechant, die	..	Op. 95. 3	v. 31	viii. 46
Marienbild, das	1818	Lf. x. 3	vii. 91	xv. 29
Meeresstille	1815	Op. 3. 2	i. 19	i. 23
Mein (Müllerlieder)	1823	Op. 25. 11	ii. 39	iii. 34
Memnon	1817	Op. 6. 1	i. 37	i. 52
*Mignon, Lied d. ('Heiss' mich')	..	Op. 62 2	iii. 92	v. 65
* Do. Do.	1821	....	Gotth.	
Mignon, Lied der ('Nur wer')	..	Op. 62. 4	iii. 97	v. 71
Do. Do. duet	..	Op. 62. 1	iii. 88	
Mignon, Lied der ('So lasst mich')	..	Op. 62. 3	iii. 94	v. 68
Do. Do.	1821	Lf. xlviii. 5	x. 85.	xiv. 21
*Mignon's Gesang ('Kennst du?')	1816	Lf. xx. 3	viii. 106	xiv. 16
'Mio ben ricordati'	1820	5 Canti, No 4		
Mit dem grünen Lautenbande (Müllerlieder)	1823	Op. 25. 13	ii. 48	iii. 42
Mondabend, der	..	Op. 131. 1	vi. 92	x. 90
Morgengruss	1823	Op. 25. 8	ii. 29	iii. 28
Morgenkuss, der (Baumberg)	1815	Lf. xlv. 4	x. 56	xx. 44
Do. Do.	1815	40 L. 33		
Morgenlied	..	Op. 4. 2	i. 28	i. 32
Müller und der Bach, der (Müllerlieder)	1823	Op. 25. 19	ii. 68	iii. 59
Müllersblumen, des (Müllerl.)	1823	Op. 25. 9	ii. 32	iii. 30
Musensohn, der	1822	Op. 92. 1	iv. 139	viii. 3
Muth (Winterreise)	1827	Op. 89. 22	iv. 131	vii. 78
Mutter Erde, die	1815	Lf. xxix. 2	ix. 77	xviii 14
Nach einem Gewitter	1817	40 L. 5		
Nacht, die (Uz)	1816?	Lf. xliv. 2	x. 43	xx. 29
Nacht, die (Ossian)	1817	Lf. i	vi. 97	xii. 3
Nachtgesang (Collin)	..	Lf. xli. 1		
Nachtgesang (Goethe)	1814	Lf. xlvii. 4	x. 76	xiv. 44
Nachthymne	1820	40 L. 4		
Nachtstück	1819	Op. 36. 2	ii. 99	iv. 30
Nachtviolenlied	1822	40 L. 20		
Nacht und Träume	..	Op. 43. 2	ii. 152	iv. 86
Nähe des geliebten	1815	Op. 5. 2	i. 38	i. 42
Nebensonnen, die (Winterr.)	1827	Op. 89. 23	iv. 134	vii. 81
*Nimmer, das glaubt mir (Dithyrambe)	..	Op. 60. 2	ii. 22	iii. 21
Neugierige, der (Müllerlieder)	1823	Op. 25. 6		
'Non t'accostar all' urna'	1820	5 Canti, No.1		
Norman's Gesang (Scott)	1825	Op. 52. 5	iii. 20	iv. 106
*Nun da Schatten ('Lacrimas')	1825	Op. 124. 2		
*Nur wer die Sehnsucht kennt	..	Op. 62. 4	iii. 97	v. 71
* Do. duet	..	Op. 62. 1	iii. 88	
Offertorium No. 1 (Totus in corde)	..	Op. 46		
Offertorium No.2 (Salve regina)	1815	Op. 47		
Offertorium No.3 (Salve regina)	1819	Op. 153		
Orest auf Tauris	1820	Lf. xi. 1	vii. 103	xv. 41
Orpheus	1816	Lf. xix. 1	viii. 86	xvi. 54
Ossian's Lied nach dem Falle Nathos	1815	Lf. iv. 2	vi. 156	xii. —
Pause (Müllerlieder)	1823	Op. 25. 12	ii. 44	iii. 39
Pax vobiscum	1817	Lf. x. 6	vii. 95	xv. 34
'Pensa che questo istante'	1813	5 Canti, No.5		
Perle, die	1816	40 L. 31		
Philoktet	1817	Lf. xi. 3	vii. 109	xv. 48
Pilgerweise	1823	Lf. xviii. 1	viii. 65	xvi. 33
Pilgrim, der	..	Op. 37. 1	ii. 105	iv. 36
Post, die (Winterreise)	1827	Op. 89. 13	iv. 104	vii. 50
Prometheus	1819	Lf. xlvii. 1	x. 66	xiv. 34
Rast (Winterreise)	1827	Op. 89. 10	iv. 94	vii. 40
*'Raste, Krieger' (W. Scott)	1825	Op. 52. 1	iii. 6	
Rastlose Liebe	1815	Op. 5. 1	i. 34	i. 38
Rattenfänger, der	1815	Lf. xlvii. 3	x. 74	xiv. 42
*Refrain-Lieder, 4	..	Op. 95	v. 20-40	viii.34-5
Richard Löwenherz (W. Scott)	1826	Op. 86	iv. 19	vi. 64
Ritter Toggenburg	1816	Lf. xix. 2	viii. 92	xiii. 70
*Romanze (E. Fräulein klagt)	1814	6 L. No. 5		
*Rosalia von Mortimer (Do.)	..	6 L. No. 5		
*Rosamunde, Romance from	1823	Op. 26	ii. 74	iv. 3
Rose, die	1822	Op. 73	iii. 122	vi. 14
Rosenband, das	1815	Lf. xxviii. 3	ix. 70	xiv. 66
Rückblick (Winterreise)	1827	Op. 89. 8	iv. 87	vii. 33
Rückweg	1816	40 L. 15		
*Salve Regina	1815	Op. 47		
* Do.	1819	Op. 153		
Sänger, der	1815	Op. 117	vi. 15	x. 16
Sänger's Habe, des	1825	Lf. vii. 1	vii. 30	xv. 2
Sängers Morgenlied	1815	40 L. 35		
Scene a. Faust (Wie anders)	1814	Lf. xx. 2	viii. 101	xiv. 7
Schäfer's Klagelied	1815	Op. 3. 1	i. 16	i. 19
Schäfer u. d. Reiter, der	1817	Op. 13. 1	i. 89	ii. 12
Schatzgräbers Begehr	1822	Op. 23. 4	i. 150	ii. 98
Schiffer, der (Mayrhofer)	..	Op. 21. 2	....	ii. 72
Schiffer, der (F. Schlegel)	1820	Lf. xxxiii. 1	ix. 119	xviii. 54
Schiffers Scheidelied	1827	Lf. xxiv. 1	ix. 12	xvii. 30
Schlummerlied	1817	Op. 24. 2	i. 158	ii. 108
Schmetterling, der	..	Op. 57. 1	iii. 54	v. 19
*Schöne Müllerin, die	1823	Op. 25	ii. 1-73	iii.
Schwanengesang (Senn)	..	Op. 23. 3	i. 139	ii. 96
Schwertlied	1813	....	Reism.	
Schwestergruss	1822	Lf. xxiii. 1	ix. 1	xvii. 19
Sehnen, das	1815	Op. 172. 4		
Sehnsucht (Goethe, 'Nur wer')	..	Op. 62. 1	iii. 88	
Do. Do.	..	Op. 62. 4	ix. 15	
Do. Do.	1815	40 L. 13	iii. 97	v. 71
Do. Do. 'Was zieht'	1815	Lf. xxxvii. 2		xix. 32
Sehnsucht (Seidl)	1826	Op. 105. 4	v. 88	ix. 20
Sehnsucht (Mayrhofer)	1824	Op. 8. 2	i. 71	i. 83
Sehnsucht (Schiller) 1813	1813	6 L. No. 1		
Do. Do. 1815	1815	Op. 39	ii. 133	iv. 66
Sei mir gegrüsst	1821	Op. 20. 1	i. 128	ii. 57
Selige Welt	..	Op. 23. 2	i. 147	ii. 94
Selma und Selmar	1815	Lf. xxviii. 2	ix. 68	xiv. 64
Shilric und Vinvela	1815	Lf. iv. 1	vi. 145	xii. 50
Sieg. der	1824	Lf. xxii. 1	viii. 129	xvii. 2
*So lasst mich scheinen	..	Op. 62. 3	iii. 94	v. 68
Do. Do.	1821	Lf. xlviii. 5	x. 85	xiv. 21
*'Soldier, rest' (Walter Scott)	1825	Op. 52. No. 1	iii. 6	iv. 94
So Mancher sieht	..	Op. 95. 4		
Spinnerin, die	1815	Op. 118. 6	vi. 31	x. 33
Sprache der Liebe	1816	Op. 115. 3	v. 149	ix. 92
Stadt, die	1828	Schw. No. 11	x. 156	xi. 56
*Ständchen (Rellstab)	1828	Schw. No. 4	x. 127	xi. 22
* Do. (Shakespeare)	1826	Lf. vii. 4	vii. 40	x. 96
Sterne, die (F. Schlegel)	1820	Lf. xlviii. 1	x. 78	xx. 54
Sterne, die (Fellinger)	1815	40 L. 30		
Sterne, die (Leitner)	1828	Op. 96. 1	v. 41	viii. 56
Sternennächte, die	1819	Op. 165. 2		
Stimme der Liebe	1816	Lf. xxix. 1	ix. 75	xviii. 12
Stürmische Morgen, der (Winterreise)	1827	Op. 89. 18	iv. 121	vii. 68
Suleika	1821	Op. 14. 1	i. 103	ii. 26
Suleika's 2nd Song	1821	Op. 31	ii. 77	iv. 6
Tantum ergo	1822	Op. 45		
Taubenpost, die	1828	Schw. No. 14	x. 163	xi. 65
Taucher, der	1813	Lf. xii	vii. 114	xiii. 36
Täuschung (Winterreise)	1827	Op. 89. 19	iv. 123	vii. 70
Täuschung, die (Kosegarten)	1815	Op. 165. 4		
Thekla (1813)	1813	6 L. No. 2		
Do. (1817)	1817	Op. 88. 2	iv. 49	vi. 94
Thränenregen (Müllerlieder)	1823	Op. 25. 10	ii. 35	iii. 32
Tief im Getümmel (Alfonso and Estrella)	1821-2	Op. 69		

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Title.	*Date.*	*Opus No.*	*Litolff.*	*Senff.*
Tiefes Leid	1826	Lf. xxx. 1	ix. 84	xviii. 18
Tischlerlied	1815	Lf. xlviii. 7	x. 81	xx. 62
Tischlied	1815	Op. 118. 3	vi. 27	x. 28
Todesmusik	1822	Op. 108. 2	v. 118	ix. ?
Tod Oscar's, der (Ossian)	1816	Lf. v	vii. 1	xii. 66
Todtengräbers Heimweh	1825	Lf. xxiv, 2	ix. 28	xvii. 46
Todtengräber-weise	1826	Lf. xv. 3	viii. 30	xv. 74
Tod und das Mädchen, der		Op. 7. 3	i. 65	i. 76
Tom lehnt harrend	1828	Lf. 15. 1	viii. 20	xv. 64
*Totus in corde		Op. 46		
Traum, der	1815	Op. 172. 1		
Trinklied ('Bruder')	1815	Op. 131. 2	vi. 93	x. 92
Do. ('Freunde')	1813	Lf. xlv. 2	x. 51	xx. 38
Do. (Shakspeare)	1826	Lf. xlviii. 4	x. 83	xx. 60
Do. ('Auf! Jeder sei')	1815			
Trockne Blumen (Müllerl.)	1823	Op. 25. 18	ii. 65	iii. 59
Trost	1819	Lf. xliv. 1	x. 40	xx. 26
Trost im Liede	1817	4 L. 3	x. 107	
Trost in Thränen	1814	Lf. xxv. 3	ix. 43	xiv. 32
*Ueber Thal und Fluss	1815	Op. 19. 2	i. 119	ii. 46
Ueber Wildemann	1826	Op. 108. 1	v. 112	ix. 46
Um Mitternacht	1826	Op. 88. 3	iv. 54	vi. 99
Ungeduld (Müllerlieder)	1823	Op. 25. 7	ii. 25	iii. 24
Unglückliche, der	1821	Op. 87. 1	iv. 28	vi. 72
Unterscheidung, die		Op. 95. 1	v. 20	viii. 34
Vater mit dem Kind, der	1827	Lf. xvii. 2	viii. 58	xvi. 24
Verfehlte Stunde	1816	40 L. 26		
Vergebliche Liebe	1815	Op. 173. 3		
Vergissmeinnicht	1823	Lf. xxi. 2	viii. 114	xvi. 66
Verklärung	1813	Lf. xvii. 4	viii. 63	xvi. 30
Versunken	1821	Lf. xxxviii. 3	ix. 163	xiv. 26
Vier Weltalter, die	1816	Op. 111. 3	v. 139	ix. 82
Viola	1823	Op. 123	vi. 45	x. 48
Vögel, die	1820	Op. 172. 6		
Vom Mitleiden Mariä	1818	Lf. x. 4	vii. 93	xv. 31
Vor meiner Wiege	1827	Op. 106. 3	v. 103	ix. ?
Wachtelschlag, der	1822	Op. 68	iii. 107	v. 81
Waldesnacht	1820	Lf. xvi.	viii. 36	xvi. 2
Wallensteiner Lanzknecht beim Trunk, der	1827	Lf. xxvii. 1	ix. 53	xviii. 2
Wanderer, der (Schmidt)	1816	Op. 4. 1	i. 24	i. 28
Wanderer, der (F. Schlegel)		Op. 65. 2	iii. 102	v. 76
Wanderer an den Mond, der	1826	Op. 80. 1	iii. 140	vi. 31
Wanderers Nachtlied ('Der du von,' Goethe)	1815	Op. 4. 3	i. 33	i. 37
Do. ('Ueber allen,' Do.)	1824	Op. 96. 3	v. 50	viii. 68
Wandern, das (Müllerl.)	1823	Op. 25. 1	ii. 1	iii. 2
Wasserfluth (Winterreise)	1827	Op. 89. 6	iv. 81	vii. 26
Wegweiser, der (Do.)	1827	Op. 89 20	iv. 125	vii. 72
*Wehmuth (M. von Collin)		Op. 22. 2	i. 144	ii. 90
Weinen, das	1827	Op. 106. 2	v. 100	ix. 32
Wenige wissen d. Geheimniss	1819	40 L. 37		
Wenn alle untreu	1819	40 L. 39		
Wenn ich dich holde (Alfonso and Estrella)	1821-2	Op. 69		
Wenn ich ihn nur habe	1819	40 L. 38		
Wer kauft Liebesgötter?	1815	Lf. xlvii. 2	x. 72	xiv. 40
*Wer nie sein Brod	1816	Op. 12. 2	i. 82	ii. 6
*Wer sich der Einsamkeit	1816	Op. 12. 1	i. 80	ii. 2
Wetterfahne, die (Winterr.)	1827	Op. 89. 2	iv. 64	vii. 7
*Widerschein	1828	Lf. xv. 1	viii. 20	xv. 64
Widerspruch		Op. 105. 1	v. 72	ix. 3
*Wie anders Gretchen (Faust)	1814	Lf. xx. 2	viii. 101	xiv. 7
Wiedersehn	1825	40 L. 1		
Wiegenlied (Claudius)	1816	Op. 98. 2	v. 62	viii. 80
Wiegenlied (Seidl)		Op. 105. 2	v. 78	ix. 9
Wie Ulfru fischt	1817	Op. 21. 3		ii. 78
Willkommen und Abschied	1822	Op. 56. 1	iii. 38	v. 3
Winterabend, der	1828	Lf. xxvi	ix. 44	xvii. 62
*Winterreise	1827	Op. 89	iv. 60-138	vii.
Wirthshaus, das (Winterr.)	1827	Op. 89. 21	iv. 129	vii. 76
Wohin (Müllerlieder)	1823	Op. 25. 2	ii. 6	iii. 5
Wonne der Wehmuth	1815	Op. 115. 2	v. 148	ix. 91
Zügenglöcklein	1826	Op. 80. 2	iii. 143	i. 34
Zum Punsche	1816	Lf. xliv. 3	x. 46	xx. —
Zur guten Nacht	1816	Op. 81. 3	iv. 8	vi. 54
Zürnende Barde, der	1823	Lf. ix. 1	vii. 65	xv. 14
Zürnenden Diana, der	1823	Op. 36. 1	ii. 90	iv. 20
Zwerg, der	1823	Op. 22. 1	i. 137	ii. 82

2. *Part Songs, etc.*

Column 1 shows the original editions of these, but they have been collected in two subsequent editions by Peters (no. 1045, 1046, 1047), and (in 2 vols.) by Spina, edited by Herbeck, who has in some cases added orchestral accompaniments to Schubert's sketches. PF. = Pianoforte Accompaniment. Orch. = Orchestra.

1. For Male Voices. (44.)	*No.*	*Voices.*	*Peters ed.* (1046).	*Herbeck-Spina.*
Bergknappenlied, PF.	9 Ge. 4.	4		
Bootgesang (Scott), PF.	Op. 52, 3	4	ii. 37	Heft 13
Deutsche Messe (in Ab)		4	ii. 138 (Ab)	,, 1 (c)
Dörfchen, das, PF.	Op. 11, 1	4	ii. 2	,, 3
Entfernten, der		4		,, 5
Ewige Liebe	Op. 64, 2	4		,, 12
Flucht	Op. 64, 3	4		
Frühlingslied	Op. 16, 1	4	ii. 16	,, 31
Geist der Liebe, der, PF.	Op. 11, 3	4	ii. 12	,, 4
Geisterchor (Rosamunde), Wind	Op. 26, 3	4	ii. 29	,, 9
Geistertanz, der	Gotth.	4		
Gesang der Geister, etc.	Op. 167	8	ii. 121	,, 23
Gondelfahrer, der, PF.	Op. 28	5	ii. 32	,, 10
Grab, das	9 Ge. 5	4		
Grab und Mond		4	ii. 155	
Hymn (Herr unser Gott), Wind	Op. 154	8	ii. 104	,, 20
Im Gegenwärtigen Vergangenes PF.	Lf. 43	4	ii. 144	,, 24
Jünglingswonne	Op. 17, 1	4	ii. 26	,, 6
Liebe	Op. 17, 2	4	ii. 27	,, 7
Lied im Freien	9 Ge. 3	4		
Lob d. Einsamkeit		4	ii. 151	,, 28
Mondenschein	Op. 102	5	ii. 53	,, 14
Morgengesang, im Walde, Orch.		4		Spina
Nacht, die	Op. 17, 4	4	ii. 28	,, 8
Nachtges. im Walde, Horns	Op. 139 b	4	ii. 82	
Nachthelle, PF.	Op. 134	1 & 4	ii. 67	,, 16
Nachtigall die, PF.	Op. 11, 2	4	ii. 7	,, 2
Nachtmusik	Op. 156	4	ii. 116	,, 22
Naturgenuss	Op. 16, 2	4	ii. 22	,, 32
Rüdigers Heimkehr, Orch.		1 & 4		,, 34 (?)
Ruhe schönstes Glück	Gotth.	4	ii. 156	
Salve Regina, Org.	Op. 149	4	ii. 93	,, 18
Schlachtlied, PF.	Op. 151	8	ii. 98	,, 19
Sehnsucht (Nur wer)		5		,, 33 (?)
Trinklied (Edit nonna)	Op. 155	4	ii. 113	,, 21
Do. (Brüder), PF.	Op. 131, 2	1 & 4	ii. 160	
Do. (Freunde), PF.	Lf. 45, 2	5	ii. 161	
Do. (Funkelnd), PF.		1 & 4	ii. 158	
Do. (Auf! Je er), PF.	9 Ge. 2	4		
Wehmuth	Op. 64, 1	4	ii. 40	,, 11
Wein und Liebe		4	ii. 151	,, 30
Widerspruch, PF.	Op. 105, 1	4	ii. 58	
Zum Rundtanz	Op. 17, 3	4	ii. 27	
Zur guten Nacht	Op. 81, 3	1 & 4	ii. 52	

2. Female Voices, with PF. (7.)			*Peters ed.* (1047).	
Coronach (Sir W. Scott)	Op. 52, 4	3	iii. 2	ii. Heft 5
Gott in der Natur	Op. 133	4	iii. 9	,, 8
Grosse Halleluja, der	Lf. 41, 2	3	iii. 27	
Klage um Aly Bey	Lf. 45, 3	3		
Leben, das	Lf. 44, 4	3		
Psalm xxiii	Op. 132	4	iii. 4	,, 7
Ständchen ('Zögernd')	Op. 135	1 & 4	iii. 18	,, 9

3. Mixed Voices. (21.)			*Peters ed.* (1045).	
An die Sonne, PF.	9 Ge. 6	4		
Antiphons for Palm Sunday, Org.	Op. 113	4	i. 28	ii. 6

3. Mixed Voices (*continued*).	*No.*	*Voices.*	*Peters ed.* (1045).	*Herbeck-Spina.*
Begräbnisslied, PF.	9 Ge. 8	4		
Benedictus es Domine, Orch.	Op. 150	4	i. 92	ii. 13
Cantata (Spendou), Orch.	Op. 123	4	i. 31	
Chor der Engel (Faust)		4	i. 122	
Constitutionslied, Orch.	Op. 157	4	i. 107	
Des Tages Weihe, PF.	Op. 146	4	i. 85	ii. 12
Deutsche Messe & Lord's Prayer, Org. (in F)	Gotth.	4		
Gebet ('Du Urquell'), PF.	Op. 139 *a*	4	i. 75	ii. 11
Gott der Weltschöpfer, PF.	Op. 112, 2	4	i. 23	
Gott im Ungewitter, PF.	Op. 112, 1	4	i. 16	
Hirtenchor (Rosamunde), Orch.	Op. 26, 4	4	i. 6	ii. 2
Hochzeitsbraten, der	Op. 104			
Hymne an d. Unendlichen, PF.	Op. 112, 3	4	i. 26	
Jägerchor (Rosamunde), Orch.	Op. 26, 2	4	i. 2	ii. 1
Lebenslust, PF.	9 Ge. 7	4		
Osterlied ('Ueberwunden'), PF.	9 Ge. 9	4		
Psalm xcii		1 & 4	i. 118	
Salve Regina, Org.		4		
Tantum ergo, Orch.	Op. 45	4	i. 12	ii. 3

3. *Works for the Stage.* (18.)

O. = Opera. Opt. = Operetta. Dr. = Drama.
S. = Singspiel. Mel. = Melodrama.

Title.	*Desc.*	*Acts.*	*Date.*	*Op. etc.*
Der Teufels Lustschloss	Opt.	3	Sept. 13—Oct. 12, 1814	MS.
Die vierjährige Posten	S.	1	May 8 —19, 1815	MS.
Fernando	S.	1	July 1815	MS.
Claudine v. Villabella (Fragm.)	S.	3	July 26, 1815	MS.
Der Spiegelritter	Opt.	3	1815	MS.
Adrast (Fragm.)	O.	.	1815	MS.
Die Freunde v. Salamanka	S.	2	Dec. 31, 1815	
Die Burgschaft (Fragm.)	O.	3	May 1816	
Die Zwillingsbrüder	Posse	1	Jan. 1819	PF.
Die Zauberharfe	Mel.	3	1820	MS.
Sakontala (Fragm.)	O.	3	Oct. 1820	MS.
Alfonso u. Estrella.[1]	O.	3	Sept. 20, 1821—Feb. 27, 1822	Op. 69
Die Verschworenen, or Der häusliche Krieg	Opt.	1	Ap. 1823	PF.
Fierabras	O.	3	May 25—Oct. 23, 1823	MS.
Rosamunde	Dr. w. music	4	Dec, 23, 1823	Op. 26
Der Graf v. Gleichen (Sketch in Score)	O.	3	1827	MS.
Die Salzbergwerke (Do.)	O.	Not known		MS.
Der Minnesänger	S.	Not known		MS.

[1] Revised by Capellmeister Johann Fuchs, and published by Schlesinger, 1882.

4. *Sacred Works.* (8.)

	Key.	*Date.*	*Opus.*	*Publisher.*
Mass 1	F	1814	. . .	PF. score. Augener (Prout), Novello; Peters
,, 2	G	1815	. . .	Do.
,, 3	B♭	1815	Op. 41	Do.
,, 4	C	1818	Op. 48	Do.
,, 5	A♭	1819—22		Do. Full score, Schreiber
,, 6	E♭	1828		Do. Full do. R-Biedermann
Miriams-siegesgesang		Mar. 1828	Op. 136	Senff, Peters, Novello.
Lazarus, Fragm.		Feb. 1820	. . .	Spina, Peters.

5. *String Quartets.*

No.	*Key.*	*Date.*	*Opus No. or Publisher.*
1	?	1811	MS.
2	B♭	1812	MS.
3	C	,,	MS.
4	D	,,	MS.
5	C	1813	MS.
6	B♭	,,	MS.
7	E♭	,,	MS.
8	D	,,	MS.
9	D	1814	Peters, No. 796 (8)
10	C m	,,	MS.
11	B♭	,,	MS.
12	B♭	,,	Op. 168
13	G m	1815	Peters, No. 796 (7)
14	F	1816	MS.
15	C m	1820	MS.
16	E♭	1824	Op. 125, No. 1
17	E	,,	Op. 125, No. 2
18	A m	,,	Op. 29
19	D m	1825 or 6	Czerny
20	G	1826	Op. 161

6. *Symphonies.*

b. = begun. *e.* = ended.

No.	*Key.*	*Date.*	*Place.*	*MS. or Publisher.*
1	D	*e.* Oct. 28, 1813	Convict, Vienna	MS.
2	B♭	*b.* Dec. 10, 1814 *e.* Mar. 24, 1815	Vienna	MS.
3	D	*b.* May 24, 1815	Do.	MS.
4	C m 'Tragische'	April 1816	Do.	MS. Score of Andante, and PF. arr. of Symphony, 4 hds. Peters, No. 766.
5	B♭	*b.* Sept. 1816 *e.* Oct. 3, 1816	Do.	MS. Arr. PF. 4 hds. Peters, 767.
6	C	*e.* Feb. 1818	Do.	MS.
7	E	*b.* Aug. 1821, sketch.	Do.	MS. (See p. 111.)
8	B m	*b.* Oct. 30, 1822 Allegro and Andante, and 9 bars Scherzo.	Do.	Spina, score and PF. arr. 4 hds.
9	?	Aug. 1825	Gastein	MS. has disappeared.
10	C	*b.* March 1828	Vienna	B. & H., score and PF. arr. 4 hds.

7. *Pianoforte Sonatas.*

No.	*Key.*		*Date.*	*Op. No. etc.*
1	E	2 hands	Feb. 11, 1815	MS.
2	E	,,	Feb. 18, 1815	MS.
3	F	,,	1815	MS.
4	C	,,	,,	MS.
5	F	,,	1816	MS.
6	E m	,,	June 1817	MS.
7	B	,,	Aug. 1817	Op. 147
8	A m	,,	1817	Op. 164
9	E♭	,,	,,	Op. 162
10	F m	,,	,,	MS.
11	A♭	,,	,,	MS.
12	C	,,	1818	MS.
13	F	,,	,,	MS.
14	A m	,,	Feb. 1823	Op. 143
15	B♭	4 hands	May or June, 1824	Op. 30
16	C	,,	June 1824	Op. 40
17	A m	2 hands	Early 1825	Op. 42
18	D	,,	1825 (?)	Op. 53
19		,,	1825 (?)	Op. 120
20	G Fant.	,,	1826	Op. 78
21	C m	,,	Sept. 1828	Diabelli
22	A	,,	,,	Do.
23	B♭	,,	Sept. 26, 1828	Do.
24	E m	4 hands	1828	MS.

II. *Catalogue of all Schubert's works, printed and unprinted, in the order of their composition, as far as is ascertainable.*

This attempt is compiled from the dates given (1) in Mr. Nottebohm's Thematic Catalogue; (2) in the 'Chronological Catalogue of all the Songs composed by F. Schubert from 1811 to 1828' in the Witteczek Collection of the Musikverein at Vienna; (3) from my own notes taken in the Archives of the same Collection; (4) from the List given by Reissmann; (5) from occasional information in Letters; and (6) from all other sources available to the compiler. The date is most usually marked by Schubert himself upon the piece. Occasionally it has been supplied from a letter, as in the case of 'Einsamkeit' (No. 550); from inference, or some other source; but this is very rare. The compositions to which no date can be affixed are placed at the end of the Catalogue. Where two dates are given the left-hand one is that of beginning the piece, the right-hand one that of ending it. 'à 3,' 'à 4' etc. = for 3, or 4, voices. F. = female voices. M. = men's voices ('à 4 M. and Orch.' = for 4 men's voices with orchestra). N. B.—All instrumental works, and works with orchestral accompaniments, are in italics.

	Name.	*Key*	*Opus No. or Publ.*	*Date.*
	1810. [13 years old.]			
1	*Phantasie PF., 4 hds.* . . .	.	MS.	1810
	1811. [14.]			
2	Hagars Klage, Sop. & PF. . .	.	MS.	Mar. 30
3	*Quintet-Overture*	?	MS.	June ——— July
4	Der Vatermörder, Sop. & PF. .	.	MS.	Dec. 26
5	Eine Leichenfantasie, Sop. & PF.	.	MS.	1811 (?)
6	*Phantasie, PF., 4 hds.* . .	?	MS.	,,
7	*String quartet*	?	MS.	,,
	1812. [15.]			
8	*Overture, Orch.*	D	MS.	June 26
9	*String quartet*	?	MS.	1812
10	*Do.*	?	MS.	,,
11	*Quartet overture*	?	MS.	,,
12	*Sonata, PF., V. & Va.* . .	?	MS.	,,
13	*Variations. PF.*	E	MS.	,,
14	*7 do.*	F	MS.	,, (?)
21	Klaglied	.	Op.131,3	,,
22	*Andante, PF.*	?	MS.	,,
	1813. [16.]			
23	Todtengräberlied (Hölty) .	.	MS.	Jan. 19
24	Do. (Do.) à 3 .	.	MS.	,,
25	Die Schatten (Matthisson) .	.	MS.	Ap. 12
26	Sehnsucht (Schiller) . .	.	6 L. 1	Ap. 15———Ap. 17
27	'Unendliche,' Terzet (Schiller)	.	MS.	Ap. 15
28	'Vorüber,' Do. (Do.) .	.	MS.	Ap. 18
29	'Unendliche,' Canon. (Do.) .	.	MS.	Ap. 19
30	'Hier strechet,' Terzet (Do.) .	.	MS.	Ap. 29
31	'Dessen Fahne,' Do. (Do.) .	.	MS.	May
32	Verklärung (Pope) . . .	.	Lf. 17, 4	May 4
33	'Ein jugendlicher,' Canon. .	.	MS.	May 8
34	'Hier umarmen,' Terzet (Schill.)	.	MS.	Do.
35	'Thronend,' Do. (Do.)	.	MS.	May 9
36	'Majestätsche,' Do. (Do.)	.	MS.	May 10
37	'Frisch athmet,' Do. (Do.)	.	MS.	May 15
38	'Dreifach,' Canon . . .	.	MS.	July 8
39	Die 2 Tugendwegen, Terzet .	.	MS.	July 15
40	Thekla,e.Geisterstimme (Schill.)	.	6 L. 2	Aug. 22——Aug. 23
41	Trinklied	.	Lf. 45, 2	Aug. 29
42	Der Taucher (Schiller) . .	.	Lf. 13	Sept. 13—Aug. 1814
43	*Cantata, father's birthday (F.S.), à 3 M. and Guitar* . . .	.	MS.	Sept. 27
44	*Symphony no. 1; Orch.* . .	D	MS.	——Oct. 28
45	4 *Menuets, PF.*	.	MS.	Nov. 22
49	Gretchen im Dom (Goethe) .	.	MS.	1813
50	Schwertlied (Körner) . .	.	Reissm.	,,
51	*Octet for wind*	.	MS.	,,
52	*String quartet*	C	MS.	,,
53	*Do.*	B♭	MS.	,,
54	*Do.*	E♭	MS.	,,
55	*Phantasie, PF., 4 hds.* . .	?	MS.	,,
56	30 *Menuets*	.	MS.	,,
86	*Auf den Sieg der Deutschen, Sop., 2 VV. & Cello* . . .	.	MS.	,,
87	6 Canons, 3 in 1	.	MS.	,,
93	2 Do. 2 in 1	.	MS.	,,
95	'Dreifach,' Terzet . . .	.	MS.	,,
96	'Pensa che questo,' Canzone .	.	5 Can. 5	,, (?)
	1814. [17.]			
97	Emma (Schiller) . . .	.	Op. 58, 2	Ap. 4
98	Lied aus der Ferne (Matthisson)	.	MS.	,,
99	Die Betende (Do.) .	.	Lf. 31, 1	Ap. 14
100	Todtenopfer (Do.) .	.	MS.	April
101	Andenken (Do.) .	.	MS.	,,
102	Geisternähe (Do.) .	.	MS.	,,
103	Trost an Elisa (Do.) .	.	MS.	,,
104	Die Befreier Europas in Paris .	.	MS.	May 16
105	*Mass no. 1; 4 Voices and Orch.* .	.	Glöggl	May 17——July 22
106	Der Abend (Matthisson) .	.	MS.	July
107	Lied der Liebe (Do.) . .	.	MS.	,,
108	*String quartet*[1]	B♭	Op. 168	Sep. 5——Sep. 13
109	Rosalia von Mortimer (Matthn.)	.	6 L. 5	Sep. 29
110	An Laura (Do.) .	.	Lf. 31, 3	Oct. 7
111	Der Geistertanz (Do.) .	.	Lf. 31, 2	Oct. 14
112	D. Mädchen a. d. Fremde (Schill.)	A	MS.	Oct. 16
113	Gretchen am Spinnrade (Goethe)	.	Op. 2	Oct. 19
114	Des Teufels Lustschloss, Operetta	.	MS.	——Oct. 22
115	Trost in Thränen	F	Lf. 25, 3	Nov. 30
116	Nachtgesang	A♭	Lf. 47, 4	,,
117	*Overture in Italian style. Orch.*	C	Op. 170	November
118	Am See (Mayrhofer) . . .	.	MS.	Dec. 7
119	*Symphony no. 2. Orch.* . .	B♭	MS.	Dec. 10——Mar. 24
120	Gretchen im Dom (Goethe) (2)	.	Lf. 20, 2	Dec. 12
121	Ammenlied (Lubi) . . .	.	40 L. 12	December
122	Erinnerungen (Matthisson) .	.	MS.	1814 (?)
123	*String quartet*	D	Peters, 796 no. 3	,, (?)
124	*Do.*	D	MS.	,, (?)
125	*Do.*	Cm	MS.	,,
126	*Do.*	B♭	MS.	,,
127	5 *Menuets—Strings & 2 Horns* .	.	MS.	,,
132	6 *Deutsche Do.*	.	MS.	,,
	1815. [18.]			
138	Bardengesang, Terzet (Ossian) .	.	MS.	Jan. 20
139	Minona (Bertrand) . . .	.	MS.	Feb. 8
140	Die entfernte Geliebte . .	.	MS.	Feb. 10
141	Als ich sie erröthen sah (Ehrlich)	.	Lf. 39, 1	,,
142	Das Bild	.	Op. 165, 3	Feb. 11
143	*Sonata, PF.*	E	MS.	,,
144	*Do. Do.*	E	MS.	Feb. 18
145	Nähe des Geliebten (Goethe) .	.	Op. 5, 2	Feb. 27
146	An Mignon (Do.) . .	.	Op. 19, 2	,,
147	Die Erwartung (Schiller) .	.	Op. 116	,,
148	Am Flusse (Goethe) . . .	Dm	MS.	,,
149	Sängers Morgenlied (Körner) .	G	MS.	,,
150	Trinklied (Castelli) . . .	.	Op. 131, 2	February
151	Der Sänger (Goethe) . .	.	Op. 117	,,
152	Lodas Gespenst (Ossian) . .	.	Lf. 3	,,
153	Amphiaraos (Körner) . .	.	MS.	Mar. 1
154	Sängers Morgenlied (Do.) (2) .	.	40 L. 35	,,
155	*Mass no. 2; Voices and Orch.* .	G	Berra	Mar. 2——Mar 7
156	*String quartet*	Gm	Peters, 7	Mar. 25——Apr. 1
157	Das war ich (Körner) . .	.	Lf. 39, 2	Mar. 26
158	*Stabat mater (Lat.) 4 V. & Orch.*	Gm	MS.	Ap. 4
159	Vergebliche Liebe (Bernard) .	.	Op. 173, 3	Ap. 6
160	Die Sterne (Fellinger) . .	.	40 L. 30	,,
161	Liebesrausch (Körner) . .	.	40 L. 29	Ap. 8
162	*Adagio, PF.*	G	MS.	,,
163	Freundschaft und Wein, Solo, Chor. & PF. . . .	.	MS.	Ap. 12

[1] On the autograph, at beginning of 1st movement, '5 Sept. 1814'; at end of do., 'Completed in 4½ hours'; at beginning and end of Andante, 'Sept. 6, 1814' and 'Sept. 10, 1814'; at end of Minuet, 'Sept. 11, 1814'; and at end of Finale, 'Sept. 13, 1814.'

	Name.	Key	Opus No. or Publ.	Date.
164	Die erste Liebe (Fellinger) .	C	Lf. 35, 1	Ap. 12
165	*Der vierj hrige Posten (Operetta)*	.	MS.	——May 16
166	Amalia (Schiller) . . .	.	Op.173,1	May 19
167	Seufzer (Hölty)	.	MS.	May 22
168	An die Nachtigall (Do.) . .	.	Op.172,3	,,
169	An die Apfelbäume, etc. (Do.)	.	Lf. 50, 1	,,
170	Mailied, 'Grüner wird,' à 2 (Do.)	.	MS.	May 24
171	Do. Do. S.S.B. (Do.)	.	MS.	,,
172	*Symphony no. 3. Orch.* . .	D	MS.	May 24—July 19
173	Mailied, 'Der Schnee,' a 2 (Hölty	.	MS.	May 26
174	Do. Do. Canon à 3 (Do.)	.	MS.	,,
175	Liebeständelei (Körner) .	.	40 L. 11	,,
176	Jägerlied (Do.) .	.	MS.	,,
177	Lutzow's wilde Jagd (Do.) .	.	MS.	,,
178	Der Morgenstern (Do.) .	.	MS.	,,
179	Der Liebende (Hölty) . .	.	MS.	May 29
180	An die Freude (Schiller) . .	.	Op.111,1	May
181	Das Geheimniss	.	MS.	,, (?)
182	Clärchens Lied (Goethe) . .	.	Lf. 30, 2	June 3
183	Adelwold u. Emma (Bertrand)	.	MS.	June 5
184	Die Nonne (Hölty) . . .	.	MS.	June 16
185	Der Traum (Do.)	.	Op.172,1	June 17
186	Die Laube (Do.)	.	Op.172,2	,,
187	Meeres-Stille (Goethe) . .	.	Op. 3, 2	June 21
188	Kolmas Klage (Ossian) . .	.	Lf. 2, 2	June 22
189	Grablied (Kenner) . . .	.	Lf. 42, 4	June 24
190	Das Finden (Kosegarten) .	.	Lf. 42, 2	June 25
191	*Fernando. Singspiel* . . .	.	MS.	——July
192	Lieb Minna (Stadler) . .	.	MS.	July 2
193	Erster Verlust (Goethe) . .	.	Op. 5, 4	July 5
194	*Salve Regina, Sop. & Orch.* .	.	Op. 47	,,
195	Idens Nachtgesang (Kosegarten)	.	MS.	July 7
196	Von Ida (Do.) .	.	MS.	,,
197	Die Täuschung (Do.) .	.	Op.165,4	,,
198	Erinnerung (Do.) .	.	Op.108,3	,,
199	Das Sehnen (Do.) .	.	Op.172,4	July 8
200	An dem Unendlichen (Schiller) à 4 M.	.	Op.112,3	July 11 (?)
201	Geist der Liebe (Kosegarten) .	.	Op.118,1	July 15
202	Tischlied (Goethe) . . .	.	Op.118,3	,,
203	Das Abendroth, (Kosegarten) Terzet	.	MS.	July 20
204	Abends unter d. Linde (Do.) .	.	MS.	July 24
205	Do. (Do.) .	.	40 L. 10	July 25
206	Die Mondnacht (Do.) .	.	MS.	,,
207	*Claudine von Villa Bella. Singspiel* (Goethe) . . .	.	MS.	July 26——
208	Huldigung (Kosegarten) .	.	MS.	July 27
209	Alles um Liebe (Do.) . .	.	MS.	,,
210	Der Liedler (Kenner) . .	.	Op. 38	July
211	Sehnsucht der Liebe (Körner)	.	MS.	,,
212	Der Abend (Kosegarten) . .	.	Op.118,2	,,
213	Die Schlacht (fragment) . .	.	MS.	Aug. 1
214	Der Rattenfänger (Goethe) .	G	Lf. 47, 3	Aug. 4
215	Bundeslied (Do.) . .	.	MS.	,,
216	Das Geheimniss (Schiller) .	.	40 L. 28	Aug. 7
217	Die Hoffnung (Do.) . .	.	Op. 87, 2	,,
218	Das Mädchen aus d. Fremde (Do.)	F	MS.	Aug. 12
219	Die Spinnerin (Goethe) . .	.	Op.118,6	,,
220	Der Gott und die Bajadere (Do.)	.	MS.	Aug. 18
221	Punschlied im Norden z. singen (Schiller)	.	MS.	,,
222	Der Schatzgräber (Goethe) .	.	MS.	Aug. 19
223	Wonne der Wehmuth (Do.) .	.	Op.115,2	Aug. 20
224	Wer kauft Liebesgötter? (Do.)	C	Lf. 47, 2	Aug. 21
225	Der Morgenkuss (Baumberg) .	.	Lf. 45, 4	Aug. 22
226	Cora an die Sonne (Do.) .	.	Lf. 42, 3	,,
227	Abendständchen, an Lina (Do.)	.	MS.	Aug. 23
228	Morgenlied	.	MS.	Aug. 24
229	Lilla an die Morgenröthe . .	.	MS.	Aug. 25
230	An die Sonne (Baumberg) .	.	Op.118,5	,,
231	Der Weiberfreund	.	MS.	,,
232	Trinklied, à 4 M. & PF. . .	.	9 Ges. 2	,,
233	Bergknappenlied, à 4 M. & PF.	.	9 Ges. 4	,,
234	An die Sonne	.	40 L. 9	,,
235	Das Leben (Wannovius) . .	.	Lf. 44, 4	,,
236	Tischlerlied	.	Lf. 48, 7	,,
237	Todtenkranz für ein Kind .	.	MS.	,,
238	Abendlied 'Gross u. roth'. .	.	MS.	Aug. 28
239	Punschlied, Terzet . . .	.	MS.	Aug. 29
240	Lob des Tokayers (Baumberg)	.	Op.118,4	August
241	Die Spinnerin (Goethe) . .	.	Op.118,6	,,
242	Die Bürgschaft	.	Lf. 8	,,

	Name.	Key	Opus No. or Publ.	Date.
243	Der Mutter Erde	Am	MS.	August
244	An den Frühling (see no. 253) .	.	MS.	,,
245	Die Fröhlichkeit	.	MS.	,,
246	Es ist so angenehm . . .	.	MS.	Sept. 6
247	Lied improvised for a play .	.	MS.	,,
248	Die frühen Gräber . . .	Am	Lf. 28, 5	Sept. 14
249	Die Sommernacht	.	MS.	,,
250	An Sie	.	MS.	,,
251	Vaterlandslied	.	MS.	,,
252	Dem Unendlichen (Klopstock)	.	Lf. 10, 1	Sept. 15
253	An den Frühling (Schiller) .	.	Op.172,5	Sept. 16
254	Shilric und Vinvela (Ossian) .	.	Lf. 4, 1	Sept. 20
255	*Cantata for father's birthday, à 4 and Orch.*	.	MS.	Sept. 27
256	Das Mädchen von Inistore .	.	Lf. 4, 3	September
257	Selma und Selmar (Klopstock)	.	Lf. 28, 2	,,
258	Das Rosenband (Do.) .	.	Lf. 28, 3	,,
259	'Ferne von d. grossen Stadt' (Pichler)	.	MS.	,,
260	8 *Ecossaises*	.	MS.	Oct. 3
268	Lambertine (Stoll) . . .	.	Lf. 36, 2	Oct. 12
269	Labetrank der Liebe (Do.) .	.	MS.	Oct. 15
270	Das gestörte Glück (Körner) .	.	40 L. 8	,,
271	Skolie (Reinhardtstein) . .	.	MS.	,,
272	An die Geliebte (Stoll) . .	.	MS.	,,
273	Wiegenlied (3) (Körner) . .	.	MS.	,,
274	Gruss an den Mai (Ermin) .	.	MS.	,,
275	Die Sternenwelten (Fellinger)	.	MS.	,,
276	Die Macht der Liebe (Kalchberg)	.	MS.	,,
277	Mignons Gesang (Sehnsucht) .	.	Lf. 37, 2	Oct. 18
278	Hektors Abschied (Schiller) .	.	Op. 58, 1	Oct. 19
279	Die Sterne (Kosegarten) .	.	MS.	Oct. 19
280	Nachtgesang (Do.) .	.	MS.	,,
281	Schwangesang (Do.) .	.	MS.	,,
282	Luisens Antwort (Do.) .	.	MS.	,,
283	An Rosa ('Warum') (Do.) .	.	MS.	,,
284	An Rosa ('Rosa') (Do.) .	.	MS.	,,
285	Idens Schwanenlied (Do.) .	.	MS.	,,
286	Der Zufriedene (Reissig) . .	.	MS.	Oct. 23
287	Liane (Mayrhofer) . . .	.	MS.	October
288	Klage der Ceres (Schiller) .	.	MS.	Nov. 9
289	*Mass no. 3; 4 V. & Orch.* . .	B♭	Op. 141	Nov. 11——
290	Das gestörte Glück . . .	.	MS.	Dec. 15
291	Das Grab (Salis) à 4 . . .	.	9 Ges. 5	Dec. 28
292	Do. Do.	.	MS.	,, (?)
293	*Die Freunde von Salamanka, Singspiel*	.	MS.	Dec. 31
294	Erlkönig (Goethe) .	.	Op. 1	1815
295	Heidenröslein (Do.) .	.	Op. 3, 3	,,
296	Schäfers Klagelied (Do.) .	.	Op. 3, 1	,,
297	Geistesgruss (Do.) .	.	MS.	,,
298	Wanderers Nachtlied (Do.) .	.	Op. 4, 3	,,
299	Rastlose Liebe (Do.) .	.	Op. 5, 1	,,
300	Der Fischer (Do.) .	.	Op. 5, 3	,,
301	Sehnsucht (Do.) .	.	Lf. 37, 2	,,
302	Hoffnung (Do.) .	.	40 L. 14	,,
303	An den Mond (Do.) .	.	Lf. 47, 5	,,
304	An die Entfernte (Do.) .	.	6 L. 3	,,
305	Des Mädchens Klage (Schiller)	.	Op. 58, 3	,,
306	Sehnsucht (Do.) .	.	Op. 39	,,
307	Elysium (Do.) .	.	Lf. 6	,,
308	D. Jüngling a. Bache (Do.) .	.	Op. 87, 3	,,
309	Trost in Thränen . . .	.	MS.	,,
310	An den Mond (Hölty) . .	.	Op. 57, 3	,,
311	Do. (Do.)	.	MS.	,,
312	Benedictus es, 4 V. & Orch. .	C	Op. 150	,,
313	Nachtgesang (Collin) . .	.	Lf. 41, 1	,,
314	Adelaide (Matthisson) . .	.	Lf. 42, 5	,,
315	Hermann und Thusnelda (Klopstock)	.	Lf. 28, 1	,,
316	Klage um Aly Bey (Claudius) .	.	Lf. 45, 3	,,
317	Trinklied vor d. Schlacht Chor.	.	MS.	,,
318	Gebet während d. Schlacht (Körner)	.	Lf. 10, 7	,,
319	Genügsamkeit (Schober) . .	.	Op.109,2	,,
320	Lied n. d. Falle Nathos (Ossian)	.	Lf. 4, 2	,,
321	Geist der Liebe	.	MS.	,,
322	Die frühen Gräber . . .	.	MS.	,,
323	Auf einem Kirchhof (Schlechta)	.	Lf. 49, 2	,,
324	*Sonata, PF.*	F	MS.	,,
325	*Do. Do.*	C	MS.	,,
326	*Adrast—Opera*	.	MS.	,,
327	*Der Spiegelritter. Operetta* .	.	MS.	,,

	Name.	Key	Opus No. or Publ.	Date.
	1816. [19 years old.]			
328	Klage	.	40 L. 21	January
329	An die Natur (Stolberg)	.	MS.	Feb. 15
330	Salve Regina, 4 V. & Orch.	F	Hasl.	Feb. 21
331	*Stabat Mater (Germ.)* à 4 & *Orch.*	F m	MS.	Feb. 28
332	Der Tod Oskars (Ossian)	.	Lf. 5	February
333	Ritter Toggenburg	.	Lf. 19, 2	Mar. 13
334	Herbstabend (Salis)	.	MS.	Mar. 24
335	Ins stille Land (Do.)	.	Lf. 39, 3	Mar. 27
336	Geistesgruss	.	Op. 92, 3	March
337	Die Schlacht (Schiller) (2)	.	MS.	,,
338	*Lebensmelodien (A. Schlegel)*	.	Op.111,2	,,
339	Die vier Weltalter (Schiller)	.	Op.111,3	,,
340	Des Mädchen's Klage (Do.) (2)	.	Reissm.	,,
341	Die Entzückung, an Laura (Do.)	G	MS.	,,
342	Pflügerlied (Salis)	.	MS.	,,
343	Die Wehmuth (Do.)	.	MS.	,,
344	Gesang a. d. Harmonie (Do.)	.	MS.	,,
345	Der Flüchtling	.	40 L. 36	,,
346	Laura am Klavier	.	MS.	,,
347	Stimme der Liebe (Hölty)	G	MS.	Apr. 29
348	Julius an Theone	.	MS.	Apr. 30
349	*Symphony no. 4 (Tragische). Orch.*	C m	MS.[1]	April
350	Stimme der Liebe (Stolberg)	.	Lf. 29, 1	,,
351	Die Sterbende	.	MS.	,,
352	Sprache der Liebe	.	Op.115,3	,,
353	Die verfehlte Stunde	.	40 L. 26	,,
354	Entzückung, 'Tag voll Himmel'	.	MS.	,,
355	Die Herbstnacht (Salis)	.	MS.	,,
356	Abschied von der Harfe (Do.)	.	MS.	,,
357	Daphne am Bache	.	MS.	,,
358	Klage an den Mond (Hölty)	.	Lf. 48, 3	May 12
359	Minnelied (Do.)	.	MS.	,,
360	Winterlied (Do.)	.	MS.	May 13
361	Frühlingslied (Do.)	G	MS.	,,
362	Mignons Gesang, 'Kennst du'	.	Lf. 20, 2	May
363	Die frühe Liebe (Hölty)	.	MS.	,,
364	Blumenlied (Do.)	.	MS.	,,
365	Seligkeit (Do.)	.	MS.	,,
366	Erndtelied (Do.)	.	Lf. 48, 2	,,
367	Stimme der Liebe (Do.) (2)	.	MS.	,,
368	Trinklied im Mai (Do.), à 3 M.	E♭	MS.	,,
369	Naturgenuss (Matthisson)	.	MS.	,, (?)
370	Do. (Do.), à 4 M.	B♭	Op. 16, 2	,,
371	Der Leidende (Do.)	D	Lf. 1, 2	,,
372	Erinnerungen, Terzet (Do.)	.	MS.	,,
373	Andenken Do. (Do.)	.	MS.	,,
374	*Die Bürgschaft, opera* (unf.)	.	MS.	,,
375	*5 Ecossaises, PF.*	.	MS.	,,
380	*1 Ecossaise, PF.*	B	Op. 18, 5	,,
381	*Prometheus, Cantate*	.	MS.	June 16
382	Fragment aus d. Æschylos	.	Lf. 14, 2	June
383	Gott im Frühlinge (Uz)	.	MS.	,,
384	Der gute Hirt (Do.)	.	40 L. 7	,,
385	Die Liebesgötter (Do.)	.	MS.	,,
386	An den Schlaf	.	MS.	,,
387	Die Gestirne (Klopstock)	.	Lf. 10, 2	,,
388	Das grosse Halleluja (Do.)	.	Lf. 41, 2	,,
389	Schlachtlied, à 3 (Do.)	E	MS.	,,
390	Edone (Do.)	F	Lf. 28, 4	,,
391	An die Sonne, à 4 and PF. (Uz)	.	9 Ges. 6	,,
392	*Cantata for Salieri's Jubilee* (F.S.)	.	MS.	,,
393	Chor der Engel (Faust)	C m	Friese	,,
394	*Rondo for Violin and Strings*	A	MS.	,,
395	Aus 'Diego Manzanares' (Schlechta)	.	40 L. 25	July 30
396	Freude der Kinderjahre	.	MS.	July
397	Grablied a.e. Soldaten (Schubart)	.	40 L. 6	,,
398	Das Heimweh (Hell)	.	MS.	,,
399	*Requiem (fragment)*	E♭	MS.	,, (?)
400	In der Mitternacht (Jacobi)	.	MS.	August
401	Hochzeitlied (Do.)	.	MS.	,,
402	An Chloen (Do.)	.	MS.	,,
403	Trauer der Liebe (Do.)	.	MS.	,,
404	Die Perle (Do.)	.	40 L. 31	,,
405	*Tantum ergo, 4 V. & Orch.*	C	MS.	August
406	Cantata (to his father)	.	MS.	Sept. 27 (?)
407	3 Gesänge des Harfners (Goethe)	.	Op. 12	September
410	Orpheus (Jacobi)	.	Lf. 19, 1	,,
411	Liedesend (Mayrhofer)	.	Lf. 23, 2	,,
412	Abschied, or Lenz (Mayrhofer)	.	MS.	September
413	Alte Liebe (Do.)	.	MS.	,,
414	Mignons Gesang (Sehnsucht)	.	40 L. 13	,,
415	Ferne von dir	.	MS.	,,
416	*Magnificat, 4 V. & Orch.*	C	MS.	,,
417	Der Sänger auf dem Felsen	.	MS.	,,
418	*Overture, Orch.*	B♭	MS.	,,
419	*Cantata for Spendou, V. & Orch.*	G m	Op. 128	,,
420	*Symphony no. 5*	B♭	MS.	Sept.——Oct. 3
421	Der Hirt (Mayrhofer)	.	MS.	Oct. 8
422	Geheimniss, an F. Schubert (Do.)	.	MS.	October
423	Zum Punsche (Do.)	.	Lf. 44, 3	,,
424	Hermann u. Thusnelda (Klopstock)	.	Lf. 28, 1	,,
425	Der Wanderer (Schmidt)	.	Op. 4, 1	,,
426	Adagio and Rondo, PF. & Strings	F	Witznd.	,,
427	*'Auguste jam cœlestium,' Duet, S. A. with Orch.*	.	MS.	,,
428	Am Grabe Anselmos (Claudius)	.	Op. 6, 3	Nov. 4
429	An die Nachtigall (Do.)	.	Op. 98, 1	November
430	Wiegenlied (Do.)	.	Op. 98, 2	,,
431	Bei d. Grabe m. Vaters (Do.)	.	MS.	,,
432	Die Zufriedenheit (Do.)	.	MS.	,,
433	Phidile (Do.)	.	MS.	,,
434	Abendlied, 'Der Mond' (Do.)	.	MS.	,,
435	Der Geistertanz (Matthisson), à 4 M.	C m	Gotth.	,,
436	Herbstlied (Salis)	.	40 L. 24	,,
437	Abendlied d. Fürstin (Mayrhofer)	.	6 L. 6	,,
438	Skolie (Matthisson)	.	MS.	December
439	Lebenslied (Schober)	.	Lf. 38, 2	,,
440	Jägers Abendlied (Goethe)	.	Op. 3, 4	1816
441	Der König in Thule (Do.)	.	Op. 5, 5	,,
442	An Schwager Kronos (Do.)	.	Op. 19, 1	,,
443	Lied eines Schiffers (Mayrhofer)	.	Op. 65, 1	,,
444	Alinde (Rochlitz)	.	Op. 81, 1	,,
445	An die Laute (Do.)	.	Op. 81, 2	,,
446	Zur guten Nacht (Do.)	.	Op. 81, 3	,,
447	An eine Quelle (Claudius)	.	Op.109,3	,,
448	Die Nacht (Uz)	.	Lf. 44, 2	,, (?)
449	Trinklied ('Funkelnd'), T., 4 M. and PF.	D	Mech.	,,
450	Am Bach im Frühling (Schober)	.	Op.109,1	,,
451	Cronnan (Ossian)	.	Lf. 2, 1	,,
452	*Concerto, Violin and Orch.*	D	MS.	,,
453	*String Quartet*	F	MS.	,,
454	*String Trio*	?	MS.	,,
455	*Menuet, PF.*	?	MS.	,,
456	*Sonatina, PF. and V.*	D	Op.137,1	,,
457	*Do. Do.*	Am	Op.137,2	,,
458	*Do. Do.*	Gm	Op.137,3	,,
459	Augenlied (Mayrhofer)	.	Lf. 50, 2	,,
	1817. [20.]			
460	Der Alpenjäger (Mayrhofer)	.	Op. 13, 3	January
461	Schlummerlied (Do.)	.	Op. 24, 2	,,
462	Wie Ulfru fischt (Do.)	.	Op. 20, 3	,,
463	Fahrt zum Hades (Do.)	.	Lf. 18, 3	,,
464	Die Liebe (Leon)	.	MS.	,,
465	Frohsinn	.	Lf. 45, 1	,,
466	Jagdlied (Werner)	.	MS.	,,
467	Klage	.	MS.	,,
468	Trost, 'Nimmer lange'	.	MS.	,,
469	La pastorella (Goldoni)	.	40 L. 19	,,
470	Schiffers Scheidelied (Schober)	.	Lf. 24, 1	February
471	Die Nacht (Ossian)	.	Lf. 1	,,
472	Memnon (Mayrhofer)	.	Op. 6, 1	March
473	Antigone und Œdip (Do.)	.	Op. 6, 2	,,
474	Am Strome (Do.)	.	Op. 8, 4	,,
475	Philoktet (Do.)	.	Op. 11, 3	,,
476	An die Musik (Schober)	.	Op. 88, 4	,,
477	Auf dem See (Goethe)	.	Op. 92, 2	,,
478	Ganymed (Do.)	.	Op. 19, 3	,,
479	Der Jüngling u. d. Tod (Spaun)	.	40 L. 18	,,
480	Die Einsiedelei (Salis)	.	Lf. 38, 1	,, (?)
481	Am See (Bruchmann)	.	Lf. 9, 2	,,
482	Hänflings Liebeswerbung (Kind)	.	Op. 20, 3	April
483	Pax vobiscum (Schober)	.	Lf. 10, 6	,,
484	Uraniens Flucht (Mayrhofer)	.	MS.	,,
485	Auf der Donau (Do.)	.	Op. 21, 1	,,
486	An d. unterg. Sonne (Kosegarten)	.	Op. 44	May
487	*Gretchen's Bitte (Goethe), fragm.*	.	Lf. 29, 3	,,
488	Die Einsiedelei (Salis)	.	MS.	,,

[1] Except the Andante.

	Name.	Key	Opus No. or Publ.	Date.
489	Fischerlied (Salis)	.	MS.	May
490	Do. (Do.), à 4 M.	.	MS.	,,
491	Nach ein. Gewitter (Mayrhofer)	.	40 L. 5	,,
492	*Overture—Orch.*	D	MS.	,,
493	*Sonata, PF.*	E m	MS.	June
494	Das Grab (Salis) (3), 4 M. & PF.	C♯ m	MS.	,,
495	Iphigenia (Mayrhofer)	.	Op. 98, 3	July
496	Furcht d. Geliebten (Klopstock)	.	MS.	,,
497	Lied im Freien (Salis), à 4 M.	F	9 G., 3	,,
498	Abschied; in e. Stammbuch (F.S.)	.	Lf. 29, 4	Aug. 24
499	Die Entzückung, An Laura (Schiller) (2)	.	MS.	August
500	*Sonata, PF.*	B	Op. 147	,,
501	*Sonata, PF. & V.*	A	Op. 162	,,
502	*Variations, PF., on a theme of A. Hüttenbrenner's*	A m	Spina	,,
503	Erlafsee (Mayrhofer)	.	Op. 8, 3	September
504	Gruppe aus dem Tartarus (Schiller)	.	Op. 24, 1	,,
505	*Overture in Italian style, Orch.*	D	MS.	,,
506	Der Alpenjäger (Schiller)	.	Op. 37, 2	October
507	Der Kampf (Do.)	.	Op. 110	Oct.——Feb. 1818
508	*Symphony no. 6*	C	MS.	November
509	Thekla, eine Geisterstimme (Schiller)	C♯ m	Op. 88, 2	,,
510	*Overture in Italian style, no. 2*	C	Op. 170	,,
511	Lied eines Kindes (fragment)	.	MS.	,,
512	Der Schäfer u. d. Reiter (Fouqué)	.	Op. 13, 1	1817
513	Geist der Liebe (Matthisson)	G	MS.	,,
514	Lob der Thränen (A. Schlegel)	.	Op. 13, 2	,, (?)
515	'Brüder, schrecklich brennt die Thräne'	.	MS.	,,
516	Die Forelle (Schubart)	.	Op. 32	,,
517	Der Strom (fragment)	.	MS.	,,
518	Trost im Liede (Schober)	.	4 L. 3	,,
519	Gesang d. Geister (Goethe), à 4 M.	.	MS.	,,
520	*String Trio*	?	MS.	,,
521	*Polonaises for Violin*	?	MS.	,,
522	*Sonata, PF.*	F m	MS.	,,
523	*Do. Do.*	A♭	MS	,,
524	*Do. Do.*	A m	Op. 164	,,
525	*Adagio & Rondo, PF.*	E	Op. 145	,, (?)
526	*Scherzo, PF.*	B♭	Gotth.	,,
527	*Do. Do.*	D♭	,,	,,
528	12 *Deutsche Tänze, & 5 Ecossaises, PF.*	.	,,	,,

1818. [21 years old.]

545	Lebenslust, à 4, & PF.	D	9 G., 7	January
546	Auf. d. Riesenkoppe (Körner)	.	Lf. 49, 1	March
547	An d. Mond in e. Herbstnacht (Schreiber)	.	Lf. 18, 2	April
548	Grablied für die Mutter	.	Lf. 30, 3	June
549	*Mass in C* (see no. 883)	.	Op. 48	July
550	Einsamkeit (Mayrhofer)	.	Lf. 32	,, (?)
551	Das Marienbild (Schreiber)	.	Lf. 10, 3	August
552	Der Blumenbrief (Do.)	.	Lf. 21, 1	,,
553	Litaney (Jacobi)	.	Lf. 10, 5	,,
554	Blondel zu Marien (Grillparzer)	.	Lf. 34, 2	September
555	Sonnet after Dante by A. Schlegel. 1. 'Apollo'	.	MS.	November
556	Sonnet, Do. 2. 'Allein,'	.	MS.	,,
557	Das Abendroth	.	Op. 173, 6	,,
558	Sonnet after Dante by A. Schlegel. 3. 'Nunmehr'	.	MS.	December
559	Blanka (F. Schlegel)	.	MS.	,,
560	Vom Mitleiden Mariä (Schlegel)	.	Lf. 10, 4	,,

1819. [22.]

561	*Die Zwillingsbrüder—Operetta*	.	Peters	Jan. 19
562	Die Gebüsche (Schlegel)	.	. .	January
563	Der Wanderer (F. Schlegel)	.	Op. 65, 2	February
564	Abendbilder	.	Lf. 9, 3	,,
565	Himmelsfunken (Silbert)	.	Lf. 10, 8	,,
566	Das Mädchen (F. Schlegel)	A	Lf. 40, 1	,,
567	Berthas Lied in d. Nacht (Grillparzer)	Em	Lf. 40, 2	,,
568	*Overture, Orch.*	Em	MS.	,,
569	An die Freunde (Mayrhofer)	A m	Lf. 40, 3	March
570	D. Jüngling a. Bache (Schiller)	.	MS.	April
571	Sehnsucht (Goethe), à 5 M.	E	Spina	,,
572	Ruhe, schönstes Glück, à 4 M.	C	Gotth.	,,
573	Hymne 1 (Novalis)	.	40 L. 37	May
574	Hymne 2 (Do.)	.	40 L. 38	,,
575	Hymne 3 (Do.)	.	40 L. 39	,,
576	Hymne 4 (Do.)	.	40 L. 40	,,
577	Der Frühlingsmorgen, Cantata, STB & PF.	C	Op. 158	August
578	Beim Winde (Mayrhofer)	.	Lf. 22, 3	October
579	Trost (Do.)	.	Lf. 44, 1	,,
580	Die Sternennächte (Do.)	.	Op. 165, 2	,,
581	Nachtstück (Do.)	C♯ m	Op. 36, 2	,,
582	Prometheus (Goethe)	.	Lf. 47, 1	,,
583	Die Liebende schreibt (Do.)	.	Op. 165, 1	,,
584	9 Deutsche	.	Op. 9, No. 5-13	Nov. 12
593	*Salve Regina, Sop. & Strings*	A	Op. 153	November
594	*Mass no. 5, Voices & Orch.*	A♭	Schreib.	Nov.——Sept. 1822
595	Cantata in honour of Vogl (Stadler)	.	Op. 158	1819
596	Romanze aus d. Zauberharfe	.	MS.	,,
597	Many Ecossaises & Waltzes	.	MS.	,,
598	Im traulichen Kreise, à 4	.	MS.	,,
599	*Quintet, PF. etc.*	A	Op. 114	,,

1820. [23.]

600	Nachthymne (Novalis)	.	40 L. 4	January
601	Canzone 1	.	5 Can. 1	,,
602	Canzone 2	.	5 Can. 2	,,
603	Canzone 3	.	5 Can. 3	,,
604	Canzone 4	.	5 Can. 4	,,
605	*Lazarus, Voices & Orch.*	.	Spina	February
606	Abendröthe (F. Schlegel)	.	Lf. 7, 3	March
607	Der Knabe (Do.)	.	40 L. 22	,,
608	Der Fluss (Do.)	.	40 L. 27	,,
609	Die Vögel (Do.)	.	Op. 172, 6	,,
610	Der Schiffer (Do.)	.	Lf. 33, 1	,,
611	Ecossaise, PF.	A♭	Op. 18, 6	May
612	Orest auf Tauris (Mayrhofer)	.	Lf. 11, 1	September
613	Der entsühnte Orest (Do.)	.	Lf. 11, 2	,,
614	Freiwilliges Versinken (Do.)	.	Lf. 11, 4	,,
615	Liebeslauschen (Schlechta)	.	Lf. 15, 2	,,
616	*Sakontala, Opera, fragment*	.	MS.	October
617	Der Jüngling a. d. Hügel (H.			
618	Hüttenbrenner)	.	Op. 8, 1	November
	Psalm xxiii. 4 F. & PF.	.	Op. 132	Dec. 23
619	Waldesnacht (F. Schlegel)	.	Lf. 16	December
620	Der zürnenden Diana (Mayrhofer)	A♭	Op. 36, 1	,,
621	*String Quartet*	C m	Senff	,,
622	Die Sterne (F. Schlegel)	.	Lf. 48, 1	1820
623	*Phantasie, PF.*	C	Op. 15	,,
624	*Variations on a French air*	E m	Op. 10	,,

1821. [24.]

625	Der Unglückliche (Pichler)	.	Op. 87, 1	January
626	Die gefangenen Sänger (A. Schlegel)	.	Lf. 33, 2	,,
627	Versunken (Goethe)	.	Lf. 38, 3	February
628	Grenzen d. Menschheit (Do.)	.	Lf. 14, 1	,,
629	*Gesang der Geister* (Do.) *à 8 M. & Strings*	.	Op. 167	,,
630	6 *Deutsche Tänze*	.	Op. 9, 32-36; Op. 18, 2	Mar. 8
636	Geheimes (Goethe)	.	Op. 14, 2	March
637	Mahomet's Gesang (Do.)	.	MS.	,,
638	*Variation on Diabelli's Waltz*	C m	Diabelli	,,
639	Linde Lüfte, Duet, S. & T.	.	MS.	April
640	Johanna Sebus (fragm.) (Goethe)	.	MS.	,,
641	Aria, 'Der Tag entflieht' (Zauberglöckchen)	.	MS.	,, (June?)
642	Duet, 'Nein, das ist zu viel (Do.)	.	MS.	,,
643	5 *Deutsche Tänze*	E	Op. 9, 29, 30, 31; Op 18, 1, 3	July
648	*Symphony no. 7 (sketch), Orch.*	.	. .	August
649	Der Blumen Schmerz (Maylath)	.	Op. 173, 4	September
650	*Alfonso und Estrella, Act 1*	.	MS.	——Sept. 20
	Alfonso und Estrella, Act 2	.	MS.	——Oct. 20
651	Suleika, 1 (Goethe)	.	Op. 14, 1	1821
652	Suleika, 2 (Do.)	.	Op. 31	,,
653	Sey mir gegrüsst (Rückert)	.	Op. 20, 1	,,
654	Der Jüngling u. d. Quelle	.	Lf. 36, 1	,,
655	Lob der Thränen (A. Schlegel)	.	Op. 13, 2	,,
656	Die Nachtigall (Unger), à 4 M.	.	Op. 11, 2	,,

	Name.	Key	Opus No. or Publ.	Date.
	1822. [25 years old.]			
657	Epistel von M. von Collin	.	Lf. 46	January
658	Geist der Liebe (Matthisson), à 4	.	Op. 11, 3	,,
	Alfonso und Estrella, Act 3	.	MS.	——Feb. 27
659	Nachtviolen (Mayrhofer)	.	40 L. 20	April
660	Heliopolis (Do.)	.	Lf. 37, 1	,,
661	Gott in der Natur (Gleim), à 4 F.	.	Op. 133	August
662	Todesmusik (Schober)	.	Op 108,2	September
	Mass in Ab completed	.	Schreib.	——Sept.
663	*Symphony no.* 8 (*unfinished*) *Orch.*	Bm	Spina	Oct.
664	Des Tages Weihe, à 4 with PF.	.	Op. 146	Nov. 22
665	Willkommen und Abschied (Goethe)	.	Op. 56, 1	December
666	Am Flusse (Do.)	.	40 L. 3	,,
667	An die Entfernte (Do.)	.	6 L. 4	,,
668	Der Musensohn (Do.)	.	Op. 92	,,
669	Der Wachtelschlag (Sauter)	.	Op. 68	1822
670	Die Rose (F. Schlegel)	.	Op. 73	,,
671	Aus Heliopolis (Mayrhofer)	.	Op. 65, 3	,,
	1823. [26.]			
672	*Salve Regina* (*no.*194), *orchestrated*	F	Op. 47	Jan. 28
673	*Ecossaise*	Bm	Op. 33, 2	January
674	11 *Ecossaises*	.	MS.	,,
685	Der zürnende Barde (Bruchmann)	.	Lf. 9, 1	February
686	*Sonata, PF.*	Am	Op. 143	,,
687	Viola (Schober)	.	Op. 123	March
688	Das Geheimniss (Schiller) (2)	.	Op. 173, 2	,,
689	Pilgerweise (Schober)	.	Lf. 18, 1	April
690	*Die Verschworenen* (*Operetta*)	.	Spina	——April
691	*Fierabras* (*Opera*), *Act* 1	.	MS.	May 25——May 31
692	Vergissmeinnicht (Schober)	.	Lf. 21, 2	May
693	*Rudigers Heimkehr. T. & Chor. with Orch.*	.	Spina	,,
694	2 *Deutsche Tänze*	A	Op. 33, 1 & 172, 2	,,
	Fierabras, Act 2	.	MS.	——June 5
696	Der Schiffer (Schlegel)	.	MS.	June 19
	Fierabras, Act 3	.	MS.	——Oct. 2
697	Eifersucht und Stolz (Müller)	.	Op. 25, 15	October
698	Der Zwerg	.	Op. 22, 1	1823
699	Du bist die Ruh	.	Op. 59, 3	,,
700	Drang in die Ferne (Leitner)	.	Op. 71	,,
701	Auf dem Wasser (Barcarolle)	.	Op. 72	,,
702	Die schöne Müllerin (Muller)	.	Op. 25, 1-14, 16-20	May ?——Oct. ?
703	Dass sie hier gewesen! (Rückert)	.	Op. 59, 2	,, (?)
704	Lachen und Weinen (Do.)	.	Op. 59, 4	,, (?)
705	*Rosamunde music* (Chezy)	.	Op. 26	Dec. (?)
	1824. [27.]			
706	*Introd. & Variations, PF. & Flute*	Em	Op. 160	January
707	*Octet*	F	Op. 166	Feb.——Mar. 1
708	Im Abendroth (Lappe)	.	Lf. 20, 1	March
709	Der Sieg (Mayrhofer)	.	Lf. 22, 1	,,
710	Abendstern (Do.)	.	Lf. 22, 4	,,
711	Auflösung (Do.)	.	Lf. 34, 1	,,
712	Der Gondelfahrer (Do.)	.	40 L. 2	,,
713	Do. (Do.), à 4 M.	.	Op. 28	,,
714	Salve Regina, à 4 M.	C	Op. 149	April
715	*Sonata, PF., 4 hds.* (*'Grand Duo'*)	C	Op. 140	June
716	*Variations, PF., 4 hands*	Ab	Op. 35	'Middle of 1824'
717	*Sonata, PF., 4 hands*	B♭	Op. 30	June (?)
718	*Waltz, PF., 4 hands*	E♭	Op. 33, 8	July
719	*Do. Do.*	C	Op. 33, 9	,,
720	*Ländler, PF., 4 hands*	E♭	Gott. 17	,,
721	*Do. Do.*	A♭	Gott. 18	,,
722	*Do. Do.*	Cm	Gott. 19	,,
723	*Do. Do.*	C	Gott. 20	,,
724	*Waltz, PF., 2 hands*	D	Op. 33, 2	,,
725	*Do. Do.*	C	Op. 33, 12	,,
726	*Ländler, PF., 2 hands*	A	Gotth. 2	,,
727	*Do. Do.*	Am	Gotth. 3	,,
728	*Do. Do.*	Am	Gotth. 4	,,
729	*Do, Do.*	Am	Gotth. 5	,,
730	*Do. Do.*	D	Gotth. 8	,,
731	*Do. Do.*	E♭m	Gott. 12	,,
732	Gebet ('Du Urquell,' Fouqué), à 4 with PF.	.	Op. 139*a*	September
733	Lied eines Kriegers	.	Lf. 35, 2	Dec. 31
734	Sehnsucht (Mayrhofer)	.	Op. 8, 2	1824
735	*String Quartet*	Am	Op. 29	1824 (?)
736	*Divertissement à l'hongroise, PF., 4 hands*	Gm	Op. 54	,, (?)
737	*Overture, PF., 4 hands*	F	Op. 34	,, (?)
	1825. [28.]			
738	Des Sängers Habe	.	Lf. 7, 1	February
739	Die junge Nonne (Craigher)	.	Op. 43, 1	,, (?)
740	Der Einsame (Lappe)	.	Op. 41	,, (?)
741	Im Walde (Schulze)	.	Op. 93, 1	March (?)
742	'Soldier, rest' (W. Scott)	.	Op. 52, 1	,, (?)
743	'Huntsman, rest' (Do.)	.	Op. 52, 2	,, (?)
744	'Hall to the Chief' (Do.), à 4 M.	.	Op. 52, 3	,, (?)
745	'He is gone' (Do.), à 4 F.	.	Op. 52, 4	,, (?)
746	'The heath' (Do.)	.	Op. 52, 5	,, (?)
747	'Ave Maria' (Do.)	.	Op. 52, 6	,, (?)
748	'My hawk is tired' (Do.)	.	Op. 52, 7	Ap. 4
749	Todtengräbers Heimweh	.	Lf. 24, 2	April
750	Der blinde Knabe (Craigher)	.	Op. 101	,, (?)
751	*Sonata, PF., unfinished*	C	Whistl.	,,
752	Fülle der Liebe (F. Schlegel)	.	Lf. 25, 1	August
753	Auf der Brücke (Schultze)	.	Op. 93, 2	,,
754	Das Heimweh (Pyrker)	.	Op. 79, 1	,,
755	Die Allmacht (Do.)	.	Op. 79, 2	,, (?)
756	*Symphony no.* 9, *Orchestra*	.	MS.	,, (?)
757	2 Scenes fr. 'Lacrimas' (Schütz)	.	Op. 124	September
759	Abendlied f. d. Entfernte (A. Schlegel)	.	Op. 88, 1	,,
760	An mein Herz (Schulze)	.	Lf. 13, 1	December
761	Der liebliche Stern (Do.)	.	Lf. 13, 2	,,
762	*Trauer Marsch* (*Emp. Alex.*), *PF., 4 hands*	.	Op. 55	,, (?)
763	*Sonata, PF.*	Am	Op. 42	1825
764	*Do.*	D	Op. 53	,,
765	*Do.*	A	Op. 120	,,
766	Ein Fräulein schaut (Kenner)	.	Op. 126	,,
767	Der Tanz, à 4	.	MS.	,,
	1826. [29.]			
768	Tiefes Leid (Schulze)	.	Lf. 30, 1	January
769	*String Quartet*	Dm	Witzen.	,, (?)
770	*Galopp and* 8 *Ecossaises, PF.*	.	Op. 49	,, (?)
779	Romanze d. Richard Löwenherz (W. Scott)	.	Op. 86	March
780	Um Mitternacht (Schulze)	.	Op. 88 3	,,
781	Ueber Wildemann (Do.)	.	Op. 108. 1	,,
782	Lebensmuth (Do.)	.	Lf. 17, 1	,,
783	Im Frühling (Do.)	.	Lf. 25, 2	,,
784	Fischerweise (Schlechta)	.	Op. 96, 4	,,
785	Am Fenster (Seidl)	.	Op. 105, 3	,,
786	Der Wanderer an d. Mond (Do.)	.	Op. 80. 1	,, (?)
787	Das Zügenglöcklein (Do.)	.	Op. 80, 2	,, (?)
788	Im Freien (Do.)	.	Op. 80, 3	,, (?)
789	Sehnsucht (Do.)	.	Op. 105, 4	,, (?)
790	*String Quartet*	G	Op. 161	June 20—June 30
791	An Sylvia (Shakspeare)	.	Op. 106, 4	July
792	Ständchen, 'Hark! hark!' (Do.)	.	Lf. 7, 4	,,
793	Trinklied, 'Bacchus!' (Do.)	.	Lf. 48, 4	,,
794	Hippolits Lied (Schopenhauer)	.	Lf. 7, 2	,,
795	Grab und Mond (Seidl), à 4 M.	.	Hasl.	September
796	Nachthelle (Seidl), J., 4 M., & PF.	.	Op. 134	,,
797	*Sonata* (*Fantaisie*), *PF.*	G	Op. 78	October
798	*Marche héroique, PF., 4 hands*	.	Op. 66	1826
799	*Rondeau* (*brillante*), *PF. & V.*	Bm	Op. 70	,,
800	*Deutsche Messe, à 4 with Wind*	F	Gotth.	,,
	1827. [30.]			
801	Der Vater m. d. Kind (Bauernfeld)	.	Lf. 17, 2	January
802	Schlachtlied (Klopstock), à 8 M.	.	Op. 151	Feb. 28
803	*Variations* (*Hérold's 'Marie'*)	C	Op. 82	February
804	Jägers Liebeslied (Schober)	.	Op. 96, 2	,,
805	Schiffers Scheidelied (Do.)	.	Lf. 24, 1	,,
806	Winterreise, nos. 1—12 (Müller)	.	Op. 89. 1-12	Feb.
818	*Allegretto for PF.*	Cm	Gotth.	Apr. 27
819	Nachtgesang im Walde (Seidl), à 4 M. with 4 Horns	.	Op. 139*b*	April
820	Frühlingslied (Pollak), à 4 M.	.	MS.	,,
821	Das Lied im Grünen (Reil)	.	Op. 115, 1	June
822	Zögernd leise (Grillparzer), A., & 4 F.	.	Op. 135	July

	Name.	Key	Opus No. or Publ.	Date.
823	12 *Grätzer Waltzer*	.	Op. 91	September
835	*Grätzer Galoppe*	.	Hasl.	,,
836	Winterreise, nos. 13—24 (Müller)	.	Op. 89. 13-24	Oct.
848	*Kindermarsch, PF., 4 hands*	G	Gotth.	Oct. 12
849	*Trio no. 1, PF., V., Cello*	B♭	Op. 99	October (?)
850	Altschottische Ballade (Herder)	.	Op.165,5	November
851	Der Wallensteiner Lanzknecht (Leitner)	.	Lf. 27, 1	,,
852	Der Kreuzzug (Do.)	.	Lf. 27, 2	,,
853	Des Fischers Liebesglück (Do.)	.	Lf. 27, 3	,,
854	*Trio no. 2, PF., V., Cello*	E♭	Op. 100	,,
855	A la bella Irene, Cantata, 2 PFs.	.	MS.	Dec. 26
856	Deutsche Messe, à 4 M.	A♭	Spina	1827
857	Song of Annot Lyle (W. Scott)	.	Op. 85, 1	,,
858	Norna's Song (Do.)	.	Op. 85, 2	,,
859	Der Hochzeitsbraten, Trio	.	Op. 104	,,
860	L'incanto	.	Op. 83, 1	,, (?)
861	Il traditor	.	Op. 83, 2	,, (?)
862	Il modo	.	Op. 83, 3	,, (?)
863	*Phantasie, PF. & V.*	C	Op. 159	,, (?)

1828. [31 years old.]

864	Die Sterne (Leitner)	.	Op. 96, 1	January
865	Der Winterabend (Do.)	.	Lf. 26	,,
866	*Miriam's Siegesgesang, Oratorio*	.	Op. 136	March
867	Auf dem Strom (Rellstab), Sop. & Horn	.	Op. 119	,,
868	*Symphony no. 10, Orchestra*	C	B. & H.	March——
869	*Characteristic Allegro, 'Lebenssturme,' PF., 4 hands*	Am	Op. 144	May
870	Hymn (Schmidl), 4 Solos & Chorus (see no. 885)	.	Op. 154	,,
871	Wiederschein (Schlechta)	.	Lf. 15, 2	,,
872	*Allegro, PF.*	E♭m	Riet.-B.	,,
873	*Allegretto, PF.*	E♭	,,	,,
874	*Fugue, PF., 4 hands*	Em	Op. 152	June 3
875	*Rondo ('Grand Rondeau'), PF., 4 hands*	A	Op. 107	June
876	*Mass no. 5, à 4 with Orch.*	E♭	Riet.-B.	June
877	Psalm xcii, Bar. & 4 M.	.	Gotth.	July
878	Schwanengesang, nos. 1—13	.	Hasl.	August
879	*Sonata, PF.*	B♭	,,	Sept. 28
880	*Do.*	Cm	,,	September
881	*Do.*	A	Diabelli	,,
882	Die Taubenpost (Seidl)	.	Schw.14	October
883	*Benedictus to Mass in C (no. 549).*	C	Op. 48, no. 7	,,
884	Der Hirt auf den Felsen (Chezy), Sop. & Clar.	.	Op. 129	,,
885	*Rearrangement and Orchestration of Hymn no. 870*	.	Op. 154	,,
886	*String Quintet (2 Celli)*	C	Op. 163	1828
887	Tantum ergo	E♭	MS.	,,

Pieces without date of month or year.

	Name.	Key.	Opus No. or Publ.
888	Morgenlied (Werner)	. .	Op. 4, 2
889	Die abgeblühte Linde (Széchényi)	. .	Op. 7, 1
890	Der Flug der Zeit (Do.)	. .	Op. 7, 2
891	Der Tod u. d. Mädchen (Claudius)	. .	Op. 7, 3
892	18 *Original Tänze, PF.*	. .	Op. 9, 1, 3, 4, 14-28
910	Das Dörfchen (Bürger), à 4	. .	Op. 11, 1
911	Die Nachtigal (Unger), do.	. .	Op. 11, 2
912	Frühlingslied (Schober), à 4 M.	. .	Op. 16, 1
913	Jünglings wonne (Matthisson), à 4 M.	. .	Op. 17, 1
914	Liebe (Schiller), à 4 M.	. .	Op. 17, 2
915	Zum Rundtanz (Salis), à 4 M.	. .	Op. 17, 3
916	Die Nacht à 4 M.	. .	Op. 17, 4
917	26 *Ländler, PF.*	. .	Op. 18, 4-12, 1-17
943	7 *Ecossaises PF.*	. .	Op. 18, 1-4, 1-3
950	Der Schiffer (Mayrhofer)	. .	Op. 21, 2
951	Wehmuth (M. von Collin)	. .	Op. 22. 2
952	Die Liebe hat gelogen (Platen)	. .	Op. 23, 1
953	Selige Welt (Senn)	. .	Op. 23, 2
954	Schwanengesang (Do.)	. .	Op. 27, 3
955	3 *Marches héroiques, PF., 4 hands*	B♭m, C, D	Op. 27
958	7 *Deutsche Tänze, PF.*	. .	Op. 33, 3-7, 10, 11
967	*Overture, PF., 4 hands*	F	Op. 34
966	Der Pilgrim (Schiller)	. .	Op. 37, 1
967	*Six Grandes Marches, PF. 4 hands*	. .	Op. 40
973	Nacht und Träume (M. v. Collin)	. .	Op. 43, 2
974	'Totus in corde'	. .	Op. 46
975	34 *Valses sentimentales, PF.*	. .	Op. 50
1009	3 *Marches Militaires, PF., 4 hands*	. .	Op. 51
1012	An die Leier (Bruchmann)	. .	Op. 56, 2
1013	Im Haine (Do.)	. .	Op. 56, 3
1014	Der Schmetterling (F. Schlegel)	. .	Op. 57, 1
1015	Die Berge (Do.)	. .	Op. 57, 2
1016	Du liebst mich nicht (Platen)	. .	Op. 59, 1
1017	Dithyrambe (Schiller)	. .	Op. 60, 2
1018	6 *Polonaises*	. .	Op. 61
1024	Mignon u. d. Harfner (Goethe)	. .	Op. 62, 1
1025	Lied der Mignon, 'Heiss mich' (Do.)	. .	Op. 62, 2
1026	Do. 'So lasst' (Do.)	. .	Op. 62, 3
1027	Do. 'Sehnsucht' (Do.)	. .	Op. 62, 4
1028	*Divertissement, PF., 4 hands*	E m	Op. 63
1029	Wehmuth (Hüttenbrenner), à 4 M.	. .	Op. 64, 1
1030	Ewige Liebe (Schulze), à 4 M.	. .	Op. 64, 2
1031	Flucht (Lappe), à 4 M.	. .	Op. 64, 3
1032	*Hommage aux b. Viennoises*, 15 *Waltzes and 2 Ecossaises, PF.*	. .	Op. 67
1049	Die Advokaten, TTB.	. .	Op. 74
1050	4 *Polonaises, PF., 4 hands*	. .	Op. 75
1054	10 *Valses Nobles, PF.*	. .	Op. 77
1064	4 *Impromptus*,[1] *PF.*	. .	Op. 90
1068	6 *Momens musicals, PF.*	. .	Op. 94
1074	4 Refrain-Lieder (Seidl)	. .	Op. 95
1078	Glaube, Hoffnung u. Liebe (Kuffner)	. .	Op. 97
1079	*Phantasie, PF., 4 hands*	F m	Op. 103
1080	D. Hochzeitsbraten, STB. & PF.	. .	Op. 104
1081	Widerspruch (Seidl)	. .	Op. 105, 1
1082	Wiegenlied (Do.)	. .	Op. 105, 2
1083	Sehnsucht (Do.)	. .	Op. 105, 3
1084	Gott im Ungewitter (Uz)	. .	Op. 112, 1
1085	Gott der Weltschöpfer (Do.)	. .	Op, 112, 2
1086	Der Mondabend (Ermin)	. .	Op. 131, 1
1087	'*Notre amitié*,' *Rondo, PF. 4 hands*	D	Op. 138
1088	4 *Impromptus, PF.*	. .	Op. 142
1092	*Nocturne, PF. & Cello*	E♭	Op. 148
1093	Trinklied, 'Edit Nonna,' à 4 M.	. .	Op. 155
1094	Nachtmusik (Seckendorf), à 4 M. & PF.	. .	Op. 156
1095	*Constitutionslied, à 4 M. & Orch.*	. .	Op. 157
1096	Der Wintertag, à 4 M.	. .	Op. 169
1097	Die Blumensprache	. .	Op. 173, 3
1098	An den Tod (Schubart)	. .	Lf. 17, 3
1099	Atys (Mayrhofer)	. .	Lf. 22, 2
1100	Ihr Grab	. .	Lf. 36, 3
1101	Licht und Liebe (Collin)	. .	Lf. 41, 1
1102	Fragm. a. d. Götter Griechnl. (Schiller)	. .	Lf. 42, 1
1103	Im Gegenw. Vergangenes (Goethe)	. .	Lf. 43
1104	Der Goldschmiedsgesell (Do.)	. .	Lf. 48, 6
1105	Augenlied (Mayrhofer)	. .	Lf. 50, 3
1106	Täglich zu singen	. .	MS.
1107	Rüdigers Heimkehr; T., Chor. & Orch.	. .	Spina
1108	*Morgengesang, à 4 M, & Orch.*	. .	Spina
1109	Begräbnisslied (Klopstock), à 4	. .	9 Ges., 8
1110	Osterlied (Do.), à 4 & PF.	. .	9 Ges., 9
1111	Wein und Liebe (Haug), à 4 M.	. .	Spina
1112	Der Entfernten (Salis), à 4 M.	. .	Spina
1113	Lob d. Einsamkeit (Do.), à 4 M.	. .	
1114	5 *Clavierstücke*	E, E, C, A, E	Klemm
1119	*Clavierstück*	C	3 Clavierst. no. 3
1120	*March, PF.*	E	Artaria
1121 to 1131	10 *Ländler PF.*	. .	20 Ländl., 1, 6, 7, 9, 10, 11, 13-16.

It only remains for me to return my sincere thanks to those friends who have helped me with facts and suggestions and with much labour in the execution of the preceding pages; such as Fräulein Caroline Geisler-Schubert, Father Hermann (Anton) Schubert, and other members of the composer's family; to Herr Eugen Heilpern and the eminent photographers who act under the name of 'Adéle' in Vienna; my ever kind friend Herr C. F. Pohl, Librarian of the Musikverein

[1] No. 3 originally in G♭.

there; Dr. Köpfermann, Librarian of the k. k. Bibliothek, Berlin; Mr. C. V. Stanford; Mr. C. A. Barry; Mr. Manns; Herr A. Dörffel; Mr. Paul David; Messrs. Breitkopf & Härtel; Baron Tauchnitz, jun.; Mr. L. Engel; Mr. W. B. Squire; and many more. To each and to all I express my hearty acknowledgments. [G.]

SCHUBERT, FERDINAND, one of the elder brothers of FRANZ SCHUBERT, second son of his father (see p. 319), born at Vienna Oct. 19, 1794. After passing the two-years course at the Normal School of S. Anna in 1807-8, he became his father's assistant at the school in the Lichtenthal. In Nov. 1810 he was installed as assistant (Gehilfe), and in 1816 teacher, at the Imperial Orphan House (Waisenhaus) in Vienna, where he continued till March 1820, devoting himself specially to the Bell-Lancastrian method. He was then appointed principal teacher and choirmaster to the school at Altlerchenfeld, Vienna, till 1824, when he was nominated to be head teacher of the Normal School of S. Anna, which he held from Jan. 22, 1824, till his appointment as director of the same establishment on March 15, 1854. This position he retained till his death on Feb. 28, 1859. His merits were recognised by the bestowal of the Gold Cross of Merit (Verdienstkreuze), with the Crown. During this long period of useful and efficient service he was twice married, and had in all 17 children, of whom Ferdinand, Rudolf, and Hermann are still (1882) living in Vienna. His daughter Elise married Linus Geisler, and their daughter, Caroline Geisler-Schubert, is now (1882) an esteemed player and teacher of the pianoforte in Vienna. Between 1819 and 1853 Ferdinand published 12 school-books on various branches of learning, which came into general use. Music he learnt from his father and from Holzer, and left more than 40 works, of which the following were published: — Regina Cœli, à 4 and orch. (op. 1); German Requiem, à 4 with organ (op. 2); 4 Waisenlieder (op. 3); Cadences for PF. in all keys (op. 4); Requiem, à 4 and orch. (op. 9); Mass in F, à 4 and orch. (op. 10); Salve Regina in F, à 4 and orch. (op. 11); Salve Regina, à 4 and wind (op. 12); original March and Trio. The MS. works contain various other pieces of church music. Of the two Requiems the first is mentioned in his brother's letter of Aug. 24, 1818 (see p. 330); the second was performed a few days before Franz's death, and was possibly the last music he heard. The library of the Musikverein at Vienna contains the autograph of Franz Schubert's Mass in G, with oboes (or clarinets) and bassoons, added by Ferdinand, July 23, 1847.

Ferdinand's love for his brother and care of his memory have been often referred to in the preceding article (pp. 354, 356, 357). An interesting evidence of their attachment is afforded by a letter of [1] his to Franz, dated Vienna, July 3, 1824, and containing the following passage in regard to a clock at the Ungarische Krone in Vienna, which played his brother's music:—'This clock delighted me not a little, when one day at dinner for the first time I heard it play some of your waltzes. I felt so strange at the moment that I really did not know where I was; it was not only that it pleased me, it went regularly through my heart and soul with a fearful pang and longing, which at last turned into settled melancholy.' This may be fanciful, but it is the language of passionate affection, which evidently animated Ferdinand's whole intercourse with his great brother. Franz's reply (July 16–18, 1824) is quite in the same strain. (The above article is indebted to Wurzbach's Biographisches Lexicon.) [G.]

[1] I owe this letter to Miss Geisler.

SCHUBERT, CAMILLE, the *nom de plume* of Camille Prilipp, a music-seller of Paris, composer of transcriptions and original works for the piano, amounting in all to the astonishing number of more than 400. Some of his works enjoyed great popularity, especially a set of brilliant waltzes entitled 'Les Dames de Seville.' [G.]

SCHUBERT, FRANZ, a violinist, born of a musical family at Dresden, July 22, 1808, was a pupil of Lafont, and rose through various grades to succeed Lipinski in 1861 as first Concertmeister (or leader) in his native city. He retired in 1873, on the 50th anniversary of his entrance into the orchestra. His published works include Studies, a Duo for violin and piano, and 2 Concertante for violin and cello. Schubert's wife, MASCHINKA, a distinguished bravura singer, was born Aug. 25, 1815, and appeared at the German opera in London in 1832. [G.]

SCHUBERT, LOUIS, violinist and singing-master, born Jan. 27, 1828, at Dessau, went in his 18th year to St. Petersburg, and then as Concertmeister to Königsberg, where he remained till 1862. He then returned to Dresden, where he enjoyed a great reputation as a teacher of singing. He has published a method of singing in the form of songs, and four of his operettas have become favourites. [G.]

SCHUBERTH, GOTTLOB, born at Carsdorf, Aug. 11, 1778, received his musical education at Jena, and learnt the violin from Stamitz. In 1804 he went to Magdeburg, resided there for some years, and was distinguished as an excellent clarinet and oboe player. In 1833 he moved to Hamburg, where he died, Feb. 18, 1846. He is now remembered as the father of an eminent family. His eldest son

JULIUS FERDINAND GEORG, born at Magdeburg, July 14, 1804, was the founder of the well-known firm of J. Schuberth & Co. in Leipzig and New York. After learning the business of a music-publisher in Magdeburg, he started in 1826 on his own account at Hamburg, whence he was enabled to found branch establishments at Leipzig (1832), and New York (1850). In 1854 he gave up the Hamburg business to his brother Frederick (see below) and devoted himself entirely to Leipzig and New York. Besides his publishing business, Julius Schuberth was an indefatigable student of language, literature, and

music. He was publisher, editor, and proprietor of a 'Musikalisches Conversations Lexicon' (which has gone through 10 editions, and from which the details of the present article have been obtained), the 'Hamburger kleiner Musik Zeitung' (1840–1850), the New York 'Musik Zeitung' (1867), and 'Schuberth's kleiner Musik Zeitung' (1871–1872). In 1840 he founded the 'Norddeutscher Musikverein and Preis Institut' at Hamburg. He received many decorations from the crowned heads of Germany in recognition of his services to music. In 1874 he settled at Leipzig, where he died, June 9, 1875. His business, which in 1877 comprised over 6000 publications, has been carried on with increasing success by his widow and nephew.

Ludwig, the second son of Gottlob, was born April 18, 1806, at Magdeburg. He studied under his father and C. M. von Weber, and when only 16 was music-director at the Stadt Theater of his native town. He was subsequently Court Capellmeister at Oldenburg, and after living at Riga and Königsberg (1835), became (1845) conductor of the German Opera at St. Petersburg, where he died in 1850. His compositions include some published chamber music, besides operas and symphonies which remain in MS. His younger brother,

Carl, was born at Magdeburg, Feb. 25, 1811. He learnt the piano from his father, and the violoncello from L. Hesse. In 1825 he was placed under Dotzauer at Dresden, and in 1828 made his first concert tour to Ludwigslust and Hamburg. In 1829 he played at Copenhagen and Gothenburg, but a series of misfortunes drove him back to Magdeburg, where he occupied the post of first cello in the theatre orchestra. In 1833 he again played in Hamburg with success, and during the next few years gave concerts in all the principal towns of North Germany, Belgium, and Holland, besides visiting Paris and London (1835). In the autumn of the latter year he was appointed solo cellist to the Czar. He remained for 20 years at St. Petersburg, occupying the posts of musical director at the University, conductor of the Imperial Court Orchestra, and inspector of the Imperial Dramatic College. He died at Zürich, July 22, 1863. His compositions include chamber music and concertos for the violoncello, etc.

Friedrich Wilhelm August, fifth son of Gottlob Schuberth, was born at Magdeburg, Oct. 27, 1817, and since 1853 has been the head of the firm of 'Fritz Schuberth' at Hamburg. [W.B.S.]

SCHUBRING, Julius, D.D., rector of S. George's church, Dessau, claims a place in a Dictionary of Music for his connexion with Mendelssohn. He was born at Dessau, June 2, 1806, was educated there, and at the Universities of Leipzig (1824) and Berlin (1825–30), at the latter of which he first made the Mendelssohns' acquaintance, through a letter from W. Müller the poet. The acquaintance soon ripened into a very intimate friendship, for the details of which see Schubring's admirable Recollections of Mendelssohn ('Erinnerungen' etc., in 'Daheim,' 1866, No. 26; and 'Musical World,' May 12, 19, 1866). He was much consulted by Mendelssohn on the words of 'St. Paul' and 'Elijah,' in reference to which and to a possible oratorio on S. Peter, ten letters are printed in the published 'Briefe.' The Recollections are models of their class, and deserve republication. Schubring, besides several theological works, has published a 'Gesangbüchlein' of hymns in rhythm for schools (Dessau, 1857), and assisted in compiling the Anhalt Gesangbuch for Church, School, and Home use (Elberfeld, 1859). He is still living and working, to remind us how prematurely Mendelssohn was cut off. [G.]

SCHULHOF, Julius—dear to player and dancer for his Galop di Bravura, Impromptu Polka, and many more brilliant and clever PF. pieces—was born at Prague, Aug. 2, 1825. He learned the piano from Kisch, and counterpoint from Tomaschek, and before he was 14 made a successful appearance as a player. Notwithstanding his success, the boy's ambition was too great to allow him to remain in Prague, and in 1842 he went to Paris, then a hotbed of pianoforte virtuosity. Here a fortunate interview with Chopin gave him his opportunity. He played in public (Nov. 2, 1845), and published his first two works, of which op. 1, an Allegro Brillant, was dedicated to Chopin. After a lengthened residence in Paris he took a very extended tour through France, Austria (1849–50), England, Spain (1851), and even South Russia and the Crimea (1853). He has since divided his time between Dresden and Paris. [G.]

SCHULZ. [See Prætorius, iii. 24.]

SCHULZ, Edouard, pianist, born Feb. 18, 1812; died Sept. 15, 1876. His father—a Hungarian—settled in Vienna, where Edouard as a child had once the privilege of playing to Beethoven. He came with his father and younger brother Leonard, both guitar players, to London in 1826, and the trio gave their first concert at Kirkman's rooms, April 24 of that year; Edouard playing the physharmonica. In 1828 they appeared in a Philharmonic Concert. Edouard's fine pianoforte playing attracted the notice of George IV. and the Duke of Devonshire, and he became the favourite teacher of the English aristocracy, to whom his distinguished manners endeared him. He might have been one of the very first pianists had he not overfatigued his hands by too zealous practice of the then new technique of extensions. As a teacher he amassed a fortune, £1000 of which he bequeathed to the Royal Society of Musicians, the third legacy of like amount left by foreign musicians settled in London. [A.J.H.]

SCHULZ, Johann Abraham Peter, son of a baker, born at Lüneburg, March 31, 1747. His master was Schmügel, a local organist of ability, whose descriptions of Berlin and of Kirnberger's labours so excited him that at the age of 15, without money and against the wish of his family, he went thither and put himself under the protection of Kirnberger, who was very good

to him, under whom he studied and to whom he became greatly attached. In 1768 he was fortunate enough to travel in France, Italy, and Germany under good auspices. In 1773 he returned to Berlin, and found his old master and Sulzer at work on their 'Theory of the Fine Arts,' and undertook the musical portion of it from S to the end. He was also Capellmeister to the French theatre at Berlin, and afterwards to the private theatre of the Crown Princess at Berlin and that of Prince Henry at Reinsberg, where he stayed for 7 years from April 1, 1780. His choruses to 'Athalia,' produced while there, were translated and brought out at Copenhagen, and the result was an offer from the King of Denmark to be his Capellmeister at a salary of 2000 thalers. This he accepted and held for 8 years with great credit and advantage to the place. His health at length obliged him to leave, and he departed, Sept. 29, 1795, for Hamburg, Lüneburg, and Berlin. He lost his wife, and at length, on June 10, 1800, died at Schwedt deeply and widely lamented. Schulz was a prolific composer; 10 operas and 3 large sacred works are quoted by Fétis and Mendel, various PF. compositions and some literary works, including a treatise on a new mode of writing music. He also edited Kirnberger's True Principles of Harmony. But his true claim to notice rests on his songs. He was the first to give the Volkslied an artistic turn, and in fact took the first step which led to Schubert. He was very careful to get good words, and as a considerable move was taking place among the poets at that date (1770–80), and Bürger, Claudius, Hölty, and others were writing, he had good opportunities, and many of his settings were published in the Göttingen 'Musenalmanach' and Voss's 'Almanach.' He published also 'Lieder in Volkston bey dem Klavier zu singen' (1782), containing 48 songs, 2nd ed. 1785 in 2 parts, and a 3rd part in 1790. His songs were very much sung for years after their appearance, and are even still the delight of schoolboys, a great tribute to their freshness and melody. (See Reissmann, Gesch. d. Deutschen Liedes, 149.) [G.]

SCHULZE, J. F. AND SONS, a firm of organ-builders, whose founder, J. F. Schulze, was born at Milbitz-bei-Paulinzella, Thuringia, in 1794, and began his manufactory there in 1825. His first organs were for Horba (with 10 stops), and Milbitz (21 stops). In 1825 he moved to Paulinzella, where his business largely increased. At this period his principal organs were those for Bremen cathedral, and Solingen. In 1851, the firm—then J. F. Schulze and Sons—sent an organ to the International Exhibition in Hyde Park, which obtained a prize medal and was the beginning of much work done for England. This is now in the Town Hall, Northampton. In 1854 they built the great organ in the Marienkirche at Lübeck. J. F. Schulze died in 1858, but was succeeded by his three sons, the most distinguished of whom was Heinrich Edmund, who introduced many new and valuable improvements. On the rebuilding of the parish church of Doncaster, England, after the fire in 1853, the construction of the organ was entrusted to the Schulze firm, and it proved a very great success. Besides this fine instrument, their most important organs are in Bremen, Düsseldorf, Söst, and Aplerbeck. H. E. Schulze died in 1878 at the age of 54, and shortly after, on the death of the surviving brother, the firm ceased to exist.

The Schulzes' organs are most celebrated for their flue-pipes, which are constructed so as to admit as much wind as possible. In order to do this the feet are opened very wide, and the pipes are in consequence cut up unusually high. By this means, with a comparatively low pressure of wind an extraordinarily rich quantity of tone is produced. The Schulzes carried the same principles into their wooden flute pipes. Their organs are also celebrated for their string-toned stops, but the drawback in all of these is a certain slowness in their speech. Besides the organs at Doncaster and Northampton, the Schulzes have instruments in England at churches at Armley; Leeds (in conjunction with Hill); Hindley, Wigan; Tyne Dock, South Shields; Harrogate; also at Northampton Town Hall; Charterhouse School, Godalming; Seaton Carew (Thos. Walker, Esq.). They were also employed by Mr. Hopkins to make some alterations and additions to the organ in the Temple church, London. [W.B.S.]

SCHUMANN, ROBERT ALEXANDER, born June 8, 1810, at Zwickau in Saxony, was the youngest son of Friedrich August Gottlob Schumann (born 1773), a bookseller, whose father was a clergyman in Saxony, and whose mother, Johanna Christiana (born 1771), was the daughter of Herr Schnabel, Rathschirurgus (surgeon to the town council) at Zeitz. Schumann cannot have received any incitement towards music from his parents; his father, however, took a lively interest in the *belles lettres*, and was himself known as an author. He promoted his son's leanings towards art in every possible way, with which however his mother seems to have had no sympathy. In the small provincial town where Schumann spent the first eighteen years of his life there was no musician capable of helping him beyond the mere rudiments of the art. There was a talented town-musician, who for several decades was the best trumpeter in the district,[1] but, as was commonly the case, he practised his art simply as a trade. The organist of the Marienkirche, J. G. Kuntzsch, Schumann's first pianoforte teacher, after a few years declared that his pupil was able to progress alone, and that his instruction might cease. He was so impressed with the boy's talent, that when Schumann subsequently resolved to devote himself wholly to art, Kuntzsch prophesied that he would attain to fame and immortality, and that in him the world would possess one of its greatest musicians. Some twenty years later, in 1845, Schumann dedicated to him his Studies for the Pedal-Piano, op. 56. [See vol. ii. p. 77*a*.]

His gift for music showed itself early. He

1 Schumann's 'Gesammelte Schriften,' ii. 126 (1st ed.).

began to compose, as he tells us himself, before he was seven. According to this he must have begun to play the piano, at latest, in his sixth year. When he was about eleven, he accompanied at a performance of Friedrich Schneider's 'Weltgericht,' conducted by Kuntzsch, standing up at the piano to do it. At home, with the aid of some young musical companions, he got up performances of vocal and instrumental music which he arranged to suit their humble powers. In more extended circles too, he appeared as a pianoforte-player, and is said to have had a wonderful gift for extempore playing. His father took steps to procure for him the tuition of C. M. von Weber, who had shortly before (1817) been appointed Capellmeister in Dresden. Weber declared himself ready to undertake the guidance of the young genius, but the scheme fell through for reasons unknown. From that time Schumann remained at Zwickau, where circumstances were not favourable to musical progress; he was left to his own instruction, and every inducement to further progress must have come from himself alone. Under these circumstances, a journey made when he was nine years old to Carlsbad, where he first heard a great pianoforte-player—Ignaz Moscheles—must have been an event never to be forgotten; and indeed during his whole life he retained a predilection for certain of Moscheles's works, and a reverence for his person. The influence of the pianoforte technique of Moscheles on him appears very distinctly in the variations published as op. 1.

At the age of ten he entered the 4th class at the Gymnasium (or Academy) at Zwickau, and remained there till Easter, 1828. He had then risen to the 1st class, and left with a certificate of qualification for the University. During this period his devotion to music seems to have been for a time rather less eager, in consequence of the interference of his school-work and of other tastes. Now, at the close of his boyhood, a strong interest in poetry, which had been previously observed in him, but which had meanwhile been merged in his taste for music, revived with increased strength; he rummaged through his father's book-shop, which favoured this tendency, in search of works on the art of poetry; poetical attempts of his own were more frequent, and at the age of 14 Robert had already contributed some literary efforts to a work brought out by his father and called 'Bildergallerie der berühmtesten Menschen aller Völker und Zeiten' (Portrait-gallery of the most famous men of all nations and times). That he had a gift for poetry is evident from two Epithalamia given by Wasielewski (Biographie Schumann's, 3rd ed., Bonn 1880, p. 305). In 1827 he set a number of his own poems to music, and it is worthy of note that it was not by the classical works of Goethe and Schiller that Schumann was most strongly attracted. His favourite writers were Schulze, the tender and rhapsodical author of 'Die bezauberte Rose' (The Enchanted Rose); and the unhappy Franz von Sonnenberg, who went out of his mind; of foreign poets, Byron especially; but above all, Jean Paul, with whose works he made acquaintance in his 17th year (at the same time as with the compositions of Franz Schubert). These poets represent the cycle of views, sentiments and feelings, under whose spell Schumann's poetical taste, strictly speaking, remained throughout his life. And in no musician has the influence of his poetical tastes on his music been deeper than in him.

On March 29, 1828, Schumann matriculated at the University of Leipzig as *Studiosus Juris*. It would have been more in accordance with his inclinations to have devoted himself at once wholly to art, and his father would no doubt have consented to his so doing; but he had lost his father in 1826, and his mother would not hear of an artist's career. Her son dutifully submitted, although decidedly averse to the study of jurisprudence. Before actually joining the university he took a short pleasure trip into South Germany, in April, 1828. He had made acquaintance in Leipzig with a fellow-student named Gisbert Rosen; and a common enthusiasm for Jean Paul soon led to a devoted and sympathetic friendship. Rosen went to study at Heidelberg, and the first object of Schumann's journey was to accompany him on his way. In Munich he made the acquaintance of Heine, in whose house he spent several hours. On his return journey he stopped at Bayreuth to visit Jean Paul's widow, and received from her a portrait of her husband.

During the first few months of his university life, Schumann was in a gloomy frame of mind. A students' club to which he belonged for a time, struck him as coarse and shallow, and he could not make up his mind to begin the course of study he had selected. A large part of the first half-year had passed by and still—as he writes to his friend—he had been to no college, but 'had worked exclusively in private, that is to say, had played the piano and written a few letters and Jean Pauliads.'

In this voluntary inactivity and solitude the study of Jean Paul must certainly have had a special charm for him. That writer, unsurpassed in depicting the tender emotions, with his dazzling and even extravagant play of digressive fancy, his excess of feeling over dramatic power, his incessant alternations between tears and laughter, has always been the idol of sentimental women and ecstatic youths. 'If everybody read Jean Paul,' Schumann writes to Rosen, 'they would be better-natured, but they would be unhappier; he has often brought me to the verge of desperation, still the rainbow of peace bends serenely above all the tears, and the soul is wonderfully lifted up and tenderly glorified.' In precisely the same way did Gervinus give himself up for a time to the same influence; but his manly and vigorous nature freed itself from the enervating spell. Schumann's artistic nature, incomparably more finely strung, remained permanently subject to it. Even in his latest years he would become violently angry if any one ventured to doubt or criticise Jean Paul's greatness as an imaginative writer, and the close affinity of their natures is

unmistakeable. Schumann himself tells us how once, as a child, at midnight, when all the household were asleep, he had in a dream and with his eyes closed, stolen down to the old piano, and played a series of chords, weeping bitterly the while. So early did he betray that tendency to overstrung emotion which found its most powerful nourishment in Jean Paul's writings.

Music, however, is a social art, and it soon brought him back again to human life. In the house of Professor [1] Carus he made several interesting acquaintances, especially that of Marschner, who was then living in Leipzig, and had brought out his 'Vampyr' there in the spring of 1828. His first meeting with Wieck, the father of his future wife, took place in the same year; and Schumann took several pianoforte lessons from him. Several music-loving students met together there, and all kinds of chamber-music were practised. They devoted themselves with especial ardour to the works of Schubert, whose death on Nov. 19, 1828, was deeply felt by Schumann. Impelled by Schubert's example, he wrote at this time 8 Polonaises for four hands; also a Quartet for piano and strings, and a number of songs to Byron's words; all of which remain unpublished. Besides these occupations, he made a more intimate acquaintance with the clavier works of Sebastian Bach. It is almost self-evident that what chiefly fascinated Schumann in Bach's compositions was the mysterious depth of sentiment revealed in them. Were it not so, it would be impossible to conceive of Bach in connection with the chaotic Jean Paul; and yet Schumann himself says that in early life Bach and Jean Paul had exercised the most powerful influence upon him. Considering the way in which his musical education had been left to itself, the fact of his so thoroughly appreciating the wealth and fulness of life in Bach's compositions at a time when Bach was looked upon only as a great contrapuntist, is clear evidence of the greatness of his own genius; which indeed had some affinity with that of Bach. The ingenuity of outward form in Bach's works was neither strange nor unintelligible to him. For although Schumann had hitherto had no instructor in composition, it need scarcely be said that he had long ago made himself familiar with the most essential parts of the composer's art, and that constant practice in composition must have given him much knowledge and skill in this branch of his art.

At Easter, 1829, Schumann followed his friend Rosen to the university of Heidelberg. The young jurists were perhaps tempted thither by the lectures of the famous teacher, A. F. J. Thibaut; but it is evident that other things contributed to form Schumann's resolution: the situation of the town—a perfect Paradise—the gaiety of the people, and the nearness of Switzerland, Italy and France. A delightful prospect promised to open to him there: 'That will be life indeed!' he writes to his friend; 'at Michaelmas we will go to Switzerland, and from thence who knows where?' On his journey to Heidelberg chance threw him into the society of Willibald Alexis. As they found pleasure in each other's company, Schumann incontinently turned out of his way and went with the poet some distance down the Rhine. Like Marschner, who indeed was somewhat their senior, Alexis had trodden the path which Schumann was destined to follow, and had reached art by way of the law. No doubt this added to Schumann's interest in the acquaintance. It cannot be denied that even in Heidelberg Schumann carried on his legal studies in a very desultory manner, though Thibaut himself was a living proof that that branch of learning could co-exist with a true love and comprehension of music. Only a few years before (in 1825) Thibaut had published his little book, 'Ueber Reinheit der Tonkunst' (On Purity in Musical Art), a work which at that time essentially contributed to alter the direction of musical taste in Germany. Just as in his volume Thibaut attacks the degenerate state of church music, Schumann, at a later date, was destined to take up arms, in word and deed, against the flat insipidity of concert and chamber music. Nevertheless the two men never became really intimate; in one, no doubt, the *doctor* too greatly preponderated, and in the other the artist. Thibaut himself subsequently advised Schumann to abandon the law and devote himself entirely to music.

Indeed if Schumann was industrious in anything at Heidelberg it was in pianoforte-playing. After practising for seven hours in the day, he would invite a friend to come in the evening and play with him, adding that he felt in a particularly happy vein that day; and even during an excursion with friends he would take a dumb keyboard with him in the carriage. By diligent use of the instruction he had received from Wieck in Leipzig, he brought himself to high perfection as an executant; and at the same time increased his efforts at improvisation. One of his musical associates at this time used afterwards to say that from the playing of no other artist, however great, had he ever experienced such ineffaceable musical impressions; the ideas seem to pour into the player's mind in an inexhaustible flow, and their profound originality and poetic charm already clearly foreshadowed the main features of his musical individuality. Schumann appeared only once in public, at a concert given by a musical society at Heidelberg, where he played Moscheles's variations on the 'Alexandermarsch' with great success. He received many requests to play again, but refused them all, probably, as a student, finding it not convenient.

It will no doubt be a matter of surprise that Schumann could have justified himself in thus spending year after year in a merely nominal study of the law, while in fact wholly given up to his favourite taste and pursuit. A certain lack of determination, a certain shrinking from anything disagreeable, betray themselves during these years as his general characteristics, and

[1] '*Patientibus* Carus, *sed* clarus *inter doctos*.' (Berlioz, Voyage Musical, Letter IV.)

were perhaps an integral part of his nature. At the same time his conduct is to a certain extent explicable, by the general conditions of German student-life. Out of the strict discipline of the Gymnasium the student steps at once into the unlimited freedom of the University. The violence of the contrast most easily overpowers the most gifted natures, and sweeps them away into an exclusive enjoyment of the life it offers. Those who have some self-control after a time struggle out of the whirlpool, and avail themselves as best they may of the remaining years of study, rescuing from that period a precious store of poetical reminiscences which suffice to gild the prose of later life with an ideal light. It was the intoxicating poetry of the student life which Schumann drank in deep draughts. Its coarseness was repellent to his refined nature, and his innate purity and nobility guarded him against moral degradation; but he lived like a rover rejoicing in this bright world as it lies open to him, worked little, spent much, got into debt, and was as happy as a fish in the water. Besides its tender and rapturous side, his nature had a vein of native sharpness and humour. With all these peculiarities he could live his student's life to the full, though in his own apparently quiet and unassertive way. The letters in which he discusses money-matters with his guardian, Herr Rudel, a merchant of Zwickau, show how he indulged his humorous mood even in these: 'Dismal things I have to tell you, respected Herr Rudel,' he writes on June 21, 1830; 'in the first place, that I have a *repetitorium* which costs 80 gulden every half-year, and secondly, that within a week I have been under arrest by the town (don't be shocked) for not paying 30 gulden of other college dues.' And on another occasion, when the money he had asked for to make a journey home for the holidays did not arrive: 'I am the only student here, and wander alone about the streets and woods, forlorn and poor, like a beggar, and with debts into the bargain. Be kind, most respected Herr Rudel, and only this once send me some money—only money—and do not drive me to seek means of setting out which might not be pleasant to you.' The reasons he employs to prove to his guardian that he ought not to be deprived of means for a journey into Italy are most amusing: 'At any rate I shall have made the journey; and as I *must* make it once, it is all the same whether I use the money for it now or later.' Then in a perfectly amiable way he puts the pistol to his breast, 'Of course I could borrow the money here at once if I chose, at 10 or 12 per cent, but this method I should of course adopt only under the most unnatural circumstances, *i.e.* if I get no money from home.' When, at Easter 1830, he wished to remain another half-year at Heidelberg, he excused the wish by saying that 'residence here is immeasurably more instructive, useful and interesting, than in flat Leipzig.' This contrast of 'flat' Leipzig with the picturesque hilliness of Heidelberg, sufficiently betrays what it was that Schumann included under the terms 'instructive and useful.' His compositions, too, plainly evince how deeply the poetical aspect of student life had affected him, and had left its permanent mark on him. I need only remind the reader of Kerner's 'Wanderlied' (op. 35, no. 3), dedicated to an old fellow-student at Heidelberg, and of Eichendorff's 'Frühlingsfahrt' (op. 45, no. 2). Among German songs of the highest class, there is not one in which the effervescent buoyancy of youth craving for distant flights has found such full expression, at once so thoroughly German and so purely ideal, as in this 'Wanderlied,' which indeed, with a different tune, is actually one of the most favourite of student songs. 'Frühlingsfahrt' tells of two young comrades who quit home for the first time:—

So jubelnd recht in die hellen
Klingenden, singenden Wellen
Des vollen Frühlings hinaus.

Rejoicing in the singing
And joyous, echoing ringing
Of full and perfect Spring.

One of them soon finds a regular subsistence and a comfortable home; the other pursues glittering visions, yields to the thousand temptations of the world, and finally perishes; it is a portrait of a German student drawn from the life, and the way in which Schumann has treated it shows that he was drawing on the stores of his own experience. And indeed he trod on the verge of the abyss which yawns close to the flowery path of a youth who, for the first time, enjoys complete liberty. His letters often indicate this, particularly one written April 5, 1833, to one of his former fellow-students, in which he says that his life as a citizen is, *to his great joy*, sober, industrious and steady, and thus a contrast to that at Heidelberg.

Several journeys also served to infuse into Schumann's student life the delight of free and unrestrained movement. In August 1829 he went for a pleasure trip to north Italy, quite alone, for two friends who had intended to go, failed him. But perhaps the contemplative and dreamy youth enjoyed the loveliness of the country and the sympathetic Italian nature only the more thoroughly for being alone. Nor were little adventures of gallantry wanting. Fragments of a diary kept at this time, which are preserved (Wasielewski, p. 325), reveal to us the pleasant sociableness of the life which Schumann now delighted in. The Italian music which he then heard could indeed do little towards his improvement, except that it gave him, for the first time, the opportunity of hearing Paganini. The deep impression made by that remarkable player is shown by Schumann's visit to Frankfort (Easter 1830) with several friends to hear him again, and by his arrangement of his 'Caprices' for the pianoforte (op. 3 and 10). Shortly after this he seems to have heard Ernst also in Frankfort. In the summer of 1830 he made a tour to Strassburg, and on the way back to Saxony visited his friend Rosen at Detmold.

When Schumann entered upon his third year of study, he made a serious effort to devote himself to jurisprudence; he took what was called a *Repetitorium*, that is, he began going over again with considerable difficulty, and under the care and guidance of an old lawyer, what he had neglected during two years. He also endeavoured to reconcile himself to the idea of practical work in public life or the government service. His spirit soared up to the highest goal, and at times he may have flattered his fancy with dreams of having attained it; but he must have been convinced of the improbability of such dreams ever coming true; and indeed he never got rid of his antipathy to the law as a profession, even in the whole course of his *Repetitorium*. On the other hand it must be said, that if he was ever to be a musician, it was becoming high time for it, since he was now 20 years old. Thus every consideration urged him to the point. Schumann induced his mother, who was still extremely averse to the calling of a musician, to put the decision in the hands of Friedrich Wieck. Wieck did not conceal from him that such a step ought only to be taken after the most thorough self-examination, but if he had already examined himself, then Wieck could only advise him to take the step. Upon this his mother yielded, and Robert Schumann became a musician. The delight and freedom which he inwardly felt when the die was cast, must have shown him that he had done right. At first his intention was only to make himself a great pianoforte-player, and he reckoned that in six years he would be able to compete with any pianist. But he still felt very uncertain as to his gift as a composer; the words which he wrote to his mother on July 30, 1830—'Now and then I discover that I have imagination, and perhaps a turn for creating things myself'—sound curiously wanting in confidence, when we remember how almost exclusively Schumann's artistic greatness was to find expression in his compositions.

He quitted Heidelberg late in the summer of 1830, in order to resume his studies with Wieck in Leipzig. He was resolved, after having wasted two years and a half, to devote himself to his new calling with energetic purpose and manly vigour. And faithfully did he keep to his resolution. The plan of becoming a great pianist had, however, to be given up after a year. Actuated by the passionate desire to achieve a perfect *technique* as speedily as possible, Schumann devised a contrivance by which the greatest possible dexterity of finger was to be attained in the shortest time. By means of this ingenious appliance the third finger was drawn back and kept still, while the other fingers had to practice exercises. But the result was that the tendons of the third finger were overstrained, the finger was crippled, and for some time the whole right hand was injured. This most serious condition was alleviated by medical treatment. Schumann recovered the use of his hand, and could, when needful, even play the piano; but the third finger remained useless, so that he was for ever precluded from the career of a virtuoso. Although express evidence is wanting, we may assume with certainty that this unexpected misfortune made a deep impression upon him; he saw himself once more confronted with the question whether it was advisable for him to continue in the calling he had chosen. That he answered it in the affirmative shows that during this time his confidence in his own creative genius had wonderfully increased. He soon reconciled himself to the inevitable, learned to appreciate mechanical dexterity at its true value, and turned his undivided attention to composition. He continued henceforth in the most friendly relations with his pianoforte-master, Wieck; indeed until the autumn of 1832 he lived in the same house with him (Grimmaische Strasse, No. 36), and was almost one of the family. For his instructor in composition, however, he chose Heinrich Dorn, at that time conductor of the opera in Leipzig, subsequently Capellmeister at Riga, Cologne, and Berlin, and still living in Berlin in full possession of his intellectual vigour. Dorn was a clever and sterling composer; he recognised the greatness of Schumann's genius, and devoted himself with much interest to his improvement.[1] It was impossible as yet to confine Schumann to a regular course of composition: he worked very diligently, but would take up now one point of the art of composition and now another. In 1836 he writes to Dorn at Riga that he often regrets having learnt in too irregular a manner at this time; but when he adds directly afterwards that, notwithstanding this, he had learnt more from Dorn's teaching than Dorn would believe, we may take this last statement as true. Schumann was no longer a tyro in composition, but had true musical genius, and his spirit was already matured. Under such circumstances he was justified in learning in his own way.

In the winter of 1832–3, he lived at Zwickau, and for a time also with his brothers at Schneeberg. Besides a pianoforte-concerto, which still remains a fragment, he was working at a symphony in G minor, of which the first movement was publicly performed in the course of the winter both at Schneeberg and Zwickau. If we may trust certain evidence (see 'Musikalisches Wochenblatt'; Leipzig, 1875, p. 180), the whole symphony was performed at Zwickau in 1835, under Schumann's own direction, and the last movement was almost a failure.

At all events the symphony was finished, and Schumann expected it to be a great success; in this he must have been disappointed, for it has never been published. The first performance of the first movement at Zwickau took place at a concert given there on Nov. 18, 1832, by Wieck's daughter Clara, who was then thirteen years of

1 Schumann's gratitude to him is thus expressed:—'The man who first gave a hand to me as I climbed upwards, and, when I began to doubt myself, drew me aloft so that I should see less of the common herd of mankind, and more of the pure air of art.'

age. Even then the performances of this gifted girl, who was so soon to take her place as the greatest female pianist of Germany, were astonishing, and by them, as Schumann puts it, 'Zwickau was fired with enthusiasm for the first time in its life.' It is easily conceivable that Schumann himself was enthusiastically delighted with Clara, adorned as she was with the twofold charm of childlike sweetness and artistic genius. 'Think of perfection,' he writes to a friend about her on April 5, 1833, 'and I will agree to it.' And many expressions in his letters seems even to betray a deeper feeling, of which he himself did not become fully aware until several years later.

Schumann's circumstances allowed him to revisit Leipzig in March, 1833, and even to live there for a time without any definite occupation. He was not exactly well off, but he had enough to enable him to live as a single man of moderate means. The poverty from which so many of the greatest musicians have suffered, never formed part of Schumann's experience. He occupied himself with studies in composition, chiefly in the contrapuntal style, in which he had taken the liveliest interest since making the acquaintance of Bach's works; besides this his imagination, asserting itself more and more strongly, impelled him to the creation of free compositions. From this year date the impromptus for piano on a romance by Clara Wieck, which Schumann dedicated to her father, and published in August, 1833, as op. 5.[1] In June he wrote the first and third movements of the G minor Sonata (op. 22), and at the same time began the F♯ minor Sonata (op. 11) and completed the Toccata (op. 7), which had been begun in 1829. He also arranged a second set of Paganini's violin caprices for the piano (op. 10), having made a first attempt of the same kind (op. 3) in the previous year. Meanwhile he lived a quiet and almost monotonous life. Of family acquaintances he had few, nor did he seek them. He found a faithful friend in Frau Henriette Voigt, who was as excellent a pianist as she was noble and sympathetic in soul. She was a pupil of Ludwig Berger, of Berlin, and died young in the year 1839. Schumann was wont as a rule to spend his evenings with a small number of intimate friends in a restaurant. These gatherings generally took place at the 'Kaffeebaum' (Kleine Fleischergasse No. 3). He himself however generally remained silent by preference, even in this confidential circle of friends. Readily as he could express himself with his pen, he had but little power of speech. Even in affairs of no importance, which could have been transacted most readily and simply by word of mouth, he usually preferred to write. It was moreover a kind of enjoyment to him to muse in dreamy silence. Henriette Voigt told W. Taubert that one lovely summer evening, after making music with Schumann, they both felt inclined to go on the water. They sat side by side in the boat for an hour in silence. At parting Schumann pressed her hand and said, 'To-day we have perfectly understood one another.'

It was at these evening gatherings at the restaurant in the winter of 1833–4 that the plan of starting a new musical paper was matured. It was the protest of youth, feeling itself impelled to new things in art, against the existing state of music. Although Weber, Beethoven, and Schubert had only been dead a few years, though Spohr and Marschner were still in their prime, and Mendelssohn was beginning to be celebrated, the general characteristic of the music of about the year 1830 was either superficiality or else vulgar mediocrity. 'On the stage Rossini still reigned supreme, and on the pianoforte scarcely anything was heard but Herz and Hünten.' Under these conditions the war might have been more suitably carried on by means of important works of art than by a periodical *about* music. Musical criticism, however, was itself in a bad way at this time. The periodical called 'Cæcilia,' published by Schott, which had been in existence since 1824, was unfitted for the general reader, both by its contents and by the fact of its publication in parts. The 'Berliner allgemeine musikalische Zeitung,' conducted by Marx, had come to an end in 1830. The only periodical of influence and importance in 1833 was the 'Allgemeine musikalische Zeitung,' published by Breitkopf & Härtel of Leipzig, and at that time edited by G. W. Fink. But the narrow view taken of criticism in that periodical, its inane mildness of judgment—Schumann used to call it 'Honigpinselei' or 'Honey-daubing'—its lenity towards the reigning insipidity and superficiality, could not but provoke contradiction from young people of high aims. And the idea of first bringing the lever to bear on the domain of critical authorship, in order to try their strength, must have been all the more attractive to these hot-headed youths, since most of them had had the advantage of a sound scholarly education and knew how to handle their pens. On the other hand, they felt that they were not yet strong enough to guide the public taste into new paths by their own musical productions; and of all the set Schumann was the most sensible of this fact.

Such were the grounds on which, on April 3, 1834, the first number of the 'Neue Zeitschrift für Musik' saw the light. Schumann himself called it the organ of youth and movement. As its motto he even chose this passage from the prologue to Shakespeare's Henry VIII:—

> Only they
> Who come to hear a merry bawdy play,
> A noise of targets, or to see a fellow
> In a long motley coat guarded with yellow,
> Will be deceived—

a passage which sufficiently expresses his intention of contending against an empty flattering style of criticism, and upholding the dignity of art. 'The day of reciprocal compliments,' says the preliminary notice, 'is gradually dying out, and we must confess that we shall do nothing

[1] Hofmeister, Leipzig, and Ch. Schumann, Schneeberg.

towards reviving it. The critic who dares not attack what is bad, is but a half-hearted supporter of what is good.' The doings of 'the three arch-foes of art—those who have no talent, those who have vulgar talent, and those who having real talent, write too much,' are not to be left in peace; 'their latest phase, the result of a mere cultivation of executive *technique*,' is to be combatted as inartistic. 'The older time,' on the other hand, 'and the works it produced, are to be recalled with insistance, since it is only at these pure sources that new beauties in art can be found.' Moreover the 'Zeitschrift' is to assist in bringing in a new 'poetic' period by its benevolent encouragement of the higher efforts of young artists, and to accelerate its advent. The editing was in the hands of Robert Schumann, Friedrich Wieck, Ludwig Schunke, and Julius Knorr.

Of all these Schunke alone was exclusively a musician. That gifted pianist, who belonged to a widely dispersed family of esteemed musicians, came to Leipzig in 1833, and became a great friend of Schumann's, but died at the end of the following year at the early age of 24. The three other editors were by education half musicians and half *littérateurs*, even Julius Knorr (born 1807) having studied philology in Leipzig. Schumann co-operated largely in Schunke's contributions (signed with the figure 3), for handling the pen was not easy to him. Hartmann of Leipzig was at first the publisher and proprietor of the Zeitschrift, but at the beginning of 1835 it passed into the hands of J. A. Barth of Leipzig, Schumann becoming at the same time proprietor and sole editor. He continued the undertaking under these conditions till the end of June 1844; so that his management of the paper extended over a period of above ten years. On Jan. 1, 1845, Franz Brendel became the editor, and after the summer of 1844 Schumann never again wrote for it, with the exception of a short article[1] on Johannes Brahms to be mentioned hereafter.

Schumann's own articles are sometimes signed with a number—either 2 or some combination with 2, such as 12, 22, etc. He also concealed his identity under a variety of names—Florestan, Eusebius, Raro, Jeanquirit. In his articles we meet with frequent mention of the *Davidsbündler*, a league or society of artists or friends of art who had views in common. This was purely imaginary, a half-humorous, half-poetical fiction of Schumann's, existing only in the brain of its founder, who thought it well fitted to give weight to the expression of various views of art, which were occasionally put forth as its utterances. The idea betrays some poetic talent, since in this way mere critical discussions gain the charm of dramatic life. The characters which most usually appear are Florestan and Eusebius, two personages in whom Schumann endeavoured to embody the two opposite sides of his nature. The vehement, stormy, rough element is represented by Florestan; the gentler and more poetic one by Eusebius. These two figures are obviously imitated from Vult and Walt in Jean Paul's 'Flegeljahre'; indeed Schumann's literary work throughout is strongly coloured with the manner of Jean Paul, and frequent reference is made to his writings. Now and then, as moderator between these antagonistic characters, who of course take opposite views in criticism, 'Master Raro' comes in. In him Schumann has conceived a character such as at one time he had himself dreamed of becoming. The explanation of the name 'Davidsbündler' is given at the beginning of a 'Shrove Tuesday discourse' by Florestan in the year 1835. 'The hosts of David are youths and men destined to slay all the Philistines, musical or other.' In the college-slang of Germany the 'Philistine' is the non-student, who is satisfied to live on in the ordinary routine of every-day life, or—which comes to the same thing in the student's mind—the man of narrow, sober, prosaic views, as contrasted with the high-flown poetry and enthusiasm of the social life of a German university. Thus, in the name of Idealism, the 'Davidsbündler' wage war against boorish mediocrity, and when Schumann regarded it as the function of his paper to aid in bringing in a new 'poetical phase' in music he meant just this. Though Schumann was himself the sole reality in the 'Davidsbündlerschaft,' he indulged his fancy by introducing personages of his acquaintance whose agreement with his views he was sure of. He quietly included all the principal co-operators in the Zeitschrift, and even artists such as Berlioz, whom he did not know, but in whom he felt an interest, and was thus justified in writing to A. von Zuccamaglio in 1836:—'By the *Davidsbund* is figured an intellectual brotherhood which ramifies widely, and I hope may bear golden fruit.' He brings in the brethren, who are not actually himself, from time to time in the critical discussions; and the way in which he contrives to make this motley *troupe* of romantic forms live and move before the eyes of the reader is really quite magical. He could say with justice:—'We are now living a romance the like of which has perhaps never been written in any book.' We meet with a Jonathan, who may perhaps stand for Schunke (on another occasion however Schumann designates himself by this name); a Fritz Friedrich, probably meant for Lyser[2] the painter, a lover of music; Serpentin is Carl Banck, a clever composer of songs, who at the outset was one of his most zealous and meritorious fellow-workers; Gottschalk Wedel is Anton von Zuccamaglio, then living in Warsaw, who had made a name by his collection of German and foreign 'Volkslieder'; Chiara is of course Clara Wieck, and Zilia (apparently shortened from Cecilia) is probably the same. Felix Mendelssohn appears under the name of Felix Meritis, and the name Walt occurs once (in 1836, 'Aus den Büchern der Davidsbündler,' ii. Tanzlitteratur). It cannot be asserted that any particular person was meant, still his direct reference to Jean Paul's

1 'Neue Bahnen,' New Paths, Oct. 23, 1853.

2 Author of the sketch of Beethoven engraved at p. 170 of vol. i. of this Dictionary.

'Flegeljahre' is interesting. There is also a certain Julius among the 'Davidsbündler,' probably Julius Knorr. The name occurs in Schumann's first essay on music, 'Ein opus ii.' This is not included in the 'Neue Zeitschrift,' but appears in No. 49 of the 'Allgemeine Musikalische Zeitung' for 1831 (then edited by Fink). The editor has prefixed a note to the effect that 'it is by a young man, a pupil of the latest school, who has given his name,' and contrasts it with the anonymous work of a reviewer of the old school discussing the same piece of music. The contrast is indeed striking, and the imaginative flights of enthusiastic young genius look strange enough among the old-world surroundings of the rest of the paper.

Schumann placed this critique—which deals with Chopin's variations on 'La ci darem'—at the beginning of his collected writings, which he published towards the close of his life ('Gesammelte Schriften,' 4 vols. Georg Wigand, Leipzig, 1854). It is a good example of the tone which he adopted in the 'Neue Zeitschrift.' His fellow-workers fell more or less into the same key, not from servility, but because they were all young men, and because the reaction against the Philistine style of criticism was just then in the air. This may be plainly detected, for instance, in a critique written by Wieck for the periodical called 'Cecilia,' on Chopin's airs with variations, and which is indeed fanciful enough. Thus it is easy to understand that the total novelty of the style of writing of the 'Neue Zeitschrift' should have attracted attention to music; the paper soon obtained a comparatively large circulation; and as, besides the charm of novelty and style, it offered a variety of instructive and entertaining matter, and discussed important subjects earnestly and cleverly, the interest of the public was kept up, and indeed constantly increased from year to year. The influence exerted by Schumann on musical art in Germany through the medium of this paper, cannot but be regarded as very important.

It has been sometimes said that Schumann's literary labours must have done him mischief, by taking up time and energy which might have been better employed in composition. But this view seems to me untenable. Up to the period at which we have now arrived, Schumann, on his own statement, had merely dreamed away his life at the piano. His tendency to self-concentration, his shyness, and his independent circumstances, placed him in danger of never achieving that perfect development of his powers which is possible only by vigorous exercise. Now the editing of a journal is an effectual remedy for dreaming; and when, at the beginning of 1835, he became sole editor, however much he may have felt the inexorable necessity of satisfying his readers week after week, and of keeping his aim constantly in view, it was no doubt a most beneficial exercise for his will and energies. He was conscious of this, or he certainly would not have clung to the paper with such affection and persistency; and it is a matter of fact that the period of his happiest and most vigorous creativeness coincides pretty nearly with that during which he was engaged on the 'Zeitschrift.' Hence, to suppose that his literary work was any drawback to his artistic career is an error, though it is true that as he gradually discovered the inexhaustible fertility of his creative genius, he sometimes complained that the details of an editor's work were a burthen to him. Besides, the paper was the medium by which Schumann was first brought into contact and intercourse with the most illustrious artists of his time; and living as he did apart from all the practically musical circles of Leipzig, it was almost the only link between himself and the contemporary world.

Nor must we overlook the fact that certain peculiar gifts of Schumann's found expression in his writings on musical subjects, gifts which would otherwise scarcely have found room for display. His poetic talent was probably neither rich enough nor strong enough for the production of large independent poems; but, on the other hand, it was far too considerable to be condemned to perpetual silence. In his essays and critiques, which must be regarded rather as poetic flights and sympathetic interpretations than as examples of incisive analysis, his poetical gift found a natural outlet, and literature is by so much the richer for them. Nay, it is a not unreasonable speculation whether, if his imaginative powers had not found this vent they might not have formed a disturbing and marring element in his musical creations. Even as it is, poetical imagery plays an important part in Schumann's music, though without seriously overstepping the permissible limits. This too we may safely say, that in spite of his silent and self-contained nature, there was in Schumann a vein of the genuine *agitator*, in the best and noblest sense of the word; he was possessed by the conviction that the development of German art, then in progress, had not yet come to its final term, and that a new phase of its existence was at hand. Throughout his writings we find this view beautifully and poetically expressed, as for instance, 'Consciously or unconsciously a new and as yet undeveloped school is being founded on the basis of the Beethoven-Schubert romanticism, a school which we may venture to expect will mark a special epoch in the history of art. Its destiny seems to be to usher in a period which will nevertheless have many links to connect it with the past century.' Or again: 'A rosy light is dawning in the sky; whence it cometh I know not; but in any case, O youth, make for the light.'

To rouse fresh interest and make use of that already existing for the advancement of this new movement was one of his deepest instincts, and this he largely accomplished by means of his paper. From his pen we have articles on almost all the most illustrious composers of his generation —Mendelssohn, Taubert, Chopin, Hiller, Heller, Henselt, Sterndale-Bennett, Gade, Kirchner, and Franz, as well as Johannes Brahms, undoubtedly the most remarkable composer of the generation after Schumann. On some he first threw the

light of intelligent and enthusiastic literary sympathy; others he was actually the first to introduce to the musical world; and even Berlioz, a Frenchman, he eulogised boldly and successfully, recognising in him a champion of the new idea. By degrees he would naturally discern that he had thus prepared the soil for the reception of his own works. He felt himself in close affinity with all these artists, and was more and more confirmed in his conviction that he too had something to say to the world that it had not heard before. 'If you only knew,' he wrote in 1836 to Moscheles in London, 'how I feel, as though I had reached but the lowest bough of the tree of heaven; and could hear overhead, in hours of sacred loneliness, songs, some of which I may yet reveal to those I love—you surely would not deny me an encouraging word.' In the Zeitschrift he must have been aware that he controlled a power which would serve to open a shorter route for his own musical productions. 'If the publisher were not afraid of the editor, the world would hear nothing of me—perhaps to the world's advantage. And yet the black heads of the printed notes are very pleasant to behold.' 'To give up the paper would involve the loss of all the reserve force which every artist ought to have if he is to produce easily and freely.'

So he wrote in 1836 and 1837. But at the same time we must emphatically contradict the suggestion that Schumann used his paper for selfish ends. His soul was too entirely noble and his ideal aims too high to have any purpose in view but the advancement of art; and it was only in so far as his own interests were inseparable from those of his whole generation, that he would ever have been capable of forwarding the fortunes of his own works. The question even whether, and in what manner, his own works should be discussed in the Neue Zeitschrift he always treated with the utmost tact. In one of his letters he clearly expresses his principles on the subject as follows: 'I am, to speak frankly, too proud to attempt to influence Härtel through Fink (editor of the 'Allgemeine mus. Zeitung'); and I hate, at all times, any mode of instigating public opinion by the artist himself. What is strong enough works its own way.'

His efforts for the good cause indeed went beyond essay-writing and composing. Extracts from a note-book published by Wasielewski prove that he busied himself with a variety of plans for musical undertakings of general utility. Thus he wished to compile lives of Beethoven and of Bach, with a critique of all their works, and a biographical dictionary of living musicians, on the same plan. He desired that the relations of operatic composers and managers should be regulated by law. He wished to establish an agency for the publication of musical works, so that composers might derive greater benefit from their publications, and gave his mind to a plan for founding a Musical Union in Saxony, with Leipzig as its head-quarters, to be the counterpart of Schilling's National German Union (Deutschen National Verein für Musik).

In the first period of his editorship, before he had got into the way of easily mastering his day's labour, and when the regular round of work had still the charm of novelty, it was of course only now and then that he had leisure, or felt in the mood, for composing. Two great pianoforte works date from 1834 (the 'Carnaval,' op. 9, and the 'Etudes Symphoniques,' op. 13), but in 1835 nothing was completed. After this, however, Schumann's genius began again to assert itself, and in the years 1836 to 1839 he composed that splendid set of pianoforte works of the highest excellence, on which a considerable part of his fame rests; viz. the great Fantasia (op. 17), the F minor Sonata (op. 14), Fantasiestücke (op. 12), Davidsbündlertänze, Novelletten, Kinderscenen, Kreisleriana, Humoreske, Faschingsschwank, Romanzen, and others. The fount of his creative genius flowed forth ever clearer and more abundantly. 'I used to rack my brains for a long time,' writes he on March 15, 1839, 'but now I scarcely ever scratch out a note. It all comes from within, and I often feel as if I could go playing straight on without ever coming to an end.' The influence of Schumann the author on Schumann the composer may often be detected. Thus the 'Davidsbündler' come into his music, and the composition which bears their name was originally entitled 'Davidsbündler dances for the Pianoforte, dedicated to Walther von Goethe by Florestan and Eusebius.' The title of the F♯ minor Sonata, op. 11, which was completed in 1835, runs thus: 'Pianoforte Sonata. Dedicated to Clara by Florestan and Eusebius.' In the 'Carnaval,' a set of separate and shorter pieces with a title to each, the names of Florestan and Eusebius occur again, as do those of Chiarina (the diminutive of Clara), and Chopin; the whole concluding with a march of the Davidsbündler against the Philistines.

The reception of Schumann's works by the critics was most favourable and encouraging, but the public was repelled by their eccentricity and originality; and it was not till after the appearance of the 'Kinderscenen' (1839) that they began to be appreciated. Ops. 1 and 2 actually had the honour of a notice in the Vienna 'Musikalische Zeitung' of 1832, by no less a person than Grillparzer the poet. Fink designedly took hardly any notice of Schumann in the 'Allgemeine musikalische Zeitung.' But Liszt wrote a long, discriminating, and very favourable article in the 'Gazette Musicale' of 1837 upon the Impromptus (op. 5), and the Sonatas in F♯ minor and F minor. Moscheles wrote very sympathetically on the two sonatas in the 'Neue Zeitschrift für Musik' itself (vols 5 and 6), and some kind words of recognition of Schumann's genius were published subsequently from his diary (Moscheles's 'Leben,' Leipzig, 1873, vol. ii. p. 15; English translation by A. D. Coleridge, vol. ii. p. 19, 20). Other musicians, though not expressing their sentiments publicly, continued to hold aloof from him. Hauptmann at that time calls Schumann's pianoforte compositions 'pretty and curious little things, all wanting in proper

solidity, but otherwise interesting.' (See Hauptmann's Letters to Hauser, Leipzig, 1871, vol. i. p. 255.)

In October 1835 the musical world of Leipzig was enriched by the arrival of Mendelssohn. It was already in a flourishing state: operas, concerts, and sacred performances alike were of great excellence, and well supported by the public. But although the soil was well prepared before Mendelssohn's arrival, it was he who raised Leipzig to the position of the most musical town of Germany. The extraordinarily vigorous life that at once grew up there under the influence of his genius, drawing to itself from far and near the most important musical talent of the country, has shown itself to be of so enduring a character that even at the present day its influences are felt. Schumann too, who had long felt great respect for Mendelssohn, was drawn into his circle. On Oct. 4, 1835, Mendelssohn conducted his first concert in the Gewandhaus; the day before this there was a musical gathering at the Wiecks', at which both Mendelssohn and Schumann were present, and it seems to have been on this occasion that the two greatest musicians of their time first came into close personal intercourse. (Moscheles's 'Leben,' i. 301; English translation, i. 322.) On Oct. 5, Mendelssohn, Schumann, Moscheles, Banck, and a few others, dined together. In the afternoon of the 6th there was again music at Wieck's house; Moscheles, Clara Wieck, and L. Rakemann from Bremen, played Bach's D minor Concerto for three claviers, Mendelssohn putting in the orchestral accompaniments on a fourth piano. Schumann, who was also present, writes in the 'Zeitschrift,' 'It was splendid to listen to.' Moscheles had come over from Hamburg, where he was staying on a visit, to give a concert in Leipzig. Schumann had already been in correspondence with him, but this was the first opportunity he had enjoyed of making the personal acquaintance of the man whose playing had so delighted him in Carlsbad when a boy of 9. Moscheles describes him as 'a retiring but interesting young man,' and the F♯ minor Sonata, played to him by Clara Wieck, as 'very laboured, difficult, and somewhat intricate, although interesting.'

A livelier intimacy, so far as Schumann was concerned, soon sprang up between him and Mendelssohn. When Mendelssohn had to go to Düsseldorf in May 1836, to the first performance of 'St. Paul' at the Niederrheinische Musikfest, Schumann even intended to go with him, and was ready months beforehand, though when the time arrived he was prevented from going. They used to like to dine together, and gradually an interesting little circle was formed around them, including among others Ferdinand David, whom Mendelssohn had brought to Leipzig as leader of his orchestra. In the early part of January 1837 Mendelssohn and Schumann used in this way to meet every day and interchange ideas, so far as Schumann's silent temperament would allow. Subsequently when Mendelssohn was kept more at home by his marriage, this intercourse became rarer. Schumann was by nature unsociable, and at this time there were outward circumstances which rendered solitude doubly attractive to him. Ferdinand Hiller, who spent the winter of 1839-40 in Leipzig with Mendelssohn, relates that Schumann was at that time living the life of a recluse and scarcely ever came out of his room. Mendelssohn and Schumann felt themselves drawn together by mutual appreciation. The artistic relations between the two great men were not as yet, however, thoroughly reciprocal. Schumann admired Mendelssohn to the point of enthusiasm. He declared him to be the best musician then living, said that he looked up to him as to a high mountain-peak, and that even in his daily talk about art some thought at least would be uttered worthy of being graven in gold. And when he mentions him in his writings, it is in a tone of enthusiastic admiration, which shows in the best light Schumann's fine ideal character, so remarkable for its freedom from envy. And his opinion remained unaltered: in 1842 he dedicated his three string quartets to Mendelssohn, and in the 'Album für die Jugend' there is a little piano piece called 'Erinnerung,' dated Nov. 4, 1847, which shows with eloquent simplicity how deeply he felt the early death of his friend. It is well known how he would be moved out of his quiet stillness if he heard any disparaging expression used of Mendelssohn. Mendelssohn, on the contrary, at first only saw in Schumann the man of letters and the art-critic. Like most productive musicians, he had a dislike to such men as a class, however much he might love and value single representatives, as was really the case with regard to Schumann. From this point of view must be regarded the expressions which he makes use of now and then in letters concerning Schumann as an author. (See Mendelssohn's 'Briefe,' ii. 116; Lady Wallace's translation ii. 97;[1] and Hiller's 'Felix Mendelssohn Bartholdy,' Cologne, 1878, p. 64.) If they sound somewhat disparaging, we must remember that it is not the personal Mendelssohn speaking against the personal Schumann, but rather the creative artist speaking against the critic, always in natural opposition to him. Indeed it is obviously impossible to take such remarks in a disadvantageous sense, as Schumann quite agreed with Mendelssohn on the subject of criticism. One passage in his writings is especially remarkable in this respect. He is speaking of Chopin's pianoforte concerto, and Florestan exclaims 'What is a whole year of a musical paper compared to a concerto by Chopin? What is a magister's rage compared to the poetic frenzy? What are ten complimentary addresses to the editor compared to the Adagio in the second Concerto? And believe me, Davidites, I should not think you worth the trouble of talking to, did I not believe you capable of composing such works as those you write about, with the exception of a few like this concerto. Away

[1] Hardly recognisable, owing to 'Die musikalische Zeitung' (Schumann's Paper) being rendered 'The musical papers.'

with your musical journals! It should be the highest endeavour of a just critic to render himself wholly unnecessary; the best discourse on music is silence. Why write about Chopin? Why not create at first hand—play, write, and compose?' ('Gesammelte Schriften,' i. 276; Engl. trans. in 'Music and Musicians,' series i. p. 205.) True, this impassioned outburst has to be moderated by Eusebius. But consider the significance of Schumann's writing thus in his own journal about the critic's vocation! It plainly shows that he only took it up as an artist, and occasionally despised it. But with regard to Schumann's place in art, Mendelssohn did not, at that time at all events, consider it a very high one, and he was not alone in this opinion. It was shared, for example, by Spohr and Hauptmann. In Mendelssohn's published letters there is no verdict whatever on Schumann's music. The fact however remains that in Schumann's earlier pianoforte works he felt that the power or the desire for expression in the greater forms was wanting, and this he said in conversation. He soon had reason to change his opinion, and afterwards expressed warm interest in his friend's compositions. Whether he ever quite entered into the individualities of Schumann's music may well be doubted; their natures were too dissimilar. To a certain extent the German nation has recovered from one mistake in judgment; the tendency to elevate Schumann above Mendelssohn was for a very long time unmistakable. Latterly their verdict has become more just, and the two are now recognised as composers of equal greatness.

Schumann's constant intimacy in Wieck's house had resulted in a tender attachment to his daughter Clara, now grown up. So far as we know it was in the spring of 1836 that this first found any definite expression. His regard was reciprocated, and in the summer of the following year he preferred his suit formally to her father. Wieck however did not favour it; possibly he entertained loftier hopes for his gifted daughter. At any rate he was of opinion that Schumann's means and prospects were too vague and uncertain to warrant his setting up a home of his own. Schumann seems to have acknowledged the justice of this hesitation, for in 1838 he made strenuous efforts to find a new and wider sphere of work. With the full consent of Clara Wieck he decided on settling in Vienna, and bringing out his musical periodical in that city. The glory of a great epoch still cast a light over the musical life of the Austrian capital—the epoch when Gluck, Haydn, Mozart, Beethoven and Schubert were living and working there. In point of fact, all genuine music had vanished even during Beethoven's lifetime, and had given way to a trivial and superficial taste. Rossini and his followers were paramount in opera; in orchestral music there were the waltzes of Strauss and Lanner; and in vocal music the feeble sentimentalities of Proch and his fellow-composers. So far as solo playing was concerned, the fourth decade of the century saw it at its highest pitch of executive brilliancy, and its lowest of purpose and feeling—indeed it may be comprehensively designated as the epoch of Thalberg. Thus Schumann would have found in Vienna ample opportunity for doing good work, for the Viennese public was still as ever the most responsive in the world, and one to justify sanguine hopes. Schumann effected his move with the assistance of Professor Joseph Fischhof, his colleague in the paper; settling himself in Oct. 1838 in the Schönlaterngasse, No. 679. Oswald Lorenz edited the 'Zeitschrift' as Schumann's deputy, and for a time it was still to be issued in Leipzig. Schumann hoped to be able to bring it out in Vienna by Jan. 1839, and made every effort to obtain the prompt permission of the authorities, as well as the support of influential persons for himself and his journal. But the consent of the censor's office and the police were long withheld; and he was required to secure the co-operation of an Austrian publisher, in itself a great difficulty. It is hard to believe that in the great city of Vienna no strictly musical newspaper then existed, and that a small catalogue, the 'Allgemeine musikalischer Anzeiger,' published weekly by Tobias Haslinger, and almost exclusively devoted to the business interests of his firm, was the only publication which could pretend to the name. But the publishers were either too indolent or too timid to attempt any new enterprise, and sought to throw impediments in Schumann's way.

His courage and hopefulness were soon much reduced. The superficially kind welcome he met everywhere could not conceal the petty strife of coteries, the party spirit and gossip of a society which might have been provincial. The public, though keenly alive to music, was devoid of all critical taste. 'He could not get on with these people,' he writes to Zuccamaglio as early as Oct. 19, 1838; their utter insipidity was at times too much for him, and while he had hoped that on its appearance in Vienna the 'Zeitschrift' would have received a fresh impulse, and become a medium of intercourse between North and South, he was forced as early as December to say: 'The paper is evidently falling off, though it must be published here; this vexes me much.' Sterndale Bennett, who was residing in Leipzig during 1837–8, and who, Schumann hoped, would settle with him in Vienna, was obliged to relinquish his intention; and in Vienna itself he sought in vain for an artist after his own heart, 'one who should not merely play tolerably well on one or two instruments, but who should be a *whole man*, and understand Shakespeare and Jean Paul.' At the same time he did not abandon the scheme of making a wide and influential circle of activity for himself; he was unwilling to return to Leipzig, and when in March 1839 he made up his mind to do so, after trying in vain to carry on the journal in Vienna, it was with the intention of remaining there but a short time. He indulged in a dream of going to England never to return! What the anticipations could have been that led him to cherish such an idea we know not; perhaps his friendship for Bennett may have led to it; but,

in point of fact, he never set foot on English ground.

As far, therefore, as making a home for himself went, his half-year's stay in Vienna was without result. But without doubt Schumann received impulses and incitements towards further progress as a musician through his acquaintance with Vienna life. A work which is to be referred directly to this influence is the 'Faschingsschwank aus Wien' (op. 26, published by Spina in 1841). In the first movement, which seems to depict various scenes of a masquerade, there springs up quite unnoticed the melody of the 'Marseillaise' (p. 7, bar 40 etc.; Pauer's edition, vol. iii. p. 596, l. 1), at that time strictly forbidden in Vienna. Schumann, who had been much worried by the government officials on account of his newspaper, took this opportunity of playing off a good-tempered joke upon them.

It was very natural that, with his enthusiastic admiration for Schubert, he should take pains to follow out the traces of that master, who had now been dead just ten years. He visited the Währing cemetery, where Schubert is buried, divided by a few intervening graves from Beethoven. On the tomb of the latter a steel pen was lying; this Schumann took possession of, and being always fond of symbolical associations and mystic connections, used on very special occasions. With it he wrote his Symphony in B♭ (op. 38), and the notice of Schubert's C major Symphony, which is found in the 'Zeitschrift' for 1840.[1] And here we encounter one of the chief benefits which Schumann received from his stay in Vienna. He visited Franz Schubert's brother Ferdinand, who showed him the artistic remains of his too early lost brother, and among them the score of the C major Symphony. This he had composed in March 1828, but never lived to hear it performed entire, and no one had since cared to take any trouble about it. Schumann arranged for the score to be sent to Leipzig, and there on March 21, 1839, it was performed for the first time under Mendelssohn's direction. Its success was very striking, and was of great influence on the more thorough and widespread appreciation of Schubert's genius. Schumann retained pleasant memories of Vienna throughout his life, in spite of the little notice he attracted on this occasion, and the meagre success of a concert consisting of his own works, which he gave with his wife on a subsequent visit in the winter of 1846. In the summer of 1847 he even wished to apply for a vacant post on the board of direction at the Conservatorium, but when the year 1848 came, he was extremely glad that the plan had come to nothing.

At the beginning of April 1839 Schumann returned to his old life in Leipzig. He devoted himself with new zest to the interests of the journal, and delighted in once more being associated with prominent and sympathetic musicians. In the summer he paid a short visit to Berlin, which pleased and interested him from its contrast to Vienna.

[1] See also the 'Gesammelte Schriften,' iii. 195.

Unfortunately Wieck's opinion as to the match between Schumann and his daughter remained unchanged, and his opposition to it became even stronger and more firmly rooted. Since persuasion was unavailing, Schumann was forced to call in the assistance of the law, and Wieck had to account for his refusal in court. The case dragged on for a whole year, but the final result was that Wieck's objections to the marriage were pronounced to be trivial and without foundation. A sensitive nature such as Schumann's must have been deeply pained by these difficulties, and the long-delayed decision must have kept him in disastrous suspense. His letters show signs of this. For the rest, his outward circumstances had so much improved, that he could easily afford to make a home without the necessity of such a round of work as he had attempted in Vienna. 'We are young,' he writes on Feb. 19, 1840, 'and have hands, strength, and reputation; and I have a little property that brings in 500 thalers a year. The profits of the paper amount to as much again, and I shall get well paid for my compositions. Tell me now if there can be real cause for fear.' One thing alone made him pause for a time. His bride-elect was decorated with different titles of honour from the courts at which she had played in her concert-tours. He himself had, it is true, been latterly made a member of several musical societies, but that was not enough. In the beginning of 1840 he executed a scheme which he had cherished since 1838, and applied to the university of Jena for the title of Doctor of Philosophy. Several cases in which the German universities had granted the doctor's diploma to musicians had lately come under Schumann's notice; for instance the university of Leipzig had given the honorary degree to Marschner in 1835, and to Mendelssohn in 1836, and these may have suggested the idea to him. Schumann received the desired diploma on Feb. 24, 1840. As he had wished, the reason assigned for its bestowal is his well-known activity not only as a critical and æsthetic writer, but as a creative musician.[2] At last, after a year of suspense, doubts, and disagreements, the marriage of Robert Schumann with Clara Wieck took place on Sept. 12, 1840, in the church of Schönefeld, near Leipzig.

The 'Davidsbündlertanze,' previously mentioned, bore on the title-page of the first edition an old verse—

> In all und jeder Zeit
> Verknüpft sich Lust und Leid:
> Bleibt fromm in Lust, und seyd
> Beim Leid mit Muth bereit;

which may be rendered as follows:—

> Hand in hand we always see
> Joy allied to misery:
> In rejoicing pious be,
> And bear your woes with bravery.

And when we observe that the two first bars

[2] *Qui rerum Musis sacrarum et artifex ingeniosus et judex elegans modis musicis tum scite componendis tum docte judicandis atque praeceptis de sensu pulchritudinis venustatisque optimis colendis magnam nominis famam adeptus est*, says the original in its flowery Latin.

of the first piece are borrowed from a composition by Clara Wieck (op. 6, no. 5), we understand the allusion. Schumann himself admits that his compositions for the piano written during the period of his courtship reveal much of his personal experience and feelings, and his creative work in 1840 is of a very striking character. Up to this time, with the exception of the Symphony in G minor, which has remained unknown, he had written only for the piano; now he suddenly threw himself into vocal composition, and the stream of his invention rushed at once into this new channel with such force that in that single year he wrote above one hundred songs. Nor was it in number alone, but in intrinsic value also, that in this department the work of this year was the most remarkable of all Schumann's life. It is not improbable that his stay in Vienna had some share in this sudden rush into song, and in opening Schumann's mind to the charms of pure melody. But still, when we look through the words of his songs, it is clear that here more than anywhere, love was the prompter —love that had endured so long a struggle, and at last attained the goal of its desires. This is confirmed by the 'Myrthen' (op. 25), which he dedicated to the lady of his choice, and the twelve songs from Rückert's 'Liebesfrühling'—Springtime of Love—(op. 37), which were written conjointly by the two lovers. 'I am now writing nothing but songs great and small,' he says to a friend on Feb. 19, 1840; 'I can hardly tell you how delightful it is to write for the voice as compared with instrumental composition, and what a stir and tumult I feel within me when I sit down to it. I have brought forth quite new things in this line.' With the close of 1840 he felt that he had worked out the vein of expression in the form of song with pianoforte accompaniment, almost to perfection. Some one expressed a hope that after such a beginning a promising future lay before him as a song-writer, but Schumann answered, 'I cannot venture to promise that I shall produce anything further in the way of songs, and I am satisfied with what I have done.' And he was right in his firm opinion as to the peculiar character of this form of music. 'In your essay on song-writing,' he says to a colleague in the 'Zeitschrift,' 'it has somewhat distressed me that you should have placed me in the second rank. I do not ask to stand in the first, but I think I have some pretensions to a place *of my own.*'

As far as anything human can be, the marriage was perfectly happy. Besides their genius, both husband and wife had simple domestic tastes, and were strong enough to bear the admiration of the world without becoming egotistical. They lived for one another, and for their children. He created and wrote for his wife, and in accordance with her temperament; while she looked upon it as her highest privilege to give to the world the most perfect interpretation of his works, or at least to stand as mediatrix between him and his audience, and to ward off all disturbing or injurious impressions from his sensitive soul, which day by day became more and more irritable. Now that he found perfect contentment in his domestic relations, he withdrew more than ever from intercourse with others, and devoted himself exclusively to his family and his work. The deep joy of his married life produced the direct result of a mighty advance in his artistic progress. Schumann's most beautiful works in the larger forms date almost exclusively from the years 1841–5.

In 1841 he turned his attention to the Symphony, as he had done in the previous year to the Song, and composed in this year alone, no fewer than three symphonic works. The B♭ Symphony (op. 38) was performed as early as March 31, 1841, at a concert given by Clara Schumann in the Gewandhaus at Leipzig. Mendelssohn conducted it, and performed the task with so much zeal and care as truly to delight his friend. The other two orchestral works were given at a concert on Dec. 6 of the same year, but did not meet with so much success as the former one. Schumann thought that the two together were too much at once; and they had not the advantage of Mendelssohn's able and careful direction, for he was spending that winter in Berlin. Schumann put these two works away for a time, and published the B♭ Symphony alone. The proper title of one of these was 'Symphonistische Phantasie,' but it was performed under the title of 'Second Symphony,' and, in 1851, the instrumentation having been revised and completed, was published as the 4th Symphony (D minor, op. 120). The other was brought out under an altered arrangement, which he made in 1845, with the title 'Ouverture, Scherzo, et Finale' (op. 52); and it is said that Schumann originally intended to call it 'Sinfonietta.' Beside these orchestral works the first movement of the Pianoforte Concerto in A minor was written in 1841. It was at first intended to form an independent piece with the title of 'Fantasie.' As appears from a letter of Schumann's to David, it was once rehearsed by the Gewandhaus orchestra in the winter of 1841–2. Schumann did not write the last two movements which complete the concerto until 1845.

The year 1842 was devoted to chamber music. The three string quartets deserve to be first mentioned, since the date of their composition can be fixed with the greatest certainty. Although Schumann was unused to this style of writing, he composed the quartets in about a month—a certain sign that his faculties were as clear as his imagination was rich. In the autograph,[1] after most of the movements is written the date of their completion. The Adagio of the first quartet bears the date June 21, 42; the finale was 'finished on St. John's day, June 24, 1842, in Leipzig.' In the second quartet the second movement is dated July 2, 1842, and the last July 5, 1842, Leipzig. The third is dated as follows: first movement July 18, second July 20, third July 21, and the fourth

1 Now in the possession of Herr Raymund Härtel, of Leipzig.

Leipzig, July 22, all of the same year. Thus the two last movements took the composer only one day each. These quartets, which are dedicated to Mendelssohn, were at once taken up by the Leipzig musicians with great interest. The praise bestowed upon them by Ferdinand David called forth a letter from Schumann, addressed to him, which merits quotation, as showing how modest and how ideal as an artist Schumann was:—'Härtel told me how very kindly you had spoken to him about my quartets, and, coming from you, it gratified me exceedingly. But I shall have to do better yet, and I feel, with each new work, as if I ought to begin all over again from the beginning.' In the beginning of October of this year the quartets were played at David's house; Hauptmann was present, and expressed his surprise at Schumann's talent, which, judging only from the earlier pianoforte works, he had fancied not nearly so great. With each new work Schumann now made more triumphant way—at all events in Leipzig. The same year witnessed the production of that work to which he chiefly owes his fame throughout Europe—the Quintet for Pianoforte and Strings (op. 44). The first public performance took place in the Gewandhaus on Jan. 8, 1843, his wife, to whom it is dedicated, taking the pianoforte part. Berlioz, who came to Leipzig in 1843, and there made Schumann's personal acquaintance, heard the quintet performed, and carried the fame of it to Paris. Besides the quintet, Schumann wrote, in 1842, the Pianoforte Quartet (op. 47) and a pianoforte Trio. The trio, however, remained unpublished for eight years, and then appeared as op. 88, under the title of 'Phantasiestücke for Pianoforte, Violin, and Violoncello.' The quartet too was laid aside for a time; it was first publicly performed on Dec. 8, 1844, by Madame Schumann, in the Gewandhaus, David of course taking the violin part, and Niels W. Gade, who was directing the Gewandhaus concerts that winter, playing the viola.

With the year 1843 came a total change of style. The first works to appear were the Variations for two pianos (op. 46), which are now so popular, and to which Mendelssohn may have done some service by introducing them to the public, in company with Madame Schumann, on Aug. 19, 1843. The principal work of the year, however, was 'Paradise and the Peri,' a grand composition for solo-voices, chorus, and orchestra, to a text adapted from Moore's 'Lalla Rookh.' The enthusiasm created by this work at its first performance (Dec. 4, 1843), conducted by the composer himself, was so great that it had to be repeated a week afterwards, on Dec. 11, and on the 23rd of the same month it was performed in the Opera House at Dresden. It will be easily believed that from this time Schumann's fame was firmly established in Germany, although it took twenty years more to make his work widely and actually popular. Having been so fortunate in his first attempt in a branch of art hitherto untried by him, he felt induced to undertake another work of the same kind, and in 1844 began writing the second of his two most important choral works, namely, the music to Goethe's 'Faust.' For some time however the work consisted only of four numbers. His uninterrupted labours had so affected his health, that in this year he was obliged for a time to forego all exertion of the kind.

The first four years of his married life were passed in profound retirement, but very rarely interrupted. In the beginning of 1842 he accompanied his wife on a concert-tour to Hamburg, where the B♭ Symphony was performed. Madame Schumann then proceeded alone to Copenhagen, while her husband returned to his quiet retreat at Leipzig. In the summer of the same year the two artists made an excursion into Bohemia, and at Königswart were presented to Prince Metternich, who invited them to Vienna. Schumann at first took some pleasure in these tours, but soon forgot it in the peace and comfort of domestic life, and it cost his wife great trouble to induce him to make a longer journey to Russia in the beginning of 1844. Indeed she only succeeded by declaring that she would make the tour alone if he would not leave home. 'How unwilling I am to move out of my quiet round,' he wrote to a friend, 'you must not expect me to tell you. I cannot think of it without the greatest annoyance.' However, he made up his mind to it, and they started on Jan. 26. His wife gave concerts in Mitau, Riga, Petersburg and Moscow; and the enthusiasm with which she was everywhere received attracted fresh attention to Schumann's works, the constant aim of her noble endeavours. Schumann himself, when once he had parted from home, found much to enjoy in a journey which was so decidedly and even brilliantly successful. At St. Petersburg he was received with undiminished cordiality by his old friend Henselt, who had made himself a new home there. At a soirée at Prince Oldenburg's Henselt played with Madame Schumann her husband's Variations for two pianos. The B♭ Symphony was also performed under Schumann's direction at a soirée given by the Counts Joseph and Michael Wielhorsky, highly esteemed musical connoisseurs; and it is evident that the dedication of Schumann's PF. Quartet (op. 47) to a Count Wielhorsky was directly connected with this visit.

In June they were once more in Leipzig, and so agreeable were the reminiscences of the journey that Schumann was ready at once with a fresh plan of the same kind—this time for a visit to England with his wife in the following year; not, indeed, as he had once intended, with a view to permanent residence, but merely that she might win fresh laurels as a player, and he make himself known as a composer. He proposed to conduct parts of 'Paradise and the Peri' in London, and anticipated a particular success for it because the work 'had as it were sprung from English soil, and was one of the sweetest flowers of English verse.' On June 27, 1844, he writes to Moscheles concerning the project, which had the full support of Mendelssohn; but the scheme

ultimately came to nothing, chiefly because of the refusal of Buxton, the proprietor of the publishing firm of Ewer & Co., to bring out 'Paradise and the Peri' with English words. Still Schumann, even long after, kept his eye steadily fixed on England. He was delighted at being told that Queen Victoria often listened to his music, and had had the B♭ Symphony[1] played by the private band at Windsor, and he contemplated dedicating his Manfred music (op. 115) to Her Majesty, but the idea was given up.

Instead of going to England, they at length paid a visit to Vienna in the winter of 1846. Here again Schumann conducted his B♭ Symphony, and his wife played his Pianoforte Concerto. This was on Jan. 1, 1847. But the public were perfectly unsympathetic, and justified an earlier utterance of Schumann's that 'The Viennese are an ignorant people and know little of what goes on outside their own city.' Nor were matters much more satisfactory in Berlin, whither they went from Vienna to conduct 'Paradise and the Peri'; while in Prague, where they performed on their way, they met with the warmest reception.

The year 1844 was the last of Schumann's residence in Leipzig; for in October he left the town where he had lived and worked with short intervals for fourteen years, and moved to Dresden. He had given up the editorship of the 'Neue Zeitschrift' in July, and from April 3, 1843, had held a Professor's chair in the Conservatorium, founded at Leipzig by Mendelssohn's exertions, and opened on that date. [See vol. ii. 115, 281*a*, 282*a*.] He was professor of pianoforte-playing and composition; but his reserved nature was little suited to the duties of a teacher, though his name and the example afforded by his work were no doubt highly advantageous to the infant Institution. Schumann had no disciples, properly speaking, either in the Conservatorium or as private pupils. In a letter to David from Dresden he incidentally mentions Carl Ritter as having instruction from him, and as having previously been a pupil of Hiller's; and he writes to Hiller that he has brought young Ritter on a little. But what the style of Schumann's teaching may have been cannot be told; and a single exception only proves the rule.

The move to Dresden seems to have been chiefly on account of Schumann's suffering condition. His nervous affection rendered change of scene absolutely necessary to divert his thoughts. He had overworked himself into a kind of surfeit of music, so much so that his medical attendant forbade his continually hearing it. In the musical world of Leipzig such a prohibition could not be strictly obeyed, but at Dresden it was quite different. 'Here,' he writes to David on Nov. 25, 1844, 'one can get back the old lost longing for music, there is so little to hear! It just suits my condition, for I still suffer very much from my nerves, and everything affects and exhausts me directly.' Accordingly he at first lived in Dresden in the strictest seclusion. A friend sought him out there and found him so changed that he entertained grave fears for his life. On several occasions he tried sea-bathing, but it was long before his health can be said to have radically improved. In February, 1846, after a slight improvement, he again became very unwell, as he did also in the summer of the following year. He observed that he was unable to remember the melodies that occurred to him when composing; the effort of invention fatiguing his mind to such a degree as to impair his memory. As soon as a lasting improvement took place in his health, he again devoted himself wholly to composition. He was now attracted more powerfully than before to complicated contrapuntal forms. The 'Studies' and 'Sketches' for the pedal-piano (ops. 56 and 58), the six fugues on the name of 'Bach' (op. 60), and the four piano fugues (op. 72), owe their existence to this attraction. The greatest work of the years 1845–6 however, was the C major Symphony (op. 61), which Mendelssohn produced at the Gewandhaus in Leipzig, Nov. 5, 1846. Slight intercourse with a few congenial spirits was now gradually resumed. Among those whom he saw was the widow of C. M. v. Weber (the 'Lina' of Weber's letters), whose fine musical feeling was highly valued by Schumann. The first year in Dresden was spent with Ferdinand Hiller, who had been living there since the winter of 1844. Their intercourse gradually grew into a lively and lasting intimacy. When Hiller was getting up subscription concerts in the autumn of 1845, Schumann took an active share in the undertaking. With Richard Wagner, too, then Capellmeister at Dresden, he was on friendly terms. He was much interested in the opera of Tannhäuser, and heard it often, expressing his opinion of it in terms of great though not unqualified praise.[2] But the natures of the two musicians differed too widely to allow of any real sympathy between them. Wagner was always lively, versatile and talkative, while, since Schumann's illness, his former silence and reserve had increased, and even intimate friends, like Moscheles and Lipinski, had to lament that conversation with him was now scarcely possible.

At the end of Schumann's collected works we find a 'Theaterbüchlein' (1847–50) in which are given short notes of the impressions made upon him by certain operas. From this we learn that in 1847 he went comparatively often to the theatre; the reason being that at that time he himself was composing an opera. He had long cherished the idea. So early as Sept. 1, 1842, he writes, 'Do you know what is my morning and evening prayer as an artist? *German Opera. There* is a field for work.' He concludes a critique of an opera by Heinrich Esser in the number of the 'Zeitschrift' for September 1842 with these significant words,—'It is high time that German composers should give the lie to the reproach that has long lain on them of having been so craven as to leave

[1] The first performance of the B♭ Symphony in England was at the Philharmonic Concert, June 5, 1854.

[2] See the entry under Aug. 7, 1847—'Were he as melodious as he is intellectual (*geistreich*) he would be the man of the age.'

the field in possession of the Italians and French. But under this head there is a word to be said to the German poets also.' In 1844 he composed a chorus and an aria for an opera on Byron's poem of the Corsair. The work however went no farther, and the two pieces still remain unpublished. He also corresponded with his friend Zuccalmaglio as to the subject for an opera, which he wished to find ready on his return from Russia; and made notes on more than twenty different subjects of all kinds, periods and nationalities; but none of these were found suitable, and circumstances led to the abandonment of the project. At length, in 1847, he decided on the legend of Ste. Geneviève. The two versions of the story contained in the tragedies of Tieck and Hebbel (principally that of Hebbel) were to serve as the basis of the text. The treatment of the words he persuaded Robert Reinick, the poet, who had been living in Dresden since 1844, to undertake. Reinick however failed to satisfy him, and Hebbel, who came to Dresden at the end of July 1847, could not say that he thought it a satisfactory text, though he declined to assist in remedying the deficiencies and bringing it into the desired form. This however was from no lack of interest in Schumann himself. On the contrary Hebbel always preserved the highest esteem for him, and subsequently dedicated to him his drama of 'Michel Angelo,' accepting in return from Schumann the dedication of his 'Nachtlied' (op. 108). But it was repugnant to him to see his work mutilated in the way which Schumann considered necessary for an opera. The composer was at last obliged to trust to his own poetic powers and construct a text himself from those already mentioned.

By August 1848 the music for the opera was so far complete that Schumann thought he might take steps for its performance. His first thought was of the theatre at Leipzig, where he knew that he was most warmly remembered. Wirsing was at that time the director, Julius Rietz the conductor, and the opera was to have been brought out in the spring of 1849, but it came to nothing. In June, when the preparations were to have begun, Schumann was detained by domestic circumstances, and the rest of the year slipped away with constant evasions and promises on the part of the director of the theatre. Even the promise, 'on his honour,' that the opera should be performed at the end of February 1850, at latest, was not kept. And so on this his very first attempt at dramatic work, Schumann made acquaintance with the shady side of theatrical management in a way which must have disgusted his upright and honourable spirit. In his indignation, he would have made the director's breach of faith public, by invoking the aid of the law; but his Leipzig friends were happily able to dissuade him from this course. At last, on June 25, 1850, the first representation of 'Genoveva' actually took place under Schumann's own direction. But the time was unfavourable; 'Who,' he writes to Dr. Hermann Härtel, 'goes to the theatre in May or June, and not rather into the woods?' However, the number of his admirers in Leipzig was great, and the first opera by so famous a master excited great expectations; the house was full, and the reception by the public, though not enthusiastic, was honourable to the composer. Still, artists and connoisseurs were tolerably unanimous in thinking that Schumann lacked the special genius for writing opera. His almost entire exclusion of recitative was very widely disapproved of. No one but the venerable Spohr, who had attended many of the rehearsals, gave a really favourable verdict upon the work. In his last opera, 'The Crusaders,' Spohr himself had adopted similar methods of making the music follow the plot closely without ever coming to a standstill, and he was naturally delighted to find the same in Schumann's work. After three representations (June 25, 28, 30) 'Genoveva' was laid aside for the time. Schumann, already vexed by the tedious postponements of the first performance, and disappointed by the cold reception of the work, was greatly annoyed by the discussions in the public prints, especially by a critique from Dr. E. Krüger, one of the collaborateurs in the 'Neue Zeitschrift.' A letter from Schumann to Krüger, in stronger terms than might have been expected from him, put an end for ever to their acquaintance.

Schumann derived far more gratification from the reception of his music to 'Faust.' In 1848 he completed the portion he had originally intended to write first, viz. the salvation of Faust, which forms the end of the second part of Goethe's poem. On June 25, 1848, the first performance took place among a limited circle of friends, upon whom it made a deep impression. The most cultivated portion of the audience was of opinion that the music made the meaning of the words clear for the first time, so deeply imbued was the composer with the poet's inmost spirit. As the 100th anniversary of Goethe's birthday was approaching (Aug. 28, 1849) it was decided to give a festival concert in Dresden, at which this 'Faust' music and Mendelssohn's 'Walpurgisnacht' should form the programme. When the Leipzig people heard of this intention, they would not be behind Dresden, and also got up a performance of the same works on August 29. In Weimar too the 'Faust' music was performed on the same occasion. Schumann was exceedingly delighted that his work had been employed for so special an occasion. He writes to Dr. Härtel; 'I should like to have Faust's cloak, and be able to be everywhere at once, that I might hear it.' In Dresden the success of the work was very considerable, but it made less impression at its first performance in Leipzig. Schumann took this quite calmly. 'I hear different accounts,' says he in a letter, 'of the impression produced by my scenes from Faust; some seem to have been affected, while upon others it made no definite impression. This is what I expected. Perhaps an opportunity may occur in the winter for a repetition of the work, when it is possible that

I may add some other scenes. This repetition however did not take place in Schumann's lifetime. He fulfilled his scheme of adding several scenes; and in 1853 prefixed an overture to the whole work, which was divided into three parts. It was not published complete until two years after his death.

In the meantime, Schumann's health had again improved, as was evident from his augmented creative activity. Indeed his eager desire for work increased in a way which gave rise to great apprehensions. In the year 1849 alone he produced thirty works, most of them of considerable extent. It had never seemed so easy to him to create ideas and bring them into shape. He composed as he walked or stood, and could not be distracted, even by the most disturbing circumstances. Thus he wrote Mignon's song 'Kennst du das Land' at Kreischa, near Dresden, in the midst of a group of his noisy children. And in a restaurant near the post-office, much frequented by the artistic society of Dresden, where he used to drink his beer in the evening, he would usually sit alone, with his back to the company and his face to the wall, whistling softly to himself, and developing his musical ideas all the time. No preference for any particular form of art can be traced in Schumann's work at this time. Pianoforte works and chamber trios, songs and vocal duets, choruses, choral works with orchestra, concertos with orchestra, compositions for horn, clarinet, oboe, violoncello, or violin, with pianoforte accompaniment, even melodramatic music —all these thronged as it were out of his imagination in wild and strange succession. Among all the beautiful and important works produced at this time, the music to Byron's Manfred deserves especial mention. The first stage performance of it was given by Franz Liszt in Weimar on June 13, 1852. For that occasion the drama was adapted for the stage by Schumann himself, in an arrangement which is printed as a preface to the score of the work. The first performance of the music at a concert took place at Leipzig on March 24, 1859.

Dresden was Schumann's place of residence until 1850. In the latter years of his stay there his outward life was more active than before. No journeys of note were made, it is true, with the exception of those to Vienna and Berlin already mentioned, and a longer expedition undertaken in 1850 to Bremen and Hamburg, where many concerts were given. He avoided the passing disturbance occasioned by the Dresden insurrection of 1849, by leaving the town with his family. Though no revolutionary, like Richard Wagner, scarcely even a politician, Schumann loved individual liberty and wished others to enjoy it also. But what gave a different aspect to his life as a musician in the last years of his stay in Dresden, was his occupation as a conductor. Ferdinand Hiller had conducted a choral society for men's voices; and when he left Dresden to go to Düsseldorf as municipal director of music, Schumann succeeded him in his post. He conducted the society for some time with great interest, and was glad to find that his capacity for conducting was not so small as he had generally fancied it to be. He was even induced to write a few works for male chorus. Three songs of War and Liberty (Kriegs- und Freiheitslieder, op. 62) and seven songs in canon-form, to words by Rückert (op. 65), were written in 1847, and a grand motet for double chorus of men's voices (op. 93) in 1849. But a nature like Schumann's could not thrive in the atmosphere of a German singing club. He was in all respects too refined for the tone of vulgar comfort, and often even of low sentimentality, which pervades these assemblies, and they could not but be irksome to him. 'I felt myself,' he says, in a letter to Hiller written on April 10, 1849, after his withdrawal, 'out of my element; they were such nice (*hübsch*) people.' This is even noticeable in his compositions for male chorus; they are not of the right kind, and have in consequence never been much sung. Of greater artistic importance was a society of mixed voices, which was constituted in January 1848, and of which Schumann was asked to take the lead. It was not very large —in 1849 it numbered only 60 or 70 members— but these were efficient, and Schumann was able 'to perform correctly any music he liked with pleasure and delight.' It was this society that gave the first performance of the third part of 'Faust's Salvation' in June 1848, at a private party; Schumann was induced to write many new compositions for them, and they did much service in promoting a knowledge of his music in Dresden by two performances of 'Paradise and the Peri' on Jan. 5 and 12, 1850. They even succeeded in drawing him into social amusements. In August 1848 a general excursion was arranged, in which Schumann took what was, for him, a lively interest. He even invited David and his wife to come over from Leipzig for the occasion, writing, 'Listen; on Sunday week we are going with the choral society for a trip of pleasure and music to Pillnitz. It will be great fun; there will be some pretty women and plenty of singing. How would it be, David, if you were to come too? Much indeed depends upon the weather, but the party will only be put off in case of heavy rain.'

That Schumann, after so successful a beginning in the art of conducting, considered himself fitted to undertake the direction of performances on a larger scale, is evident from the following circumstance. After Mendelssohn's death the Gewandhaus concerts were conducted by Julius Rietz, who until 1847 had been at work in Düsseldorf. In the summer of 1849 a report reached Dresden that Rietz was going to succeed O. Nicolai as royal Capellmeister at Berlin. Schumann thereupon applied for the post of concert director at the Gewandhaus. Dr. Hermann Härtel was to be the medium of communication, and Schumann, with a well-founded expectation that the choice would fall upon him, gave himself up for a time with great pleasure to the idea of becoming the successor of the honoured Mendelssohn. 'It would give me great pleasure,' he wrote, 'if the thing came to pass. I long for

regular duty, and though I can never forget the last few years, during which I have lived exclusively as a composer, and know that so productive and happy a time may perhaps never be mine again, yet I feel impelled towards a life of active work, and my highest endeavour would be to keep up the renown which the institution has so long enjoyed.' This wish was not realised, for Rietz remained in Leipzig. But Schumann's desire for a more extended field of work as a conductor was to be satisfied in another way in the following year.

In 1850 Hiller gave up his post in Düsseldorf to obey a call to Cologne as Capellmeister to that city. He suggested that Schumann should be his successor, and opened negotiations with him. Some efforts were made to keep him in Dresden and to obtain his appointment as Capellmeister to the King of Saxony; but the attempt was unsuccessful, and Schumann accepted the directorship at Düsseldorf that summer though he left his native place with deep regret, and not without some suspicions as to the condition of music in Düsseldorf, of which he had heard much that was unfavourable from Mendelssohn and Rietz. In his new post he had the direction of a vocal union and of an orchestra, and a number of concerts to conduct in the course of the winter. He arrived at Düsseldorf Sept. 2, 1850, and the first winter concert was in some sort a formal reception of him, since it consisted of the overture to 'Genoveva,' some of his songs, and Part I. of 'Paradise and the Peri.' It was under the direction of Julius Tausch; Schumann himself appearing as conductor for the first time on Oct. 24.

He was very well satisfied with his new sphere of work. The vocal resources, as is the case with all the choirs of the Rhine towns, were admirable; Hiller had cultivated them with special zeal, and he and Rietz had left the orchestra so well drilled that Schumann, for the first time in his life, enjoyed the inestimable advantage of being able to hear everything that he wrote for the orchestra performed at once. The concerts took up no more of his time than he was willing to give, and left him ample leisure for his own work. Chamber music was also attainable, for in J. von Wasielewski there was a good solo violinist on the spot. Schumann and his wife were at once welcomed in Düsseldorf with the greatest respect, and every attention and consideration was shown to them both. It might be said that their position here was one of special ease, and they soon formed a delightful circle of intimate acquaintances. Little as his music was then known in the Rhine-cities, Schumann's advent in person seems to have given a strong impulse to the public feeling for music in Düsseldorf. The interest in the subscription concerts during the winter of 1850 was greater than it had ever been before; and the board of directors was able at the close of the usual series of six concerts, to undertake a second series of three or four. At Schumann's instance one of the winter concerts was entirely devoted to the works of living composers, an idea then perfectly novel, and showing that he had remained faithful to his desire—manifested long before through the Zeitschrift—of facilitating the advancement of young and gifted composers. At first Schumann's direction gave entire satisfaction. If some performances were not perfectly successful, they were compensated for by others of special excellence; and the execution of Beethoven's A major Symphony at the third concert even seemed to shew that he was a born conductor. But it was not so in reality; indeed he was wholly wanting in the real talent for conducting; all who ever saw him conduct or who played under his direction are agreed on this point. Irrespective of the fact that conducting for any length of time tired him out, he had neither the collectedness and prompt presence of mind, nor the sympathetic faculty, nor the enterprising dash, without each of which *conducting* in the true sense is impossible. He even found a difficulty in starting at a given *tempo*; nay, he sometimes shrank from giving any initial beat; so that some energetic pioneer would begin without waiting for the signal, and without incurring Schumann's wrath. Besides this, any thorough practice bit by bit with his orchestra, with instructive remarks by the way as to the mode of execution, was impossible to this great artist, who in this respect was a striking contrast to Mendelssohn. He would have a piece played through, and if it did not answer to his wishes, had it repeated. If it went no better the second, or perhaps even a third time, he would be extremely angry at what he considered the clumsiness or even the ill-will of the players; but detailed remarks he never made. Any one knowing his silent nature and his instinctive dislike to contact with the outer world, might certainly have feared from the first that he would find great difficulty in asserting himself as a director of large masses. And as years went on his incapacity for conducting constantly increased, as the issue showed, with the growth of an illness, which, after seeming to have been completely overcome in Dresden, returned in Düsseldorf with increasing gravity. His genius seemed constantly to shrink from the outside world into the depths of his soul. His silence became a universally accepted fact, and to those who saw him for the first time he seemed apathetic. But in fact he was anything rather than that; he would let a visitor talk for a long time on all kinds of subjects without saying a word, and then when the caller rose to leave, 'not to disturb the master longer,' he would discover that Schumann had followed the one-sided 'conversation' with unfailing interest. When sitting for an hour, as he was accustomed of an evening, with friends or acquaintances at the restaurant, if anything was said that touched or pleased him he would give the speaker a radiant, expressive glance, but without a word; and the incessant creative labours to which he gave himself up so long as he was able are the best proof of the rich vitality which constantly flowed

from the deepest sources of his soul. In the family circle he was a different man; there he could be gay and talkative to a degree that would have surprised a stranger. He loved his children tenderly and was fond of occupying himself with them. The three piano sonatas (op. 118) composed for his daughters Julie, Elise and Marie, the Album for beginners (op. 68); the Children's Ball (op. 130), and other pieces, are touching evidence of the way in which he expressed this feeling in music.

The first great work of the Düsseldorf period was the Eb Symphony (op. 97), marked by the composer as no. 3, although it is really the fourth of the published ones, the D minor Symphony preceding it in order of composition. If we call the Overture, Scherzo and Finale (op. 52) a symphony too, then the Eb Symphony must rank as the fifth. It would seem that Schumann had begun to work at it before his change of residence. As soon as he conceived the project of leaving Saxony for the Rhine, he bethought himself of the great musical festival which ever since 1818 had been held in the lower Rhine[1] districts, and was inspired by the idea of assisting at one of these in the capacity of a composer. He wrote down this great work with its five movements between Nov. 2 and Dec. 9, 1850. He has told us that it was intended to convey the impressions which he received during a visit to Cologne; so that its ordinary name of the 'Rhenish Symphony' may be accepted as correct. It was first performed at Düsseldorf on Feb. 6, 1851, and then at Cologne on Feb. 25, both times under the direction of the composer, but was coldly received on both occasions.[2]

Although Schumann had had no pleasant experiences in connection with the opera 'Genoveva,' he was not to be deterred from making another essay in dramatic composition. In Oct. 1850 he received from Richard Pohl, at that time a student in the Leipzig university, Schiller's 'Bride of Messina' arranged as an opera libretto. Schumann could not make up his mind to set it to music; but in Dec. 1850 and Jan. 1851 he wrote an Overture to the 'Braut von Messina' (op. 100), which showed how much the material of the play had interested him, in spite of his refusal to set it. He inclined to a more cheerful, or even a comic subject, and Goethe's 'Hermann und Dorothea' seemed to him appropriate for an operetta. He consulted several poets concerning the arrangement, and having made out a scheme of treatment, wrote the Overture at Christmas 1851 (op. 136). The work however progressed no farther. He subsequently turned his attention to Auerbach's 'Dorfgeschichten,' but without finding any good material, and no second opera from his pen ever saw the light.

He completed however a number of vocal compositions for the concert-room, in which his taste for dramatic music had free play. A young poet from Chemnitz, Moritz Horn, had sent him a faery poem, which greatly interested him. After many abbreviations and alterations made by Horn himself at Schumann's suggestion, 'The Pilgrimage of the Rose' (Der Rose Pilgerfahrt, op. 112) was really set to music between April and July 1851. The work, which both in form and substance resembles 'Paradise and the Peri,' except that it is treated in a manner at once more detailed and more idyllic, had at first a simple pianoforte accompaniment, but in November Schumann arranged it for orchestra. June 1851 is also the date of the composition of Uhland's ballad 'Der Königssohn' (op. 116) in a semi-dramatic form, to which indeed he was almost driven by the poem itself. Schumann was much pleased with his treatment of this ballad, which he has set for soli, chorus, and orchestra. In the course of the next two years he wrote three more works of the same kind: 'Des Sängers Fluch' (op. 139), a ballad of Uhland's; 'Vom Pagen und der Königstochter' (op. 140) a ballad by Geibel; and 'Das Glück von Edenhall' (op. 143), a ballad by Uhland.

In the last two poems he made alterations of more or less importance, to bring them into shape for musical setting, but the 'Sängers Fluch' had to be entirely remodelled—a difficult and ungrateful task, which Richard Pohl carried out after Schumann's own suggestions.

At that time this young man, a thorough art-enthusiast, kept up a lively intercourse with Schumann both personally and by letter. They devised together the plan of a grand oratorio. Schumann wavered between a biblical and an historical subject, thinking at one time of the Virgin Mary, at another of Ziska or Luther. His final choice fell upon Luther. He pondered deeply upon the treatment of his materials. It was to be an oratorio suitable both for the church and the concert room, and in its poetical form as dramatic as possible. In point of musical treatment he intended the chorus to predominate, as in Handel's 'Israel in Egypt,' of which he had given a performance in the winter of 1850. Moreover it was not to be complicated and contrapuntal in style, but simple and popular, so that 'peasant and citizen alike should understand it.' The more he pondered it the more was he inspired with the grandeur of the subject, although by no means blind to its difficulties. 'It inspires courage' he says, 'and also humility.' He could not however coincide with his poet's opinion as to the extent of the work, the latter having formed the idea of a sort of trilogy, in oratorio form, while Schumann wished the work to be within the limit of one evening's performance, lasting about two hours and a half. In this way the few years of creative activity that were still granted to him slipped away, and the oratorio remained unwritten. The impossibility of satisfying, by the oratorio on Luther, the inclination for grave and religious music which became ever stronger with increasing years, is partly the reason of his writing in 1852 a Mass (op. 147) and a Requiem (op. 148). But to these he was also incited by outward circum-

[1] See this Dictionary, vol. ii. p. 467.

[2] Its first performance in England was at a Concert of Signor Arditi's, Dec. 4, 1865.

stances. The inhabitants of Düsseldorf are mostly Catholics, the organ-lofts in the principal churches are too small to hold a large choir and orchestra, and the regular church-music was in a bad condition. The choral society which Schumann conducted was accustomed, as a reward for its labours, to have several concerts of church music, or at least sacred compositions, every year; and Schumann was probably thinking of this custom in his Mass and his Requiem, but he was not destined ever to hear them performed.

In the summer of 1851 he and his family made a tour in Switzerland, which he had not visited since the time of his student-life in Heidelberg; on his return he went to Antwerp, for a competitive performance by the Belgian 'Männergesangverein' (a society of male singers), on August 17, at which he had been asked to aid in adjudging the prizes. Two years later, towards the end of 1853, he and his wife once more visited the Netherlands, and made a concert-tour through Holland, meeting with such an enthusiastic reception that he could not help saying that his music seemed to have struck deeper root there than in Germany. In March 1852 they revisited Leipzig, where, between the 14th and the 21st, a quantity of his music was performed; the Manfred overture and the 'Pilgerfahrt der Rose' at a public matinée on the 14th; the D minor Sonata for pianoforte and violin (op. 121) in a private circle, on the 15th; the E♭ Symphony at a concert at the Gewandhaus on the 18th; the Pianoforte Trio in G minor (op. 110) at a chamber concert on the 21st. On Nov. 6, 1851, the overture to the 'Braut von Messina' was also performed at the Gewandhaus. The public had thus, during this season, ample opportunity of becoming acquainted with the latest works of this inexhaustible composer. But although he had lived in Leipzig for fourteen years, and had brought out most of his compositions there, besides having a circle of sincerely devoted friends in that city, he could not on this occasion boast of any great success; the public received him with respect and esteem, but with no enthusiasm. But in this respect Schumann had lived through a variety of experience; 'I am accustomed,' he writes to Pohl, Dec. 7, 1851, when speaking of the reception of the overture to the 'Braut von Messina,' 'to find that my compositions, particularly the best and deepest, are not understood by the public at a first hearing.' Artists however had come to Leipzig from some distance for the 'Schumann-week'; among them Liszt and Joachim.

In August 1852 there was held in Düsseldorf a festival of music for men's voices, in which Schumann assisted as conductor, though, owing to his health, only to a very limited extent. He took a more important part at Whitsuntide 1853, when the 31st of the Lower Rhine Festivals was celebrated in Düsseldorf on May 15, 16, and 17. He conducted the music of the first day, consisting of Handel's 'Messiah' and of his own Symphony in D minor, which was exceedingly well received. In the concerts of the two following days, which were conducted chiefly by Hiller, two more of Schumann's larger compositions were performed; the Pianoforte Concerto in A minor, and a newly composed Festival Overture with soli and chorus on the 'Rheinweinlied' (op. 123). But although Schumann appeared in so brilliant a way as a composer, and as such was honoured and appreciated in Düsseldorf, yet there was no concealing the fact that as a conductor he was inefficient. The little talent for conducting that he showed on his arrival in Düsseldorf had disappeared with his departing health. It was in fact necessary to procure some one to take his place. An attempt was made after the first winter concert of the year (Oct. 27, 1853) to induce him to retire for a time from the post of his own accord. But this proposal was badly received. The fact however remains, that from the date just mentioned all the practices and performances were conducted by Julius Tausch, who thus became Schumann's real successor. No doubt the directors of the society were really in the right; though perhaps the form in which Schumann's relation to the society was expressed might have been better chosen. The master was now taken up with the idea of leaving Düsseldorf as soon as possible, and of adopting Vienna, for which he had preserved a great affection, as his permanent residence. But fate had decided otherwise.

The dissatisfaction induced in his mind by the events of the autumn of 1853 was however mitigated partly by the tour in Holland already mentioned, and partly by another incident. It happened that in October a young and wholly unknown musician arrived, with a letter of introduction from Joachim. Johannes Brahms—for he it was—immediately excited Schumann's warmest interest by the genius of his playing and the originality of his compositions. In his early days he had always been the champion of the young and aspiring, and now as a matured artist he took pleasure in smoothing the path of this gifted youth. Schumann's literary pen had lain at rest for nine years; he now once more took it up, for the last time, in order to say a powerful word for Brahms to the wide world of art. An article entitled 'Neue Bahnen' (New Paths) appeared on Oct. 28, 1853, in No. 18 of that year's 'Zeitschrift.' In this he pointed to Brahms as the artist whose vocation it would be 'to utter the highest ideal expression of our time.' He does not speak of him as a youth or beginner, but welcomes him into the circle of Masters as a fully equipped combatant. When before or since did an artist find such words of praise for one of his fellows? It is as though, having already given so many noble proofs of sympathetic appreciation, he could not leave the world without once more, after his long silence, indelibly stamping the image of his pure, lofty, and unenvious artist-nature on the hearts of his fellow men.

So far as Brahms was concerned, it is true that this brilliant *envoi* laid him under a heavy debt of duty, in the necessity of measuring his productions by the very highest standard; and at the

time Schumann was supposed to have attributed to Brahms, as he did to the poetess Elisabeth Kulmann, gifts which he did not actually possess. Twenty-eight years have passed and we now know that Schumann's keen insight did not deceive him, and that Brahms has verified all the expectations formed of him. His intercourse with the young composer (then 20 years old), in whom he took the widest and most affectionate interest, was a great pleasure to Schumann.

At that time too Albert Dietrich (now Hofcapellmeister at Oldenburg) was staying in Düsseldorf, and Schumann proved to the utmost the truth of what he had written only a few months previously of Kirchner, that he loved to follow the progress of young men. A sonata for pianoforte and violin exists in MS. which Schumann composed during this month (October 1853), in conjunction with Brahms and Dietrich. Dietrich begins with an allegro in A minor; Schumann follows with an intermezzo in F major; Brahms—who signs himself *Johannes Kreissler junior*—adds an allegro in C minor; and Schumann winds up the work with a finale in A minor, ending in A major. The title of the sonata is worth noting. Joachim was coming to Düsseldorf to play at the concert of Oct. 27, so Schumann wrote on the title-page 'In anticipation of the arrival of our beloved and honoured friend Joseph Joachim, this sonata was written by Robert Schumann, Albert Dietrich, and Johannes Brahms.' [1]

This interesting intimacy cannot have continued long, since in November Schumann went to Holland with his wife, and did not return till Dec. 22. But he met Brahms again in Hanover in January 1854, at a performance of 'Paradise and the Peri,' where he found also Joachim and Julius Otto Grimm (now musical director at Münster). A circle of gifted and devoted young artists gathered round the master and rejoiced in having him among them, little imagining that within a few months he would be suddenly snatched from them for ever.

Schumann's appearance was that of a man with a good constitution; his figure was above the middle height, full and well-built; but his nervous system had always shown extreme excitability, and even so early as his twenty-fourth year he suffered from a nervous disorder which increased to serious disease. At a still earlier date he had shown a certain morbid hypertension of feeling, in connection with his passionate study of Jean Paul, of whom he wrote, even in his 18th year, that he often drove him to the verge of madness. Violent shocks of emotion, as for instance the sudden announcement of a death, or the struggle for the hand of Clara Wieck, would bring him into a condition of mortal anguish, and the most terrible state of bewilderment and helplessness, followed by days of overwhelming melancholy. A predisposition to worry himself, an 'ingenuity in clinging to unhappy ideas,' often embittered the fairest moments of his life. Gloomy anticipations darkened his soul; 'I often feel as if I should not live much longer,' he says in a letter to Zuccalmaglio of May 18, 1837, 'and I should like to do a little more work'; and later, to Hiller —'man must work while it is yet day.' The vigour of youth for a time conquered these melancholy aberrations, and after his marriage the calm and equable happiness which he found in his wife for a long time expelled the evil spirit. It was not till 1844 that he again fell a prey to serious nervous tension. This was evidently the result of undue mental strain, and for a time he was forced to give up all work, and even the hearing of music, and to withdraw into perfect solitude at Dresden. His improvement was slow and not without relapses; but in 1849 he felt quite re-established, as we gather from his letters and from the work he accomplished; and his condition seems to have remained satisfactory till about the end of 1851. Then the symptoms of disease reappeared; he had, as usual, been again working without pause or respite, and even with increased severity; and was himself so much alarmed as to seek a remedy. Various eccentricities of conduct betrayed even to strangers the state of nervous excitability in which he was. By degrees delusions grew upon him, and he fancied that he incessantly heard one particular note, or certain harmonies, or voices whispering words of reproof or encouragement. Once in the night he fancied that the spirits of Schubert and Mendelssohn brought him a musical *theme*, and he got up and noted it down. He was again attacked by that 'mortal anguish of mind' of which he had had former experience, and which left him perfectly distracted. Still, all these symptoms were but temporary, and between the attacks Schumann was in full possession of his senses and self-control. He himself expressed a wish to be placed in an asylum, but meanwhile worked on in his old way. He wrote some variations for the piano on the theme revealed to him by Schubert and Mendelssohn, but they were his last work, and remained unfinished. On Feb. 27, 1854, in the afternoon, in one of his fits of agony of mind, he left the house unobserved and threw himself from the bridge into the Rhine. Some boatmen were on the watch and rescued him, and he was recognised and carried home. Unmistakeable symptoms of insanity now declared themselves, but after a few days a peculiar clearness and calmness of mind returned, and with it his irrepressible love of work. He completed the variation on which he had been at work before the great catastrophe. These last efforts of his wearied genius remain unpublished, but Brahms has used the theme for a set of 4-hand variations which form one of his most beautiful and touching works (*op.* 23), and which he has dedicated to Schumann's daughter Julie.

The last two years of Schumann's life were spent in the private asylum of Dr. Richarz at Endenich near Bonn. His mental disorder developed into deep melancholy; at times—as in the spring of 1855—when for a while he seemed

[1] The MS. is in Joachim's possession.

better, his outward demeanour was almost the same as before. He corresponded with his friends and received visits, but gradually the pinions of his soul drooped and fell, and he died in the arms of his wife, July 29, 1856, only 46 years of age.

Soon after Schumann's death his music achieved a popularity in Germany which will bear comparison with that of the most favourite of the older masters. When once the peculiarities of his style grew familiar, it was realised that these very peculiarities had their origin in the deepest feelings of the nation. The desire of giving outward expression to the love which was felt towards him, soon asserted itself more and more strongly. Schumann was buried at Bonn, in the churchyard opposite the Sternenthor, and it was resolved to erect a monument to him there. On Aug. 17, 18 and 19, 1873, a Schumann festival took place at Bonn, consisting entirely of the master's compositions. The conducting was undertaken by Joachim and Wasielewski, and among the performers were Madame Schumann, who played her husband's Pianoforte Concerto, and Stockhausen. The festival was one of overwhelming interest, owing to the sympathy taken in it, and the manner in which that sympathy was displayed. The proceeds of the concerts were devoted to a monument to Schumann's memory, which was executed by A. Donndorf of Stuttgart, erected over the grave, and unveiled on May 2, 1880. On this occasion also a concert took place, consisting of compositions by Schumann, and Brahms's Violin Concerto (op. 77), conducted by himself, and played by Joachim.

Schumann, with his activity both as an author and as a composer, was a new phenomenon in German music. It is true that he had had a predecessor in this respect in C. M. von Weber, who also had a distinct gift and vocation for authorship, and whose collected writings form a literary monument possessing far more than a merely personal interest. Still Weber was prevented by circumstances and by his own natural restlessness from fully developing his literary talent, while Schumann benefitted by the restraint and discipline of his ten years of editorship. In 1854 he had his 'Gesammelte Schriften über Musik und Musiker' published in four volumes by Wigand in Leipzig, and it was not long in reaching its second edition, which appeared in two volumes in 1871. This collection however is not nearly complete, and the essays it includes have been much altered. A full and correct edition of his writings is still a desideratum.

It must not however be imagined that Schumann's aim as an author was to lay down the principles on which he worked as a composer; it is indeed hardly possible to contrast the critical and the productive elements in his works. His authorship and his musical compositions were two distinct phases of a creative nature, and if it was by composition that he satisfied his purely musical craving it was by writing that he gave utterance to his poetical instincts. His essays are for the most part rather rhapsodies on musical works, or poetical imagery lavished on musical subjects, than criticisms properly speaking; and the cases where he writes in the negative vein are very rare exceptions. A high ideal floats before his mind, and supported by the example of the greatest masters of the art, his one aim is to introduce a new and pregnant period of music in contrast to the shallowness of his own time. Again and again he speaks of this as the 'poetic phase'—and here we must guard against a misunderstanding. The term *poetic music* is often used in antithesis to *pure music*, to indicate a work based on a combination of poetry and music; as, for instance, a Song, which may be conceived of either as a purely musical composition founded on the union of definite feelings and ideas, or as intended to express the preconceived emotions and ideas of the poet. But it was not anything of this kind that Schumann meant to convey: he simply regarded poetry as the antithesis to prose, just as enthusiasm is the antithesis to sober dulness, the youthful rhapsodist to the Philistine, the artist with his lofty ideal to the mechanical artisan or the superficial dilettante. His aim is to bring to birth a living art, full of purpose and feeling, and he cannot endure a mere skeleton of forms and phrases. In this key he pitches his writings on music, and their purport is always the same. He once speaks of reviewers and critics under a quaint simile—'Music excites the nightingale to love-songs, the lap-dog to bark.' Nothing could more accurately represent his own attitude in writing on music than the first of these images. From his point of view a piece of music ought to rouse in the true critic sympathetic feeling, he ought to absorb and assimilate its contents, and then echo them in words—Schumann was in fact the singing nightingale. Though we may not feel inclined to apply his other comparison to every critic who does not follow in his steps, we may at least say that the difference between Schumann's style and that of the musical periodicals of his day was as great as that between a nightingale and a lap-dog. And how strange and new were the tones uttered by this poet-critic! A considerable resemblance to Jean Paul must be admitted, particularly in his earlier critiques: the ecstatic youthful sentiment, the humorous suggestions, the highly wrought and dazzling phraseology, are common to both; but the style is quite different. Schumann commonly writes in short and vivid sentences, going straight at his subject without digressions, and indulging in bold abbreviations. There is a certain indolence of genius about him, and yet a sure artistic instinct throughout. Nor has he a trace of Jean Paul's sentimental 'luxury of woe,' but we everywhere find, side by side with emotional rhapsody, the refreshing breeziness of youth and health.

It has already been said that Schumann connects certain definite characteristics with different feigned names (Florestan, Eusebius, Raro, etc.), a device which none but a poet could have hit on. Indeed, it would be a hindrance to the

writing of calm criticism, which must have a fixed and clearly defined position as its basis. But it often introduces a varied and even dramatic liveliness into the discussion, which is very attractive, and leads to a deeper consideration of the subject. Schumann, however, could use still more artificial forms in his critiques. Thus he discusses the first concert conducted by Mendelssohn at the Gewandhaus, Oct. 1835, in letters addressed by Eusebius to Chiara in Italy; and within this frame the details of the concert are gracefully entwined with ingenious reflections and fanciful ideas which add brilliancy to the picture. On another occasion, when he was to write about a mass of dance-music, Schumann has recourse to the following fiction: — the editor of a certain musical paper gives a historical fancy ball. Composers are invited, young lady amateurs and their mothers, music publishers, diplomatists, a few rich Jewesses, and—of course—the Davidsbündler; the dance-programme includes the music to be criticised, to which the couples whirl about during the whole evening. Hence arise all sorts of humorous incidents—satirical, whimsical, and sentimental outpourings, in which a criticism of the compositions is brought in unperceived. On another occasion, the Davidsbündler have met, and the new compositions are played in turns; during the playing the rest carry on a variety of amusements which culminate in a magic lantern, throwing the figures of a masked ball on the wall, which Florestan, standing on the table, explains, while 'Zilia' plays Franz Schubert's 'Deutsche Tänze.' Anything more vivid, charming and poetical than this essay has never been written on music (it is in the 'Gesam. Schriften,' vol. ii. p. 9; and is partly translated in 'Music and Musicians,' i. p. 102); a little work of art in itself! Once, in reviewing a concert given by Clara Wieck, he gives us a real poem ('Traumbild, am 9 September, 1838, Abends,' vol. ii. p. 233). In this he combines his own tender sentiments with a skilful characterisation of all that was peculiar in the performance. For sketching character-portraits Schumann shows a conspicuous talent; the articles in which he has characterised Sterndale Bennett, Gade, and Henselt are unsurpassed by anything since written concerning these artists. He seems to have penetrated with the insight of a seer to the core of their natures, and has set forth his conclusions in a delicate and picturesque manner that no one has succeeded in imitating. In his article 'Der alte Hauptmann' (cited as 'The Old Captain' in 'Music and Musicians,' i. 98) he tells the story of an old military man with a passion for music, who has become intimate with the Davidsbündler, and describes his identity with a subtle observation and keen insight that result in a really classical treatment of the type of a kindly and amiable dilettante, with a slight vein of melancholy adding to the charm of the picture.

The foundation of Schumann's critiques lay in kindness; his *distingué* character would simply have nothing to do with anything bad enough to demand energetic reproof. The most cutting and bitter article he ever wrote was the famous one on Meyerbeer's 'Huguenots' (vol. ii. p. 220; translated in 'Music and Musicians,' i. p. 302). In its violence it has no doubt somewhat overshot the mark; but nowhere perhaps do the purity and nobleness of Schumann's artistic views shine forth more clearly than in this critique and in the one immediately following on Mendelssohn's 'St. Paul.' It was the great success of the 'Huguenots' which infused the acid into Schumann's antagonism; for when dealing with inoffensive writers he could wield the weapons of irony and ridicule both lightly and effectively. But he is most at his ease when giving praise and encouragement; then words flow so directly from his heart that his turns of expression have often quite a magical charm. As an example we may mention the article on Field's 7th Concerto (ibid. i. 268; 'Music and Musicians,' i. p. 267). Anything more tender and full of feeling was never written under the semblance of a critique than the remarks on a sonata in C minor by Delphine Hill-Handley —formerly Delphine Schauroth (ibid. i. 92). Schumann has here given us a really poetical masterpiece in its kind, full of intelligent appreciation of the purport of the work and giving covert expression to its maidenly feeling, even in the style of his discussion; it must delight the reader even if he does not know a note of the composition. Schumann had fresh imagery always at command, and if in a generally meritorious work he found something to blame, he contrived to do it in the most delicate manner. His amiable temper, his tender heart and his conspicuous talents for literary work combined, never left him at a loss in such cases for some ingenious or whimsical turn. Sometimes, though rarely, in his eager sympathy for youthful genius in difficulty he went too far; Hermann Hirschbach, for instance, never fulfilled the hopes that Schumann formed of him; and even in his remarks on Berlioz, he at first probably said more than he would afterwards have maintained.

In later years Schumann's flowery and poetic vein gave way to a calm and contemplative style. His opinions and principles remained as sound as ever, but they are less keenly and brilliantly expressed than at the earlier period when he took peculiar pleasure in turning a flashing and ingenious sentence (see Ges. Schriften, vol. i. pp. 27, 208). Still, the practical musician always predominates, and Schumann himself confesses that 'the curse of a mere musician often hits higher than all your æsthetics' (ibid. ii. 246). Here and there however we come upon a profound æsthetic axiom, the value of which is in no degree diminished by our perception that it is the result rather of intuition than of any systematic reflection. It is universally acknowledged that by his essay 'On certain corrupt passages in classical works' (ibid. iv. 59; 'Music and Musicians,' i. 26), Schumann gave a real impetus to the textual criticism of music; historical clues and comparisons are frequently suggested, and though these indications are not founded on any

comprehensive historical knowledge, on all important subjects they show a happy instinct for the right conclusion, and are always worthy of attention.

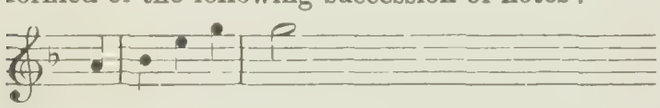
It may be said of Schumann's literary work in general that it was not calculated to attract attention merely for the moment, though it did in fact open up new paths, but that it took the form of writings which have a high and permanent value. They will always hold a foremost place in the literature of music, and may indeed take high rank in the literature of art. For analytical acumen they are less remarkable. Schumann cannot be called the Lessing of music, nor is it by the display of learning that he produces his effects. It is the union of poetic talent with musical genius, wide intelligence, and high culture, that stamps Schumann's writings with originality, and gives them their independent value.

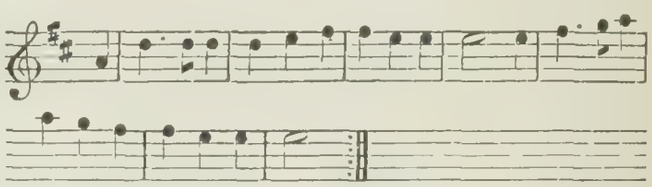
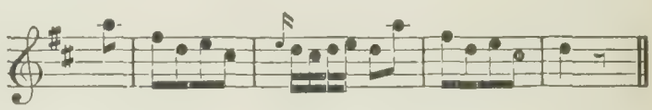
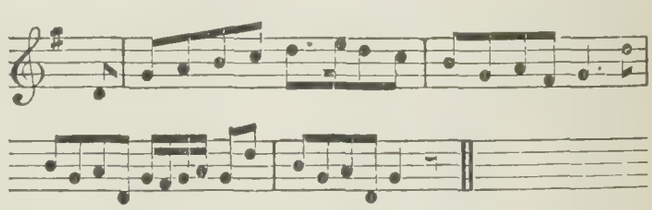
Schumann's literary work was connected with another phase of the musical world of Germany, as new in its way as the twofold development of his genius—the rise of party feeling. No doubt Schumann gave the first impetus to this movement, both by his imaginary 'Davidsbündlerschaft,' and by that Radical instinct which was part of his nature. Schumann's principles as an artist were the same which have been professed and followed by all the greatest German masters; what was new in him was the active attempt to propagate them as principles. So long as he conducted the Zeitschrift he could not of course lend himself to party feeling; the standard he had assumed was so high that all who took a serious view of art were forced to gather round him. But the spirit of *agitation* was inflamed, and when he retired from the paper other principles of less general application were put forward. It was self-evident that Schumann was the only contemporary German composer who could stand side by side with Mendelssohn, and they were of course compared. It was asserted that in Mendelssohn form took the precedence of meaning, while in Schumann meaning predominated, striving after a new form of utterance. Thus they were put forward as the representatives of two antagonistic principles of art, and a Mendelssohn party and a Schumann party were formed. In point of fact there was scarcely any trace of such an antagonism of principle between the two composers; the difference was really one of idiosyncrasy; and so, being grounded more or less on personal feeling the parties assumed something of the character of cliques. The literary Schumannites, having the command of an organ of their own, had an advantage over the partisans of Mendelssohn, who like Mendelssohn himself, would have nothing to do with the press. Leipzig was for a time the head quarters of the two parties. There, where Mendelssohn had worked for the delight and improvement of the musical world, it was the fate of his art to be first exposed to attack and detraction, which, to the discredit of the German nation, rapidly spread through wider and wider circles, and was fated too to proceed first from the blind admirers of the very master for whom Mendelssohn ever felt the deepest attachment and respect. 'Oh, Clique!' exclaims Moscheles in his Diary for 1849, 'as if in a town where the genius of a Schumann is honoured it were necessary to cry down a Mendelssohn as pedantic and inferior to him. The public is losing all its judgment, and placing its intelligence and its feelings under an influence which misleads it as much as the revolutionists do the populace.' That Schumann himself must have been painfully affected by this spirit is as clear as that it could only result in hindering the unprejudiced reception of his works; and the process thus begun with Schumann has been carried on, in a greater degree, in the case of Wagner.

As a composer Schumann started with the pianoforte, and until the year 1840 wrote scarcely anything but pianoforte music. For some time he used to compose sitting at the instrument, and continued to do so even until 1839, though he afterwards condemned the practice (in his 'Musikalische Haus- und Lebensregeln'). At all events it had the advantage of making him write from the first in true pianoforte style. If ever pianoforte works took their origin from the innermost nature of the pianoforte, Schumann's did so most thoroughly. His mode of treating the instrument is entirely new. He develops upon it a kind of orchestral polyphony, and by means of the pedal, of extended intervals, of peculiar positions of chords, of contractions of the hands, and so forth, he succeeds in bringing out of it an undreamt-of wealth of effects of tone. How deeply and thoroughly Schumann had studied the character of the instrument may be seen from the detailed preface to his arrangement of Paganini's caprices (op. 3). Even in his earliest PF. works he nowhere shows any inclination to the method of any of the older masters, except in the variations, op. 1, which betray the influence of the school of Hummel and Moscheles. But it is evident that he knew all that others had done, and the time and attention devoted in his writings to works of technical pianoforte study were no doubt deliberately given. Notwithstanding this his compositions are scarcely ever written in the *bravura* style; for he seldom cared to clothe his ideas in mere outward brilliancy. Sometimes one is constrained to wonder at his abstemiousness in using the higher and lower registers of the pianoforte.

As is the case with the technical treatment of the piano, so it is from the beginning with the substance and form of his compositions. Few among the great German masters show such striking originality from their very first compositions. In the whole range of Schumann's works there is scarcely a trace of any other musician. At the outset of his course as a composer he preferred to use the concise dance or song-form, making up his longer pieces from a number of these smaller forms set together as in a mosaic, instead of at once casting his

thoughts in a larger mould. But the versatility with which the small forms are treated is a testimony to the magnitude of his creative faculty. The predominance of the small forms is explained by his earlier method of composing. Diligent and constant though he was in later years, in early life his way of working was fitful and inconstant. The compositions of this period seem as if forced out of him by sudden impulses of genius. As he subsequently says of his early works, 'the man and the musician in me were always trying to speak at the same time.' This must indeed be true of every artist; if the whole personality be not put into a work of art, it will be utterly worthless. But by those words Schumann means to say that as a youth he attempted to bring to light in musical form his inmost feelings with regard to his personal life-experiences. Under such circumstances it is but natural that they should contain much that was purely accidental, and inexplicable by the laws of art alone; but it is to this kind of source that they owe the magic freshness and originality with which they strike the hearer. The variations, op. 1, are an instance of this. The theme is formed of the following succession of notes:—



the names of which form the word 'Abegg.' Meta Abegg was the name of a beautiful young lady in Mannheim, whose acquaintance Schumann when a student had made at a ball. Playful symbolism of this kind is not unfrequent in him. To a certain extent it may be traced back to Sebastian Bach, who expressed his own name in a musical phrase; as Schumann afterwards did Gade's. (See 'Album für die Jugend, op. 68, no. 41). In the same way (Ges. Schriften, ii. 115) he expresses the woman's name 'Beda' in musical notes, and also in the 'Carnaval' tried to make those letters in his own name which stand as notes—s (es), c, h, a—into a musical phrase. But the idea really came from Jean Paul, who is very fond of tracing out such mystic connections. Schumann's op. 2 consists of a set of small pianoforte pieces in dance-form under the name of 'Papillons.' They were written partly at Heidelberg, partly in the first years of the Leipzig period which followed. No inner musical connection subsists between them. But Schumann felt the necessity of giving them a poetical connection, to satisfy his own feelings, if for nothing else, and for this purpose he adopted the[1] last chapter but one of Jean Paul's 'Flegeljahre,' where a masked ball is described at which the lovers Wina and Walt are guests, as a poetic background for the series. The several pieces of music may thus be intended to represent partly the different characters in the crowd of maskers, and partly the conversation of the lovers. The finale is written designedly with reference to this scene in Jean Paul, as is plain from the indication written above the notes found near the end—'The noise of the Carnival-night dies away. The church clock strikes six.' The strokes of the bell are actually audible, being represented by the A six times repeated. Then all is hushed, and the piece seems to vanish into thin air like a vision. In the finale there are several touches of humour. It begins with an old Volkslied, familiar to every household in Germany as the Grossvatertanz.[2]

This is immediately followed by a fragment of a second Volkslied, in another tempo—

also old, and sung in Saxony in the early part of the 18th century. Sebastian Bach employed the whole of it, also in a humorous way, in his 'Bauercantate.'

Schumann, notwithstanding his intimate acquaintance with much of Bach's music, can scarcely have known of this, and so the fact of their both lighting on the theme is only an interesting coincidence.[3] In contrast to these two old-fashioned love-tunes is placed the soft and graceful melody of No. 1 of the 'Papillons,' which is afterwards worked contrapuntally with the 'Grossvatertanz.' The name 'Papillons' is not meant to indicate a light, fluttering character in the pieces, but rather refers to musical phases which, proceeding from various experiences of life, have attained the highest musical import, as the butterfly soars upwards out of the chrysalis. The design of the title-page in the first edition points towards some such meaning as this; and the explanation we have given corresponds with his usual method of composing at that time. There exists however no decisive account of it by the composer himself.

In a kind of connection with the 'Papillons' is the 'Carnaval,' op. 9. Here again Schumann has depicted the merriment of a masquerade in musical pictures and a third and somewhat similar essay of the same kind is his 'Faschingsschwank[4] aus Wien,' op. 26. The 'Carnaval' is a collection of small pieces, written one by one

[1] In a letter to his friend Henriette Voigt, Schumann calls it the *last chapter*. This, although obviously a slip of the pen, has led several writers to wonder what grand or fanciful idea lurks behind the 'Papillons.'

[2] See GROSSVATERTANZ, vol. i. p. 634 *a*.

[3] Dehn's edition of the Bauercantate was published in 1839, 8 years after Schumann had composed the 'Papillons.'

[4] *Fasching* is a German word for the Carnival.

without any special purpose, and not provided either with collective or individual titles until later, when he arranged them in their present order. The musical connection between the pieces is, that with few exceptions they all contain some reference to the succession of notes *a*, *es*, *c*, *h* (A, Eb, C, B) or *as*, *c*, *h* (Ab, C, B). Now Asch is the name of a small town in Bohemia, the home of a Fräulein Ernestine von Fricken, with whom Schumann was very intimate at the time of his writing this music. The same notes in another order, *s* (or *es*), *c*, *h*, *a*, are also the only letters in Schumann's own name which represent notes. This explains the title 'Sphinxes,' which is affixed to the 9th number on p. 13 of the original edition. The pieces are named, some from characters in the masked ball—Pierrot (Clown,) Arlequin, Pantalon, and Colombine,—and some from real persons. In this last category we meet with the members of the Davidsbund—Florestan, Eusebius, and Chiarina; Ernestine von Fricken, under the name Estrella, Chopin, and Paganini; there is also a 'Coquette,' but it is not known for whom this is intended. Besides these, some of the pieces are named from situations and occurrences at the ball; a recognition, an avowal of love, a promenade, a pause in the dance (Reconnaissance, Aveu, Promenade, Pause); between these are heard the sounds of waltzes, and in one of the pieces the letters A · S · C · H, and S · C · H · A, 'Lettres dansantes,' themselves dance boisterously and noisily, and then vanish like airy phantoms. A piece called 'Papillons' rushes by like a hasty reminiscence, and in the numbers entitled 'Florestan'—an actual passage from No. 1 of the Papillons (op. 2) is inserted. The finale is called 'March of the Davidsbündler against the Philistines.' The symbol of the Philistines is the 'Grossvatertanz,' here called by Schumann a tune of the 17th century. The fact of the march being in 3–4 time, a rhythm to which it is of course impossible to march, has perhaps a humorous and symbolic meaning.

The 'Davidsbündlertänze' (op. 6), the 'Fantasiestücke' (op. 12), 'Kinderscenen' (op. 15), 'Kreisleriana' (op. 16), 'Novelletten' (op. 21), 'Bunte Blätter' (op. 99), and 'Albumblätter' (op. 124), the contents of which all belong to Schumann's early period, and, of the later works, such pieces as the 'Waldscenen' (op. 82)—all bear the impress of having originated like the 'Papillons' and the 'Carnaval,' in the personal experiences of Schumann's life. They are *poèsies d'occasion* (Gelegenheitsdichtungen), a term which, in Goethe's sense, designates the highest form that a work of art can take. As to the 'Davidsbündlertänze' the 'Kreisleriana,' and the 'Novelletten,' Schumann himself tells us that they reflect the varying moods wrought in him by the contentions about Clara Wieck. In the 'Davidsbündlertänze' the general arrangement is that Florestan and Eusebius appear usually by turns, though sometimes also together. The expression 'dance' does not however mean, as is sometimes supposed, the dances that the Davidsbündler led the Philistines, but merely indicates the form of the pieces, which is, truth to say, used with scarcely less freedom than that of the march in the finale to the 'Carnaval.' The 'Kreisleriana' have their origin in a fantastic poem with the same title by E. T. A. Hoffmann, contained in his 'Fantasiestücke im Callots Manier' (Bamberg, 1814, p. 47). Hoffmann was a follower of Jean Paul, who indeed wrote a preface to 'Fantasiestücke.' Half musician, half poet, Schumann must have looked on him as a kindred spirit; and in the figure of the wild and eccentric yet gifted 'Kapellmeister Kreisler,' drawn by Hoffmann from incidents in his own life, there were many traits in which Schumann might easily see a reflection of himself. Of the 'Novelletten' Schumann says that they are 'long and connected romantic stories.' There are no titles to explain them, although much may be conjectured from the indications of time and expression. But the rest of the works we have just mentioned nearly always have their separate component parts, headed by names which lead the imagination of the player or hearer, in a clear and often deeply poetic manner, in a particular and definite direction. This form of piano piece was altogether a very favourite one with Schumann. He is careful to guard against the supposition that he imagined a definite object in his mind, such as a 'pleading child' (in op. 15) or a 'haunted spot in a wood' (in op. 82), and then tried to describe it in notes. His method was rather to invent the piece quite independently and afterwards to give it a particular meaning by a superscription. His chief object was always to give the piece a value of its own, and to make it intelligible of itself. This principle is undoubtedly the right one, and, by adopting it, Schumann proved himself a genuine musician, with faith in the independent value of his art. Nevertheless, had he considered the poetical titles utterly unimportant, he would hardly have employed them as he has in so large a majority of his smaller pianoforte pieces. His doing so seems to evince a feeling that in the composition of the piece alone, he had not said everything that struggled within him for expression. Until a particular mood or feeling had been aroused in the hearer or the player by means of the title, Schumann could not be sure that the piece would have the effect which he desired it to have. Strictly speaking, poetry and music can only be really united by means of the human voice. But in these pianoforte pieces with poetical titles Schumann found a means of expression which hovered as it were between pure instrumental music on the one hand, and vocal music on the other, and thus received a certain indefinite and mysterious character of its own, which may most justly be called Romantic.

Among the compositions consisting of small forms we must count the Variations. Schumann treated the variation-form freely and fancifully, but with a profuse wealth of genius and depth of feeling. For the Impromptus on a

theme by Clara Wieck (op. 5), Beethoven's so-called 'Eroica Variations' (op. 35) apparently served as a model; they remind us of them both in general arrangement and in the employment of a ground-bass, without being in any way wanting in originality. In the Andante and Variations for two pianofortes (op. 46), one of the most charming and popular of Schumann's pianoforte works, he treated the form with such freedom that they are not so much variations as fantasias in the style of variations. His most splendid work in this form is his op. 13, a work of the grandest *calibre*, which alone would be sufficient to secure him a place in the first rank of composers for the pianoforte, so overpowering is the display of his own individual treatment of the pianoforte —frequently rising to the highest limits of the bravura style of execution—of his overflowing profusion of ideas, and his boldness in turning the variation form to his own account. In the finale the first two bars only of the theme are employed, and these only occasionally in the 'working-out section.' In other respects the proud edifice of this elaborately worked number has nothing in common with a variation. It contains however a delicate reference to the person to whom the whole work is dedicated, William Sterndale Bennett. The beginning of the chief subject is a fragment of the celebrated romance in Marschner's 'Templer und Jüdin,' in which Ivanhoe calls on proud England to rejoice over her noble knights ('Du stolzes England, freue dich,' etc.). It is an ingenious way of paying homage to his beloved English composer.

Schumann had made early attempts at works of larger structure, but it cannot be denied that they were not at first successful. The F♯ minor Sonata (op. 11) teems with beautiful ideas, but is wanting in unity to a remarkable degree, at least in the *Allegro* movements. The F minor Sonata (op. 14) shows a decided improvement in this respect, and the Sonata in G minor (op. 22) is still better, although not entirely free from a certain clumsiness. Schumann afterwards showed himself quite aware of the faults of these sonatas in regard to form. They offer the most striking example of his irregular and rhapsodical method of working at that period. The second movement of the G minor Sonata was written in June 1830, the first and third in June 1833, the fourth in its original form in October 1835, and in its ultimate form in 1838, the whole sonata being published in 1839. The F♯ minor Sonata was begun in 1833, and not completed till 1835. The F minor Sonata, finished on June 5, 1836, consisted at first of five movements, an Allegro, two Scherzos, one after the other, an Andantino with variations, and a Prestissimo. When the work was first published, under the title of '*Concerto sans Orchestra*,' Schumann cut out the two scherzos, apparently intending to use them for a second sonata in F minor. This however was not carried out, and in the second edition of the work he restored the second of the scherzos to its place.[1] When we observe how he took up one sonata after another, we see how impossible it is that any close connection can subsist between the several parts, or that there should be any real unity in them as a whole.

The Allegro for pianoforte (op. 8) is somewhat disjointed in form, while the Toccata (op. 7), a bravura piece of the greatest brilliancy and difficulty in perfect sonata-form, exhibits a great degree of connection and consequence. In the great Fantasia (op. 17) we are led by the title to expect no conciseness of form. The classical masters generally gave to their fantasias a very clearly defined outline, but Schumann in this case breaks through every restriction that limits the form, especially in the first movement, where he almost seems to lose himself in limitless freedom. In order to give unity to the fantastic and somewhat loosely connected movements of this work of genius, he again had recourse to poetry, and prefaced the piece with some lines of F. Schlegel's, as a motto :—

Durch alle Töne tönet	Through all the tones that vibrate
Im bunten Erdentraum,	About earth's mingled dream,
Ein leiser Ton gezogen	One whispered note is sounding
Für den der heimlich lauschet.	For ears attent to hear.

The 'mingled earthly dream' is in a manner portrayed in the substance of the composition. Schumann means that 'the ear attent to hear' will perceive the uniting tones that run through all the pictures which the imagination of the composer unrolls to his view. Schlegel's motto seems almost like an excuse offered by Schumann. The original purpose of this Fantasia was not however to illustrate these lines. About Dec. 17, 1835, an appeal having been made from Bonn for contributions to a Beethoven memorial, Schumann proposed to contribute a composition; and this was the origin of the work now called 'Fantasia,' the three movements of which were originally intended to bear the respective inscriptions of 'Ruins,' 'Triumphal Arch' and 'The Starry Crown.' By these names the character both of the separate parts and of the whole becomes more intelligible. In order to get into the right disposition for the work Schumann's four articles on Beethoven's monument should be read (Gesammelte Schriften, i. p. 215).

Although few of Schumann's pianoforte works of the first period are without defects of form, yet their beauties are so many that we easily forget those defects. In certain ways the compositions of the first ten years present the most characteristic picture of Schumann's genius. In after life he proposed and attained loftier ideals in works worthy of the perfect master. But the freshness and charm of his earlier pianoforte works was never surpassed, and in his later years was but rarely reached. A dreamy imaginative nature was united in Schumann's character with a native solidity that never

[1] The first appeared in 1866 as No. 12 of the Posthumous Works, published by Rieter-Biedermann, together with the discarded Finale of the Sonata in G minor as No. 13.

descended to the commonplace. From the first his music had in it a character which appealed to the people—nay, which was in a way national; and quickly as he reached his present immense popularity in Germany, it will probably be long before he has the same influence in other nations, especially in France and Italy. After Beethoven, Schumann is the only master who possesses the power of giving full and free expression to the humorous element in instrumental music. Both in his writings and compositions he allows it to have full play, and it is in his earlier PF. works that it is most prominent. One of his freshest and fullest works is the Humoreske (op. 20), the most wonderful portrayal of a humorous disposition that it is possible to imagine in music. Schumann's thorough individuality is prominent, both in harmonies, rhythm, and colouring, and in the forms of the melodies. It is, however, characteristic of his early PF. works that broad bold melodies rarely occur in them, though there is a superabundance of melodic fragments—germs of melody, as they might be called, full of a deep expression of their own. This music is pervaded by a Spring-like animation and force, a germ of future promise, which gives it a peculiar romantic character; a character strengthened by the admixture of poetic moods and feelings. Schumann was both musician and poet, and he who would thoroughly understand his music must be first imbued with the spirit of the German poets who were most prominent in Schumann's youth; above all others Jean Paul and the whole romantic school, particularly Eichendorff, Heine, and Rückert. And just as these poets were specially great in short lyrics, revealing endless depths of feeling in a few lines, so did Schumann succeed, as no one has done before or since, in saying great things and leaving unutterable things to be felt, in the small form of a short pianoforte piece.

Schumann's enthusiastic admiration and thorough appreciation of Bach has been already described. He shared this with Mendelssohn, but it is certain that he entered more thoroughly than Mendelssohn did into the old master's mysterious depth of feeling. It would therefore have been wonderful if he had not attempted to express himself in the musical forms used by Bach. His strong natural inclination towards polyphonic writing is perceptible even in his earliest pianoforte works, but it was not until 1840 that it comes prominently forward. His six fugues on the name 'Bach' (op. 60), the four fugues (op. 72), the seven pianoforte pieces in fughetta form (op. 126), the studies in canon form for the pedal-piano (op. 56), and the other separate canons and fugues scattered up and down his pianoforte works—all form a class in modern pianoforte music just as new as do his pianoforte works in the free style. The treatment of the parts in the fugues is by no means always strictly according to rule, even when viewed from the standpoint of Bach, who allowed himself considerable freedom. In employing an accompaniment of chords in one part, he also goes far beyond what had hitherto been considered allowable. But yet, taken as a whole, these works are masterpieces; no other composer of modern times could have succeeded as he has done in welding together so completely the modern style of feeling with the old strict form, or in giving that form a new life and vigour by means of the modern spirit. In these pieces we hear the same Schumann whom we know in his other works; his ideas adapt themselves as if spontaneously to the strict requirements of the polyphonic style, and these requirements again draw from his imagination new and characteristic ideas. In short, though a great contrapuntist he was not a pedantic one, and he may be numbered among the few musicians of the last hundred years to whom polyphonic forms have been a perfectly natural means of expressing their ideas.

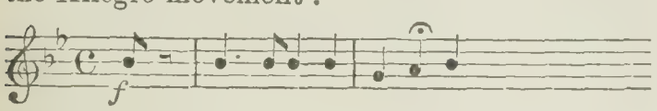
As a composer of Songs Schumann stands by the side of Schubert and Mendelssohn, the youngest of the trio of great writers in this class of music. Schubert shows the greatest wealth of melody, Mendelssohn the most perfect roundness of form; but Schumann is by far the most profoundly and intellectually suggestive. He displays a more finely cultivated poetic taste than Schubert, with a many-sided feeling for lyric expression far greater than Mendelssohn's. Many of his melodies are projected in bold and soaring lines such as we meet with in no other composer but Schubert; for instance, in the well-known songs 'Du meine Seele, du mein Herz' (op. 25, no. 1), 'Lied der Braut' (op. 25, no. 12), 'Liebesbotschaft' (op. 36, no. 6), 'Stille Thränen' (op. 35, no. 10), and others. Still more frequently he throws himself into the spirit of the German Volkslied, and avails himself of its simpler and narrower forms of melody. Indeed his songs owe their extraordinary popularity chiefly to this conspicuously national element. The reader need only be reminded of the song 'O Sonnenschein' (op. 36, no. 4), of Heine's 'Liederkreis' (op. 24), and of the Heine songs 'Hör' ich das Liedchen klingen,' 'Allnächtlich im Traume,' 'Aus alten Märchen' (op. 48, nos. 10, 14, 15), of most of the songs and ballads (op. 45, 49, 53), and above all of the Wanderlied 'Wohlauf, noch getrunken den funkelnden Wein' (op. 35, no. 3), which sparkles with youthful life and healthy vigour. Besides these there are many songs in which the melody is hardly worked out, and which are—as is also frequently the case with his pianoforte works—as it were, mere essays, or germs, of melodies. This style of treatment, which is quite peculiar to Schumann, he was fond of using when he wished to give the impression of a vague, dreamy, veiled sentiment; and by this means he penetrated more deeply into the vital essence and sources of feeling than any other song-writer. Such a song as 'Der Nussbaum' (op. 25, no. 3), or 'Im Walde,' by Eichendorff (op. 39, no. 11) are masterpieces in this kind. Besides this, Schumann always brought a true poet's instinct to bear on the subtlest

touches and most covert suggestions in the poems which he chose for setting, and selected the musical expression best fitted to their purport. Schubert and Mendelssohn set verses to tunes, Schumann wrote poems to them in music. He was the first who ventured to close on the dominant seventh when his text ended with a query (as in op. 49, no. 3). With him also the vocal part often does not end on the common chord, but the true close is left to the accompaniment, so as to give an effect of vague and undefined feeling. The part filled by the pianoforte in Schumann's songs is a very important one. With Schubert and Mendelssohn we may very properly speak of the pianoforte part as an 'accompaniment,' however rich and independent it occasionally appears. But with Schumann the word is no longer appropriate, the pianoforte asserts its dignity and equality with the voice; to perform his songs satisfactorily the player must enter fully into the singer's part and the singer into the player's, and they must constantly supplement and fulfil each other. It was evidently of moment in the history of his art that Schumann should have come to the work of writing songs after ten years' experience as a composer for the pianoforte, and after instituting an entirely new style of pianoforte music. This style supplied him with an immense variety of delicate and poetic modes and shades of expression, and it is owing to this that he displays such constant novelty in his treatment of the pianoforte part. The forms of phrase which he adopts in his 'accompaniments' are infinitely various, and always correspond with perfect fitness and ingenuity to the character of the verses. In some cases the pianoforte part is an entirely independent composition, which the voice merely follows with a few declamatory phrases (op. 48, no. 9, 'Das ist ein Flöten und Geigen'); while in others, in contrast to this, the voice stands almost alone, and the pianoforte begins by throwing in a few soft chords which nevertheless have their due characteristic effect (op. 48, no. 13, 'Ich hab' im Traum'). In Schumann's songs the proper function of the pianoforte is to reveal some deep and secret meaning which it is beyond the power of words, even of sung words, to express; and he always disliked and avoided those repetitions of the words of which other composers have availed themselves in order to fill out in the music the feeling to which the words give rise. When he does repeat he always seems to have a special *dramatic* end in view rather than a musical one, and often makes the piano supplement the sentiment aroused by the text, while the voice is silent. He is particularly strong in his final symphonies, to which he gave a value and importance, as an integral portion of the song, which no one before him had ventured to do, often assigning to it a new and independent musical thought of its own. Sometimes he allows the general feeling of the song to reappear in it under quite a new light; sometimes the musical phrase suggests some final outcome of the words, opening to the fancy a remote perspective in which sight is lost (a beautiful example is op. 48, no. 16, 'Die alten bösen Lieder'). Nay he even continues the poem in music; of which a striking instance is the close of the 'Frauenliebe und Leben' (op. 42), where by repeating the music of the first song he revives in the fancy of the lonely widow the memory of her early happiness. The realm of feeling revealed to us in Schumann's songs is thoroughly youthful, an unfailing mark of the true lyric; the sentiment he principally deals with is that of love, which in his hands is especially tender and pure, almost maidenly coy. The set of songs called 'Frauenliebe und Leben'—the Love and Life of Woman—gives us a deep insight into the most subtle and secret emotions of a pure woman's soul, deeper indeed than could have been expected from any man, and in fact no composer but Schumann would have been capable of it. The author of the words, A. von Chamisso, elegant as his verses are, lags far behind the composer in his rendering. But indeed such depths of feeling can be sounded by music alone.

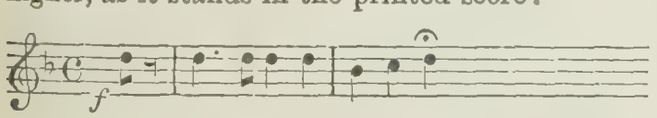
Schumann also found musical equivalents and shades of colour for Eichendorff's mystical views of nature; his settings of Eichendorff's poems may be called absolutely classical, and he is equally at home in dealing with the bubbling freshness or the chivalrous sentiment of the poet. Many of Schumann's fresh and sparkling songs have a touch of the student's joviality, but without descending from their high distinction; never under any circumstances was he trivial. Indeed he had no sympathy with the farcical, though his talent for the humorous is amply proved by his songs. A masterpiece of the kind is the setting of Heine's poem 'Ein Jüngling liebt ein Mädchen' (op. 48, no. 11), which has been very unnecessarily objected to. It was principally in dealing with Heine's words that he betrays this sense of humour; 'Wir sassen am Fischerhause' (op. 45, no. 3) is an example, and still more 'Es leuchtet meine Liebe' (op. 127, no. 3), where a resemblance to the scherzo of the A minor String Quartet is very obvious. A thing which may well excite astonishment as apparently quite beside the nature of Schumann's character, is that he could even find characteristic music for Heine's bitterest irony (op. 24, no. 6) 'Warte, warte, wilder Schiffsmann.' But he was throughout and above all romantic.

Schumann's Symphonies may without any injustice be considered as the most important which have been written since Beethoven. Though Mendelssohn excels him in regularity of form, and though Schubert's C major Symphony is quite unique in its wealth of beautiful musical ideas, yet Schumann surpasses both in greatness and force. He is the man, they the youths; he has the greatest amount of what is demanded by that greatest, most mature, and most important of all forms of instrumental music. He comes near to Beethoven, who it is quite evident was almost the only composer that he ever took as a model. No trace whatever of Haydn or Mozart is to be found in his symphonies, and of Men-

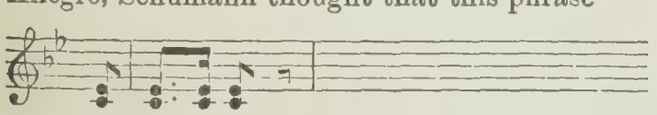
delssohn just as little. A certain approximation to Schubert is indeed perceptible in the 'working out' (*Durchführung*) of his Allegro movements. But the symphonies, like the pianoforte works, the songs, and indeed all that Schumann produced, bear the strong impress of a marvellous originality, and a creative power all his own. Even the first published Symphony (in B♭, op. 38) shows a very distinct talent for this branch of composition. We do not know that Schumann had ever previously attempted orchestral compositions, except in the case of the symphony written in the beginning of 1830, which still remains in MS. In 1839 he writes to Dorn: 'At present it is true that I have not had much practice in orchestral writing, but I hope to master it some day.' And in his next attempt he attained his object. In a few passages in the B♭ Symphony, the effects of the instruments are indeed not rightly calculated. One great error in the first movement he remedied after the first hearing. This was in the two opening bars, from which the theme of the Allegro is afterwards generated, and which were given to the horns and trumpets. It ran originally thus, in agreement with the beginning of the Allegro movement:



which, on account of the G and A being stopped notes, had an unexpected and very comic effect. Schumann himself was much amused at the mistake; when he was at Hanover in January 1854 he told the story to his friends, and it was very amusing to hear this man, usually so grave and silent, regardless of the presence of strangers (for the incident took place at a public restaurant), sing out the first five notes of the subject quite loud, the two next in a muffled voice, and the last again loud. He placed the phrase a third higher, as it stands in the printed score:



Another, but less important passage for the horns has remained unaltered. In bar 17 of the first Allegro, Schumann thought that this phrase



ought to be made more prominent than it usually was on the horns, and requested both Taubert and David, when it was in rehearsal at Berlin and Leipzig in the winter of 1842, to have it played on the trombones.

But in general we cannot but wonder at the certain mastery over his means that he shows even in the 1st Symphony. His orchestration is less smooth and clear than that of either Mendelssohn or Gade, and in its sterner style reminds us rather of Schubert. But this stern power is suited to the substance of his ideas, and there is no lack of captivating beauty of sound. We even meet in his orchestral works with a number of new effects of sound such as only true genius can discover or invent. Instances of these are the treatment of the three trombones in the 'Manfred' Overture, the use made of the horns in the second movement of the E♭ Symphony, the violin solo introduced into the Romanza of the D minor Symphony, etc. etc. It is hard to decide which of Schumann's four symphonies (or five, counting op. 52) is the finest. Each has individual beauties of its own. In life and freshness and the feeling of inward happiness the B♭ Symphony stands at the head. Schumann originally intended to call it the 'Spring Symphony'; and indeed he wrote it, as we learn from a letter to Taubert, in Feb. 1841, when the first breath of spring was in the air. The first movement was to have been called 'Spring's Awakening,' and the Finale (which he always wished not to be taken too fast) 'Spring's Farewell.' Many parts of the symphony have an especial charm when we thus know the object with which they were written. The beginning of the introduction evidently represents a trumpet summons sent pealing down from on high; then gentle zephyrs blow softly to and fro, and everywhere the dormant forces awake and make their way to the light (we are quoting from the composer's own programme). In the Allegro the Spring comes laughing in, in the full beauty of youth.[1] This explains and justifies the novel use of the triangle in the first movement—an instrument not properly admissible in a symphony. An enchanting effect is produced by the Spring song at the close of the first movement, played as though sung with a full heart; and it is an entirely new form of coda (see p. 67 of the score). In publishing the Symphony, Schumann omitted the explanatory titles, because he believed that the attention of the public is distracted from the main purpose of a work by things of that kind. We may well believe, moreover, that a good part of the spring-like feeling in this symphony comes from the deep and heartfelt joy which Schumann felt at being at last united to his hardly-won bride. The same influence is seen in the D minor Symphony (op. 120), written in the same year with that just described, and immediately after it. It is entirely similar to its predecessor in its fundamental feeling, but has more passion. The form too is new and very successful; the four sections follow each other consecutively without any pauses, so that the work seems to consist of only one great movement. The subjects of the Introduction reappear in the Romanze, with different treatment, and the chief subject of the first Allegro is the foundation of that of the last. The second part of the first Allegro is in quite an unusual form, and before the last Allegro we find a slow introduction—imaginative, majestic, and most original. As has been already mentioned, Schumann intended to call the work 'Symphonic Fantasia.'

[1] Schumann intended the *Più vivace* of the Introduction to be taken distinctly faster at once, so that the time might glide imperceptibly into the *Allegro*.

Here too poetic pictures seem to be hovering round him on every side.

His third symphonic work of the year 1841 is also irregular, but only in form, and has as good a right as the second to the name of 'Symphony.' It appeared, however, under the name 'Overture, Scherzo, and Finale,' as op. 52. Of this work, which is charming throughout, the first movement offers us the only example to be found in Schumann of the influence of Cherubini, a master for whom he had a great reverence. Perhaps the most lovely movement is the highly poetic Scherzo in gigue-rhythm, which might constitute a type by itself among symphony-scherzos. His other scherzos approximate in style to those of Beethoven, whose invention and speciality this form was, and who had no successor in it but Schumann. The characteristic of the C major Symphony (op. 61) is a graver and more mature depth of feeling; its bold decisiveness of form and overpowering wealth of expression reveal distinctly the relationship in art between Schumann and Beethoven. The form too, as far as regards the number and character of the movements, is quite that of the classical masters, while in the last symphony (Eb, op. 97) Schumann once more appears as one of the modern school. This is divided into five separate movements, including a slow movement in sustained style, and of a devotional character between the Andante and the Finale. Schumann originally inscribed it with the words 'In the style of an accompaniment to a solemn ceremony' (im Charakter der Begleitung einen feierlichen Ceremonie), and we know that it was suggested to him by the sight of Cologne cathedral, and the festivities on the occasion of Archbishop von Geissel's elevation to the Cardinalate. The other movements are powerful, and full of variety and charm, and the whole symphony is full of vivid pictures of Rhineland life. Perhaps the gem of the whole is the second movement (Scherzo), in which power and beauty are mingled with the romance which in every German heart hovers round the Rhine and its multitude of songs and legends. Although written in 1850, when Schumann's imagination was becoming exhausted, the work bears no trace of any diminution of power.

The poetical concert-overture, invented by Mendelssohn, and practised by Bennett and Gade, was a form never cultivated by Schumann. His overtures are really 'opening pieces,' whether to opera, play, or some festivity or other. In this again he follows Beethoven. His overtures, like those of Beethoven, are most effective in the concert-room, when the drama or occasion for which they were composed is kept in mind. It is so even with the wonderful 'Genoveva' overture, which contains something of Weber's power and swing; but more than all is it true of the overture to Byron's 'Manfred,' so full of tremendous passion. None of the overtures subsequently written by Schumann reached this degree of perfection, least of all his 'Faust' overture, though that to the 'Braut von Messina' (op. 100) is not much inferior to 'Manfred.' In the last year of his productive activity Schumann was much occupied with this form, but the exhausted condition of his creative powers cannot be disguised, either in the 'Faust' overture or in those to Shakespeare's 'Julius Cæsar' (op. 128) and Goethe's 'Hermann und Dorothea' (op. 136), which last he had intended to set as an opera. The festival overture on the 'Rheinweinlied' (op. 123) is cleverly worked, and a very effective *pièce d'occasion*.

It was in the spring of 1838 that Schumann made his first attempt, so far as we know, at a String Quartet. It was scarcely successful, for he was too much immersed in pianoforte music; at any rate the world has hitherto seen nothing of it. In June and July 1842 he was much more successful. The three string quartets (op. 41), written at this time, are the only ones that have become known. They cannot be said to be in the purest quartet style; but as Schumann never played any stringed instrument, this is not surprising. They still retain much of the pianoforte style; but even by this means Schumann attains many new and beautiful effects. In several places the influence of Beethoven is clearly discernible; especially in the Adagio of the A minor and the Adagio-variations of the F major Quartet. On the other hand, the 'Quasi Trio' in the style of a gavotte, in the Finale of the A major, shows an affinity with Bach (compare the gavotte in the sixth of the so-called 'French suites' in E major), though not as something appropriated from without, but rather as an individuality developed from within. At the same time the Scherzo of the A minor Quartet is an example of how a fleeting impression often becomes fixed in an independently creative imagination, until it reaches a more perfect degree of development. At the time of writing this quartet Schumann had become acquainted with Marschner's G minor Trio (op. 112), and speaks of it in the Zeitschrift. The fine scherzo of that work struck him very much, and in his own scherzo it reappears, in a modified form certainly, but yet recognisable enough. In spite of this plagiarism however we must allow the quartet to be in the highest degree original, and full of richness and poetry. It contains much enchanting beauty, never surpassed even by Schumann. He seems here to have resumed his practice of mixing up poetic mysticism with his music. What other reason could there be for proposing to use the four bars of modulation from the first quartet (bars 30–34), exactly as they stand, for an introduction to the second quartet? He afterwards struck them out, as may be seen in the autograph. The other quartets also arrived at their present form only after manifold alterations. The slow introduction to the A minor Quartet was at first intended to be played *con sordini*. The third quartet began with a chord of the 6-5 on D, held out for a whole bar. The greatest alterations were made in the first Allegro of the A minor and in the variations in Ab of the F major Quartets. Whole sections were re-written and modified in

various ways. But Wasielewski is mistaken in saying (3rd ed. p. 178, note) that the *più lento* over the coda in these variations is a misprint for *più mosso*. Schumann wrote *più lento* quite plainly, and evidently meant what he wrote. He may possibly have changed his mind afterwards, for in regard to *tempo* he was often accessible to the opinions of others.

Of the works for strings and pianoforte, the Quintet (op. 44) is of course the finest. Nay more: it is undoubtedly the best piece of chamber music since Beethoven, and will always keep its place in the first rank of musical masterpieces. This quintet claims the highest admiration, not only because of its brilliant originality, and its innate power—which seems to grow with every movement, and at the end of the whole leaves the hearer with a feeling of the possibility of never-ending increase—but also because of its gorgeous beauty of sound, and the beautiful and well-balanced relations between the pianoforte and the strings. Musicians are still living, like Carl Reinecke of Leipzig, who at the time of its appearance were in the most susceptible period of youth, and who tell of the indescribable impression the work made upon them. It must have seemed like a new paradise of beauty revealed to their view. The Pianoforte Quartet (op. 47) only wants animation, and a more *popular* character in the best sense of the word, to make it of equal merit with the Quintet. There is much in it of the spirit of Bach, as is perhaps most evident in the wonderful melody of the Andante. A high rank is taken by the Trios in D minor (op. 63) and F major (op. 80), both, as well as the quintet and quartet, written in one and the same year. In the first a passionate and sometimes gloomy character predominates, while the second is more cheerful and full of warmth in the middle movements. The canonic style is employed in the Adagios of both trios with new and powerful effect. The treatment of the strings with respect to the pianoforte may here and there be considered too orchestral in style; but it must not be forgotten that it was adopted to suit the piano style, which in Schumann is very different from that of the classical masters and of Mendelssohn. The two trios, however, are wanting in that expression of perfect health which is so prominent in both the quintet and the quartet. They show traces of the hurry and breathless haste which in his later years increases the complication of his rhythms. The third and last Trio (G minor, op. 110) is far inferior to the others. There is still the same artistic design, and in isolated passages the noble genius of the master still shines clearly out; but as a whole this trio tells of exhaustion. The same may be said of most of the other chamber works of Schumann's latest years. Among them are two sonatas for piano and violin, gloomy, impassioned compositions, which can hardly be listened to without a feeling of oppression. There are also a number of shorter pieces for different instruments, among which the 'Märchenbilder für Pianoforte und Viola' (op. 113) are prominent. No one who bears in mind Schumann's ultmate fate can hear without emotion the last of these 'Märchenbilder,' which bears the direction 'Langsam, mit melancholischem Ausdruck' (Slowly, with an expression of melancholy).

In the sphere of the concerto Schumann has left an imperishable trace of his genius in the Pianoforte Concerto in A minor (op. 54). It is one of his most beautiful and mature works. In addition to all his peculiar originality it has also the qualities, which no concerto should lack, of external brilliancy, and striking, powerful, well rounded subjects. The first movement is written in a free form with happy effect; the cause being that Schumann had at first intended it to stand as an independent piece, with the title 'Fantasia.' He did not add the other two movements until two years afterwards.—The 'Introduction und Allegro appassionato,' for pianoforte and orchestra (op. 92), is a rich addition to concerto literature. In Schumann there is a deeper connection between the pianoforte and orchestra than had before been customary, though not carried to such a point as to interfere with the contrast between the two independent powers. He was far from writing symphonies with the pianoforte *obbligato*. His other works in concerto-form, written in the last years of his life, do not attain to the height of the Concerto. Among them is an unpublished violin concerto written between Sept. 21 and Oct. 3, 1853, and consisting of the following movements: (1) D minor alla breve, 'Im kräftigen, nicht zu schnellen Tempo'; (2) B♭ major, common time, 'Langsam'; (3) D major, 3-4, 'Lebhaft, doch nicht zu schnell.' The autograph is in the possession of Joachim. A Fantasia for violin and orchestra, dedicated to the same great artist, is published as op. 131. The Violoncello Concerto (op. 129) is remarkable for a very beautiful slow middle movement. There is also a Concerto for four horns and orchestra (op. 86). Schumann himself thought very highly of this piece, partly because, as he wrote to Dr. Härtel, 'it was quite curious.' It is indeed the only attempt made in modern times to revive the form of the old *Concerto grosso* which Sebastian Bach had brought to perfection in his six so-called 'Brandenburg' concertos. As these concertos of Bach were not printed until 1850, and Schumann can scarcely have known them in manuscript, it is a remarkable and interesting coincidence that he should thus have followed Bach's lead without knowing it. The piece is particularly hard for the first horn, because of the high notes. When well rendered it has a peculiarly sonorous, often very romantic effect, to which however the ear soon becomes insensible from the tone of the four horns.

In his account of Marschner's 'Klänge aus Osten,' a work performed in Leipzig on Oct. 22, 1840, Schumann says: 'We must admire the pattern which the composer has felt himself encouraged to set, and which others need only follow, to enrich the concert-room with a new form of music.' The 'Klänge aus Osten' consist of an overture, solos, and choruses, and treat of

the adventures of a pair of lovers in the East. By the term 'new form of music' Schumann means a form in which it was possible to make use for concert performances of romantic stories, which had hitherto been only used on the stage. He was the first to follow this example in his 'Paradise and the Peri.' The text was taken from Moore's poem, of which Schumann shortened some parts to suit his purpose, while he lengthened others by his own insertions. It was his first work for voices and orchestra, and is one of his greatest and most important. The subject was happily chosen. The longing felt by one of those ideal beings created by the imagination from the forces of nature, to attain or regain a higher and happier existence, and using every means for the fulfilment of this longing, is of frequent occurrence in the German popular legends, and is still a favourite and sympathetic idea in Germany. It is the root of the legends of the Fair Melusina, of the Water Nixie, and of Hans Heiling. Schumann's fancy must have been stimulated by the magic of the East, no less than by Moore's poem, with its poetic pictures displayed on a background of high moral sentiment. It has been very unnecessarily objected to 'Paradise and the Peri' that it follows none of the existing forms of music. If it be necessary for the enjoyment of a work of art that it should be ticketed after some known pattern, it is obvious that this one belongs to the class of Oratorio. That the oratorio may be secular as well as sacred was shown by Handel, and confirmed by Haydn in his 'Seasons.' For the text no especial poetic form is required. It may be dramatic or narrative, or a mixture of the two; Handel has left examples of each. The essential characteristic of an oratorio is that it should bring the feelings into play, not directly, as is done in the cantata, but by means of a given event, about which the emotions can be aroused. The form of the poetry, the choice of material and form in the music, should all depend upon the particular subject to be treated. The fact of Schumann's having retained so much of Moore's narrative is worthy of all praise; it is the descriptive portions of the poem that have the greatest charm, and the music conforms to this. To call this method an imitation of the music of the Evangelist in Bach's Passion Music is unnecessary and untrue; for the narrative portions are given by Schumann both to solos and chorus. True, there will always be a certain disadvantage in using a complete self-contained poem as a text for music, a great deal of which will inevitably have been written without regard to the composer. Much that we pass over lightly in reading has, when set to music, a more definite and insistent effect than was intended. In other places again, the poem, from the musician's point of view, will be deficient in opportunities for the strong contrasts so necessary for effect in music. This is very obvious in Schumann's composition. The third portion of the work, although he took much trouble to give it greater variety by additions to the poetry, suffers from a certain monotony. Not that the separate numbers are weaker than those of the former parts, but they are wanting in strong shadows. But there is something else that prevents the work from producing a really striking effect upon large audiences, and that is, if we may say so, that there is too much music in it. Schumann brought it forth from the fulness of his heart, and threw, even into its smallest interludes, all the depth of expression of which he was capable. The beauties are crowded together, and stand in each other's light. If they had been fewer in number they would have had more effect. But, with all these allowances, 'Paradise and the Peri' is one of the most enchanting musical poems in existence. And we can now confirm his own words in a letter to a friend after the completion of the work: 'A soft voice within me kept saying while I wrote, It is not in vain that thou art writing'; for this composition will go far to make him immortal. No comparison is possible between it and the great oratorios of Mendelssohn, with their grand structure and historical character. Its object is wholly different—to lead us into the bright magical fairy-world of the East, and make us sympathise with the sorrows and the struggles of a gentle daughter of the air. It can only be really impressive to a somewhat small circle. The more so that the chorus, the chief means for representing broad and popular emotions, has only a moderate share in the work. All the choruses in 'Paradise and the Peri,' perhaps with the exception of the last, are fine, original, and effective. But it must be admitted that choral composition was not really Schumann's strong point. In this respect he is far inferior to Mendelssohn. In many of his choruses he might even seem to lack the requisite mastery over the technical requirements of choral composition, so instrumental in style, so impracticable and unnecessarily difficult do they seem. But if we consider Schumann's skill in polyphonic writing, and recall pieces of such grand conception and masterly treatment as the beginning of the last chorus of the Faust music, we feel convinced that the true reason of the defect lies deeper. The essential parts of a chorus are large and simple subjects, broad and flowing development, and divisions clearly marked and intelligible to all. In a good chorus there must be something to speak to the heart of the masses. Schumann took exactly the opposite view. The chorus was usually an instrument unfitted for the expression of his ideas. His genius could have mastered the technical part of choral composition as quickly and surely as that of orchestral composition. But since the case was otherwise, the chief importance of 'Paradise and the Peri' is seen to be in the solos and their accompaniments, especially in the latter, for here the orchestra stands in the same relation to the voice as the pianoforte does in Schumann's songs. A good orchestral rendering of 'Paradise and the Peri' is a task of the greatest difficulty, but one rewarded by perfect enjoyment. Compositions such as this, as we have already said, correspond in

the concert-room to the German romantic opera. 'Paradise and the Peri' may be likened to Weber's 'Oberon,' and Mendelssohn's 'First Walpurgisnight' to Weber's 'Der Freischütz.'

In the fairy-tale of 'The Pilgrimage of the Rose' (op. 112) Schumann intended to produce a companion picture to 'Paradise and the Peri,' but in less definite outline and vaguer colours. The idea of the poem is similar to that of the former work, but Horn's execution of the idea is entirely without taste. Schumann was possibly attracted by its smooth versification and a few really good musical situations. The music contains much that is airy and fresh, as well as a beautiful dirge. On the other hand, it is full of a feeble sentimentality utterly foreign to Schumann's general character, and ascribable only to the decay of his imagination. The insignificant and wholly idyllic subject was quite inadequate to give employment to the whole apparatus of solo, chorus, and orchestra, and Schumann's first idea of providing a pianoforte accompaniment only was the right one. With a small section of Schumann's admirers the work will always keep its place, and produce a pleasing though not very deep effect. His other works in this form consist of four ballads:—'Der Königssohn' (op. 116), 'Des Sängers Fluch' (op. 139), 'Das Glück von Edenhall' (op. 143), all by Uhland; and 'Vom Pagen und der Königstochter' (op. 140), by Geibel. Moore's 'Paradise and the Peri' was peculiarly fitted for musical treatment, and lent itself happily to it. And it will always be easier to extract an available text from a poem of large dimensions, than from a ballad of more concise form. This Schumann had to find out by experience. His chief error was not in taking widely-known masterpieces of German poetry and curtailing or even re-arranging them to suit his purpose; Uhland's and Geibel's poems remain as they were, and a musician must always be permitted to take his subjects wherever and however he likes. He is rather to be blamed for not going far enough in his alterations, and for retaining too much of the original form of the ballad. What has been already said with regard to 'Paradise and the Peri' holds good here too, and in a greater degree. It is painfully evident that these ballads were not really written for music. The way the principal events of the story are described, and the whole outward form of the verses, imply that they were intended to be recited by a single person, and that not a singer but a speaker. If necessary to be sung, the form of a strophic song should have been chosen, as is the case with 'Das Glück von Edenhall,' but this would confine the varieties of expression within too narrow a range. It is as though Schumann's pent-up desire for the dramatic form were seeking an outlet in these ballads; especially as we know that in the last years of his creative activity he was anxious to meet with a new opera-libretto. The faults of texts and subjects might however be overlooked, if the music made itself felt as the product of a rich and unwearied imagination. Unfortunately, however, this is seldom the case. It is just in the more dramatic parts that we detect an obvious dulness in the music, a lameness in rhythm, and a want of fresh and happy contrasts. It must be remarked, however, that isolated beauties of no mean order are to be met with; such as the whole of the third part and the beginning and end of the second, in the ballad 'Vom Pagen und der Königstochter.' These works, however, taken as a whole, will hardly live.

On the other hand, there are some works of striking beauty for voices and orchestra in a purely lyrical vein. Among these should be mentioned the 'Requiem for Mignon' from 'Wilhelm Meister' (op. 98 *b*), and Hebbel's 'Nachtlied' (op. 108). The former of these was especially written for music, and contains the loveliest thoughts and words embodied in an unconstrained and agreeable form. Few composers were so well fitted for such a work as Schumann, with his sensitive emotional faculty and his delicate sense of poetry; and it is no wonder that he succeeded in producing this beautiful little composition. But it should never be heard in a large concert room, for which its delicate proportions and tender colouring are utterly unfitted. The 'Nachtlied' is a long choral movement. The peculiar and fantastic feeling of the poem receives adequate treatment by a particular style in which the chorus is sometimes used only to give colour, and sometimes is combined with the orchestra in a polyphonic structure, in which all human individuality seems to be merged, and only the universal powers of nature and of life reign supreme.

Beethoven, as is well known, had the intention of setting Goethe's 'Faust' to music. Of course the first part only was in his mind, for the second did not appear until six years after his death. The idea conceived by Beethoven was executed by Schumann; not, it may be, in Beethoven's manner, but perhaps in the best and most effective way conceivable. Schumann's music is not intended to be performed on the stage as the musical complement of Goethe's drama. It is a piece for concert performance, or rather a set of pieces, for he did not stipulate or intend that all three parts should be given together. What he did was to take out a number of scenes from both parts of Goethe's poem, and set music to them. It follows that the work is not self-contained, but requires for its full understanding an accurate knowledge of the poem. From the First Part he took the following:—(1) Part of the first scene in the garden between Gretchen and Faust; (2) Gretchen before the shrine of the *Mater dolorosa*; (3) The scene in the Cathedral. These three form the first division of his Faust music. From the Second Part of the play he adopted: (1) The first scene of the first act (the song of the spirits at dawn, the sunrise, and Faust's soliloquy); (2) The scene with the four aged women from the fifth act; (3) Faust's death in the same act (as far as the words, 'Der Zeiger fällt—Er fällt, es ist vollbracht'). These form the second division of the music. Schumann's third division consists

of the last scene of the fifth act (Faust's glorification) divided into seven numbers. The experiment of constructing a work of art, without central point or connection in itself, but entirely dependent for these on another work of art, could only be successful in the case of a poem like 'Faust'; and even then perhaps, only with the German people, with whom Faust is almost as familiar as Luther's Bible. But it really was successful, and Schumann's name will be eternally linked with that of Goethe. This is the case more particularly in the third division, which consists of only one great scene, and is the most important from a musical point of view. In this scene Goethe himself desired the co-operation of music. Its mystic import and splendid expression could find no composer so well fitted as Schumann, who seemed, as it were, predestined for it. He threw himself into the spirit of the poem with such deep sympathy and understanding, that from beginning to end his music gives the impression of being a commentary on it. To Schumann is due the chief meed of praise for having popularized the second part of Faust. In musical importance no other choral work of his approaches the third division of his work. In freshness, originality, and sustained power of invention it is in no way inferior to 'Paradise and the Peri.' Up to about the latter half of the last chorus it is a chain of musical gems, a perfectly unique contribution to concert literature, in the first rank of those works of art of which the German nation may well be proud. The second division of the Faust music, consisting of three other scenes from the Second Part of the poem, is also of considerable merit. It is, however, evident in many passages that Schumann has set words which Goethe never intended to be sung. This is felt still more in the scenes from the First Part, which are moreover very inferior in respect of the music. The overture is the least important of all; in fact the merit of the work decreases gradually as we survey it backwards from the end to the beginning; a circumstance corresponding to the method pursued in its composition, which began in Schumann's freshest, happiest, and most masterly time of creativeness, and ended close upon the time when his noble spirit was plunged in the dark gloom of insanity.

There exist only two dramatic works of Schumann's intended for the theatre: the opera of 'Genoveva' and the music to Byron's 'Manfred.' The text of the opera may justly be objected to, for it scarcely treats of the proper legend of Genoveva at all; almost all that made the story characteristic and touching being discarded, a fact which Schumann thought an advantage. This may perhaps be explained by remembering his opinion that in an opera the greatest stress should be laid on the representation of the emotions, and that this object might most easily be attained by treating the external conditions of an operatic story as simply and broadly as possible. He also probably felt, that a great part of the Genoveva legend is epic rather than dramatic. He was mistaken, however, in thinking that after the reductions which he made in the plot, it would remain sufficiently interesting to the general public. He himself, as we have said, arranged his own libretto. His chief model was Hebbel's 'Genoveva,' a tragedy which had affected him in a wonderful way; though he also made use of Tieck's 'Genoveva.' Besides these he took Weber's 'Euryanthe' as a pattern. The mixture of three poems, so widely differing from one another, resulted in a confusion of motives and an uncertainty of delineation which add to the uninteresting impression produced by the libretto. The character of Golo, particularly, is very indistinctly drawn, and yet on him falls almost the chief responsibility of the drama. The details cannot but suffer by such a method of compilation as this. A great deal is taken word for word from Hebbel and Tieck, and their two utterly different styles appear side by side without any compromise whatever. Hebbel however predominates. Tieck's work appears in the finale of the first act, and in the duet (No. 9) in the second act, *e.g.* the line 'Du liebst mich, holde Braut, da ist der Tag begonnen.' Genoveva's taunt on Golo's birth is also taken from Tieck, although he makes the reproach come first from Wolf and afterwards from Genoveva herself, but without making it a prominent motive in the drama. Beside this several Volkslieder are interspersed. This confusion of styles is surprising in a man of such fine discrimination and delicate taste as Schumann displays elsewhere. The chief defect of the opera, however, lies in the music. If 'Paradise and the Peri,' as we have said, may be compared with Weber's 'Oberon,' the one holding the same place in the concert-room that the other does on the stage, Schumann's opera may be compared to one of Weber's concert cantatas—say to 'Kampf und Sieg.' As Weber always shows himself a dramatic artist even where it is not required, so does Schumann show himself a lyric artist. In the opera of 'Genoveva,' the characters all sing more or less the same kind of music; that which Schumann puts to the words is absolute music, not relative, *i.e.* such as would be accordant with the character of each individual. Neither in outline nor detail is his music sufficiently generated by the situations of the drama. Lastly, he lacks appreciation for that liveliness of contrast which appears forced and out of place in the concert-room, but is absolutely indispensable on the stage. 'Genoveva' has no strict recitatives, but neither is there spoken dialogue; even the ordinary quiet parts of the dialogue are sung in strict time, and usually accompanied with the full orchestra. Schumann considered the recitative a superannuated form of art, and in his other works also makes scarcely any use of it. This point is of course open to dispute; but it is not open to dispute that in an opera, some kind of calm, even neutral form of expression is wanted, which, while allowing the action to proceed quickly, may serve as a foil to the chief parts in which highly-wrought emotions are to be delineated. The want of such a foil in 'Genoveva'

weakens the effect of the climaxes, and with them, that of the whole. As in the formation of the libretto Schumann took 'Euryanthe' as his model, so, as a musician, he intended to carry out Weber's intentions still farther, and to write, not an opera in the old-fashioned ordinary sense, but a music drama, which should be purely national. At the time when 'Genoveva' was written, he was utterly opposed to Italian music, not in the way we should have expected him to be, but exactly as Weber was opposed to it in his time. 'Let me alone with your canary-bird music and your tunes out of the waste-paper basket,' he once said angrily to Weber's son, who was speaking to him of Cimarosa's 'Matrimonio Segreto.' But although he may not have succeeded in producing a masterpiece of German opera, we may appreciate with gratitude the many beauties of the music, the noble sentiment pervading the whole, and the constant artistic feeling, directed only to what is true and genuine. After the experiments of the last ten years in Germany, it seems not unlikely that 'Genoveva' will yet attain to a settled position on the stage. And well does it deserve this place. The finest part of the work is the overture, a masterpiece in its kind, and worthy to rank with the classical models.

The music to Byron's 'Manfred' (op. 115) consists of an overture, an entr'acte, melodramas, and several solos and choruses. Byron expressly desired the assistance of music for his work, though not so much of it as Schumann has given. Schumann inserted all the instrumental pieces in the work, with the exception of the tunes on the shepherd's pipe in the first act; also the requiem heard at Manfred's death, sounding from the convent church. On the other hand, it is remarkable that he left the song of 'The captive usurper' in Act ii. Scene iv. without music. The whole work consists of 16 numbers, including the overture; this Schumann composed first of all, and probably without intending to write music for the drama itself. Even here he does not evince any special gift for dramatic writing. In the present day Byron's drama is frequently performed upon the stage with Schumann's music, and its effectiveness can thus be tested. The music hardly ever serves to intensify the dramatic effects, and yet this is all that is necessary in a drama. It appears rather to be the outcome of the impression produced on Schumann by Byron's poem. There is one peculiarity about the Manfred music. On the stage it loses a great part of its effect, just as, in my opinion, the poem loses half its fantastic and weird magic by being dressed in the clumsy and palpable illusions of a scenic representation. The overture is a piece of music of the most serious character, and much more fitted for concert performance than for assembling an audience in a theatre. This is still more true of all the other pieces, so delicate in construction and subtle in feeling, the closing requiem by no means excluded. And yet in the concert-room the music does not make its due effect; partly because the hearer is withdrawn from the influence of the action, which is indispensable to the full understanding of the whole work; and also because in the melodramas the spoken words and the music which accompanies them disturb one another more than when performed on the stage. From these remarks it might be imagined that the Manfred music is an inferior work; but strange to say such is by no means the case. It is a splendid creation, and one of Schumann's most inspired productions. It hovers between the stage and the concert-room; and, paradoxical as it may seem, the deepest impression is produced by reading the score, picturing in one's mind the action and the spoken dialogue, and allowing the music to sink deep into the ears of one's mind. Perhaps the most striking parts of it all are the melodramas, and among them the deeply touching speech of Manfred to Astarte; and these all stand out with a peculiar purity and unity, when read as just described. They are in a manner improvements upon those highly poetic piano pieces of Schumann's with superscriptions; and we ought to think of the words when hearing the piece. In this music, if nowhere else, is revealed Schumann's characteristic struggle after the inward, to the disregard of the outward, and we see how diametrically opposed to his nature was the realisation of dramatic effects where all is put into visible and tangible form. But he devoted himself to the composition of the Manfred music just as if he had been fitted for it by nature. The poet and the composer seem to have been destined for one another as truly as in the case of the Faust music, but in a different way. Byron had no idea of stage representation in writing Manfred; he only wished his poem to be read. Its romantic sublimity of thought, spurning all firm foothold or support on the earth, could only find its due completion in music such as this, which satisfies the requirements of neither stage nor concert-room. That a work of art, mighty and instinct with life, can be produced with a sublime disdain of all limits set by circumstance, provided only genius is at work upon it, is amply proved by Byron and Schumann in this their joint production. It has been already remarked more than once that the gloomy, melancholy, and passionate intensity of strife in Byron's Manfred, heightened by contrast with the splendid descriptions of nature, corresponded to the conditions of Schumann's spirit at the time when the music was written. And indeed a deep sympathy speaks in every bar. But there was in Schumann a longing for peace and reconciliation, which is wanting in Byron. This comes out very plainly in different passages in the music, of which the most striking is the 'Requiem' at the close, which sheds over the whole work a gentle gleam of glory. If we were to go into details, we should neither know where to begin nor to end.

In January 1851 Schumann wrote to a friend, 'It must always be the artist's highest aim to apply his powers to sacred music. But in youth we are firmly rooted to the earth by all our joys and sorrows; it is only with advancing age that the branches stretch higher, and so I hope that

the period of my higher efforts is no longer distant.' He is here speaking emphatically of 'sacred,' not of church music. Church music he never wrote, his Mass and his Requiem notwithstanding. It should be adapted to the church-services, and calculated to produce its effect in combination with the customary ceremonial; but sacred or religious music is intended to turn the mind of the hearers, by its own unaided effect, to edifying thoughts of the eternal and divine. Of compositions of this class we possess several by Schumann; nor was it in 1851 that he first began writing them. There is an Advent hymn for solo, chorus, and orchestra (op. 71), written in 1848; a motet for men's voices with organ, subsequently arranged for orchestra (op. 93), of 1849, and a New Year's hymn for chorus and orchestra (op. 144) of the winter of the same year; all three settings of poems by Friedrich Rückert. The Mass (op. 147) and the Requiem (op. 148), on the other hand, were composed in 1852, and Schumann may have been thinking mainly of works of this kind when he wrote the letter quoted above. As a Protestant his relations to the Mass and Requiem were perfectly unfettered; and in the composition of these works he can have had no thought of their adaptation to divine service, since even in form they exhibit peculiarities opposed to the established order of the Mass. It may however be assumed that it was the Catholic feeling of Düsseldorf which suggested them, and that he intended the works to be performed on certain occasions at church concerts. The words of the Mass will always have a great power of elevating and inspiring an earnest artist; but irrespective of this, the composition of a mass must have had a peculiar attraction for Schumann on other grounds. A poetical interest in the Catholic Church of the middle ages was at that time widely prevalent in Germany, particularly in circles which were most influenced by romantic poetry, and found in the middle ages the realisation of their most cherished ideals. Schumann shared in this tendency; a vein of mystical religionism, which otherwise might have lain dormant, often shows itself in his later compositions. For instance, under the name Requiem we find the setting of a hymn, ascribed to Héloise, the beloved of Abelard (op. 90, no. 7),

Requiescat a labore
Doloroso, et amore, etc.

Other instances are the poems of Mary Stuart (op. 135), and the Requiem for Mignon. In the Mass he has, contrary to custom, introduced an offertorium, *Tota pulchra es, Maria, et macula non est in te*—not because he was personally an advocate of Mariolatry, but because the poetical reverence for the Virgin of mediæval times had a peculiar charm for him.

In judging of Schumann's sacred music, it is necessary to repeat that, though the chorus is not strictly speaking the musical means by which he was best able to express himself, yet both custom and the character and importance of the subject urged him to make considerable use of it in these works. Thus they contain a contradiction in themselves; they are all nobly and gravely conceived, but as choral music are only very rarely satisfactory. The Mass no doubt ranks highest, and contains much that is very beautiful; the 'Kyrie,' the 'Agnus,' the beginning and end of the 'Sanctus,' and part of the 'Credo,' being among Schumann's very best choral works. Unfortunately there is less to be said for the Requiem; we should have expected the mere idea of a mass for the dead to have inspired such a genius as Schumann's, even without recollecting the wonderful tones which he has found for the final requiem in Manfred. But this work was undoubtedly written under great exhaustion; and the first romantic chorus alone makes a uniformly harmonious impression. It closes the list of Schumann's works, but it is not with this that we should wish to complete the picture of so great and noble a master. He once said with reference to the Requiem, 'It is a thing that one writes for oneself.' But the abundant treasure of individual, pure, and profound art which he has bequeathed to us in his other works is a more lasting monument to his name, stupendous and imperishable.

Among the published works that treat of Schumann's life and labours, that by Wasielewski deserves the first mention ('Robert Schumann, eine Biographie von Josef W. von Wasielewski'; Dresden, R. Kunze, 1858; ed. 3, Bonn, E. Strauss, 1880). Though in time it may yet receive additions and revision, it has still the enduring merit of giving from accurate acquaintance the broad outlines of Schumann's life. Other valuable contributions to his biography have been written by Franz Hueffer, 'Die Poesie in der Musik' (Leipzig, Leuckart, 1874); by Richard Pohl, 'Erinnerungen an R. Schumann,' in the 'Deutsche Revue,' vol. iv, Berlin, 1878 (pp. 169 to 181, and 306 to 317); by Max Kalbeck, 'R. Schumann in Wien,' forming the *feuilletons* of the 'Wiener Allgemeine Zeitung' of Sept. 24, 29, and Oct. 5, 1880. An accurate and sympathetic essay on Schumann, 'Robert Schumann's Tage und Werke,' was contributed by A. W. Ambros to the 'Culturhistorischen Bilder aus dem Musikleben der Gegenwart' (Leipzig, Matthes, 1860; pp. 51–96). Schumann's literary work has been reviewed by H. Deiters in the Allg. musik. Zeitung (Leipzig, Breitkopf & Härtel, 1865, nos. 47–49).

Schuberth & Co. published in 1860-61 a Thematic Catalogue of Schumann's printed works, extending to op. 143 only. A complete index to all the published compositions of Schumann, with careful evidence as to the year in which each was written, published, and first performed, and their different editions and arrangements, was compiled by Alfred Dörffel as a supplement to the 'Musikalisches Wochenblatt' (Leipzig, Fritzsch, 1875). It is impossible to indicate all the shorter notices of Schumann in books and periodicals. The author of this article has had the advantage of seeing a considerable number

of his unpublished letters and of obtaining much information at first hand from persons who were in intimate relations with him.

Catalogue of Schumann's Published Works.

A. For PF. alone.

(1) Solos.

Variations on the name 'Abegg.' Op. 1.
Papillons (12 pieces). Op. 2.
Studies after Paganini's Caprices. Op. 3.
Intermezzi, in 2 books. Op. 4.
Impromptus (Variations) on a theme by Clara Wieck. Op. 5.
'Davidsbündlertänze' (18 characteristic pieces). Op. 6.
Toccata. Op. 7.
Allegro. Op. 8.
'Carnaval' (21 pieces). Op. 9.
6 Studies after Paganini's Caprices. Op. 10.
Sonata in F♯ minor. Op. 11.
Fantasiestücke, in 2 books. Op. 12.
Etudes in the form of variations (Etudes symphoniques). Op. 13.
Sonata in F minor. Op. 14.
'Kinderscenen' (13 pieces). Op. 15.
'Kreisleriana' (8 pieces). Op. 16.
Fantasia. Op. 17.
'Arabeske.' Op. 18.
'Blumenstück.' Op. 19.
'Humoreske.' Op. 20.
'Novelletten,' in 4 books. Op. 21.
Sonata in G minor. Op. 22.
'Nachtstücke.' Op. 23.
'Faschingsschwank aus Wien.' Op. 26.
'Drei Romanzen.' Op. 28.
4 PF. pieces (Scherzo, Gigue, Romanze, and Fughette). Op. 32.
Album for the young (40 PF. pieces). Op. 68.
4 Fugues. Op. 72.
4 Marches. Op. 76.
'Waldscenen' (9 pieces). Op. 82.
'Bunte Blätter' (14 pieces). Op. 99.
3 Fantasiestücke. Op. 111.
3 PF. Sonatas for the young. Op. 118.
'Albumblätter' (20 pieces). Op. 124.
7 pieces in fughetta form. Op. 126.
'Gesänge der Frühe' (Morning Songs, 5 pieces). Op. 133.
Scherzo, originally belonging to the F minor Sonata, Op. 14; published as No. 12 of the posthumous works.
Presto passionato, originally the last movement of the G minor Sonata. Op. 22; published as No. 13 of the posthumous works.
PF. accompaniment to Bach's Suites and Sonatas for violin alone (Leipzig, Breitkopf & Härtel).

(2) Duets.

'Bilder aus Osten' (6 pieces). Op. 66.
'12 vierhandige Clavierstücke für kleine und grosse Kinder.' Op. 85.
'Ballscenen' (9 pieces). Op. 109.
'Kinderball' (6 pieces in dance form). Op. 130.

(3) Duet for 2 PF.s (4 hands).

Andante and variations. Op. 46.

(4) For pedal PF. or Organ.

'Studies for the pedal PF.' (6 pieces in canon form). Op. 56.
'Sketches for the pedal PF.' (4 pieces). Op. 58.
6 Fugues on the name Bach. Op. 60.

B. For PF. with other Instruments.

Quintet for PF., 2 Violins, Viola, and Cello. Op. 44.
Quartet for PF., Violin, Viola, and Cello. Op. 47.
Trio for PF., Violin, and Cello (D minor). Op. 63.
Adagio and Allegro for PF. and Horn (*ad lib.* Cello or Violin). Op. 70.
Fantasiestücke for PF. and Clarinet (*ad lib.* Violin or Cello), 3 pieces. Op. 73.
Trio for PF., Violin, and Cello (F major). Op. 80.
Phantasiestücke for PF., Violin, and Cello (4 pieces). Op. 88.
3 Romances for PF. and Oboe (*ad lib.* Violin or Cello). Op. 94.
5 Stücke im Volkston for PF. and Cello (*ad lib.* Violin). Op. 102.
Sonata for PF. and Violin (A minor). Op. 105.
Trio for PF., Violin, and Cello (G minor). Op. 110.
'Märchenbilder': 4 pieces for PF. and Viola (*ad lib.* Violin). Op. 113.
Sonata for PF. and Violin (D minor). Op. 121.
'Märchenerzählungen'; 4 pieces for PF., Clarinet (*ad lib.* Violin), and Viola. Op. 132.

C. For Strings.

3 Quartets for 2 Violins, Viola, and Cello. Op. 41.

D. Instrumental Concertos.

Concerto for PF. and Orchestra (A minor). Op. 54.
Concertstück for 4 Horns and Orchestra. Op. 86.
Introduction and Allegro appassionato.
Concertstück for PF. and Orchestra (G major). Op. 92.
Concerto for Cello and Orchestra. Op. 129.
Phantasie for Violin and Orchestra. Op. 131.
Concert-allegro, with Introduction; for PF. and Orchestra (D minor). Op. 134.

E. For Orchestra.

(1) Symphonies.

Symphony in B♭. Op. 38.
Overture, Scherzo, and Finale. Op. 52.
Symphony in C major. Op. 61.
Symphony in E♭. Op. 97.
Symphony in D minor. Op. 120.

(2) Overtures.

Overture to Schiller's 'Braut von Messina.' Op. 100.
Festival Overture with Chorus on the Rheinweinlied. Op. 123.
Overture to Shakespeare's 'Julius Cæsar.' Op. 128.
Overture to Goethe's 'Hermann und Dorothea.' Op. 136.
Overtures to the opera 'Genoveva,' op. 81; to Byron's 'Manfred,' op. 115; and to the Scenes from Goethe's 'Faust.'

F. For 1 Voice, with PF. Accompaniment.

Liederkreis, by Heine (9 songs). Op. 24.
'Myrthen,' in 4 books (26 songs). Op. 25.
Lieder und Gesänge (5). Op. 27.
3 Poems by Geibel. Op. 30.
3 Song-poems by Chamisso. Op. 31.
12 Poems by Justinus Kerner, in 2 books. Op. 35.
6 Poems by Reinick. Op. 36.
12 Poems from Rückert's 'Liebesfrühling.' Op. 37. (Nos. 2, 4, and 11 composed by Clara Schumann.)
Liederkreis; 12 poems by Eichendorff. Op. 39.
5 Songs. Op. 40.
'Frauen-Liebe und Leben': cycle of songs by Chamisso. Op. 42.
Romanzen und Balladen (3). Op. 45.
'Dichterliebe'; cycle of songs by Heine, in 2 books (16 songs). Op. 48.
Romanzen und Balladen (3). Op. 53.
'Belsatzar'; ballad by Heine. Op. 57.
Romanzen und Balladen (3). Op. 64.
Lieder und Gesänge (5). Op. 77.
Album of songs for the young (29). Op. 79.
3 Songs. Op. 83.
'Der Handschuh'; ballad by Schiller. Op. 87.
6 Songs by Willfried von der Nenn. Op. 89.
6 Poems by Lenau, and 'Requiem' (old Catholic poem). Op. 90.
3 Songs from Byron's Hebrew Melodies (with Harp or PF. acct). Op. 95.
Lieder und Gesänge (5). Op. 96.
Lieder und Gesänge from Goethe's 'Wilhelm Meister' (9). Op. 98*a*.
7 Songs by Elisabeth Kulmann. Op. 104.
6 Songs. Op. 107.
4 Husarenlieder by Lenau. Op. 117.
3 Poems from the 'Wildlieder' of Pfarrius. Op. 119.
'5 heitere Gesänge.' Op. 125.
Lieder und Gesänge (5). Op. 127.
'Gedichte der Königin Maria Stuart' (5). Op. 135.
4 Songs. Op. 142.
'Der deutsche Rhein'; patriotic song by N. Becker (with chorus).

G. For various Solo Voices with PF.

3 Poems by Geibel (the 1st for 2 Sopranos, the 2nd for 3 Sopranos, and the 3rd [Zigeunerleben—'Gipsy Life'] for small Chorus, Triangle, and Tambourines *ad lib.*). Op. 29.
4 Duets for Soprano and Tenor. Op. 34.
3 two-part Songs. Op. 43.
'Spanisches Liederspiel'; a cycle of songs (9, besides one as an appendix) for single and several voices (S. A. T. B.). Op. 74.
4 Duets for Soprano and Tenor. Op. 78.
'Minnespiel' from Rückert's 'Liebesfrühling' for single and several voices (8 numbers). Op. 101.
'Mädchenlieder,' by Elisabeth Kulmann, for 2 Soprano voices. Op. 103.
3 Songs for 3 female voices. Op. 114.
'Spanische Liebeslieder'; a cycle of 10 songs for single and several voices, with 4-hand accompaniment on the PF. Op. 138.

H. For Chorus without Accompaniment.

6 four-part Songs for men's voices. Op. 33.
5 Songs by Burns for mixed chorus. Op. 55.
4 Songs for mixed chorus. Op. 59.
3 Songs for male chorus. Op. 62.
'Ritornelle,' by Rückert, in canon form, for men's voices in several parts (7 numbers). Op. 65.
Romanzen und Balladen for chorus (5). Op. 67.
Romances for female voices, with PF. acct. *ad lib.* (6). Op. 69.
Romanzen und Balladen for chorus (5). Op. 75.
Romances for female voices, with PF. acct. *ad lib.* (6). Op. 91.
Motet, 'Verzweifle nicht im Schmerzensthal,' by Rückert, for double male chorus (Organ acct. *ad lib.*). Op. 93.
Hunting songs (5), for male chorus, in several parts (with an *ad lib.* acct. for 4 Horns). Op. 137.
4 Songs for double chorus. Op. 141.
Romanzen und Balladen for chorus (5). Op. 145.
Romanzen und Balladen for chorus (5). Op. 146.

I. For Solo, Chorus, and Orchestra.

Paradise and the Peri. Op. 50.
Adventlied, by Rückert. Op. 71.
'A Parting Song' (beginning 'Es ist bestimmt in Gottes Rath'). Op. 84.
Requiem for Mignon, from Goethe's 'Wilhelm Meister.' Op. 98*b*.
Nachtlied, by Hebbel. Op. 108.
The Pilgrimage of the Rose. Op. 112.
Der Königssohn; ballad by Uhland. Op. 116.
Des Sängers Fluch; ballad after Uhland. Op. 139.
Vom Pagen und der Königstochter; 4 ballads by Geibel. Op. 140.
Der Glück von Edenhall; ballad by Uhland. Op. 143.
New Year's Song, by Rückert. Op. 144.
Mass. Op. 147.
Requiem. Op. 148.
Scenes from Goethe's 'Faust' (without opus number).

K. Dramatic Works.

'Genoveva'; opera in 4 acts. Op. 81.
Music to Byron's 'Manfred.' Op. 115.

L. Melodramas.

Schön Hedwig; ballad by Hebbel for declamation with PF. Op. 106.
Ballade vom Haideknabe, by Hebbel, for the same. Op. 122, No. 1.
Die Flüchtlinge (The Fugitives); ballad by Shelley, for the same. Op. 122, No. 2.

[P. S.]

SCHUMANN, Clara Josephine, wife of the foregoing, one of the greatest pianoforte players that the world has ever heard, was the daughter of Friedrich Wieck, and was born at Leipzig, Sept. 13, 1819. She began the PF. at a very early age under her father's guidance; and on Oct. 20, 1828, when she had just completed her ninth year, made her *début* in public at a concert of Miss Perthaler's, where she played with Emilie Reinhold in Kalkbrenner's 4-hand variations on the March from Moïse. The notices in the Leipzig Tageblatt and A.M.Z. show that

she was already an object of much interest in the town. At this time she was accustomed to play the concertos of Mozart and Hummel with orchestra by heart, and thus early did she lay the foundation of that sympathy with the orchestra which so distinguishes her. On November 8, 1830, when just over eleven, she gave her first concert at the Gewandhaus under the good old name of 'Musikalische Akademie'; and her performance is cited by the A.M.Z. as a proof how far application and good teaching can bring great natural gifts at so early an age. Her solo pieces were Rondo brillant (op. 101), Kalkbrenner; Variations brillantes (op. 23), Herz; and variations of her own on an original theme; and she is praised by the critic just referred to for already possessing the brilliant style of the greatest players of the day. Her next appearance was on May 9, 1831, in pieces by Pixis and Herz—still bravura music. About this time she was taken to Weimar, Cassel, and Frankfort, and in the spring of 1832 to Paris, where she gave a concert on April 13, of which, however, no details are to be found. Mendelssohn was there at the time, but was suffering from an attack of cholera, and thus the meeting of these two great artists—destined to become such great friends—was postponed. On July 9 and July 31, 1832, she gives two other 'Musikalische Akademien' in Leipzig, at which, besides Pixis and Herz, we find Chopin's variations on 'La ci darem' (op. 2), a piece which, only a few months before, Robert Schumann had welcomed with his first and one of his most spirited reviews. At the former of these two concerts Fräulein Livia Gerhardt (now Madame Frege) sang in public for the first time.

In October 1832 Clara Wieck seems to have made her *début* at the Gewandhaus Concerts in Moscheles's G minor Concerto—Pohlenz was then the conductor—and from that time forward her name is regularly found in the programmes of those famous Subscription Concerts, as well as of others held in the same hall. Hitherto, it will be observed, her music has been almost exclusively bravura; but on Nov. 9, 1832, she played with Mendelssohn and Rakemann in Bach's triple Concerto in D minor, and about the same time Moscheles mentions her performance of one of Schubert's Trios, and Beethoven's Trio in B♭. In the winter of 1836 she made her first visit to Vienna, and remained during the winter playing with great success, and receiving the appointment of 'Kk. Kammer-virtuosin.'

Schumann had been on a very intimate footing in the Wieck's house for some years, but it appears not to have been till the spring of 1836 that his attachment to Clara was openly avowed, and it was not till Sept. 12, 1840 (the eve of her birthday), after a series of delays and difficulties which are sufficiently touched upon in the preceding article, that they were married. For eighteen months after this event Madame Schumann remained in Leipzig. We find her name in the Gewandhaus programmes attached to the great masterpieces, but occasionally making a romantic excursion, as in December 1841, when she twice played with Lizst in a piece of his for two pianos. In the early part of 1842 she and her husband made a tour to Hamburg, which she continued alone as far as Copenhagen. Later in that year they were in Vienna together. In 1844 Schumann's health made it necessary to leave Leipzig, and remove to Dresden, where they resided till 1850. During all this time Madame Schumann's life was bound up with her husband's, and they were separated only by the exigencies of her profession. She devoted herself not only to his society, but to the bringing out of his music, much of which—such as the PF. Concerto, the Quintet, Quartet, and Trios, etc.—owed its first reputation to her. In the early part of 1846 Schumann was induced to go to Petersburg, and there his wife met Henselt, and had much music with him. In the winter of the same year they were again at Vienna, and there Madame Schumann made the acquaintance of Jenny Lind for the first time, and the two great artists appeared together at a concert in December. England, though at one time in view, was reserved to a later day. At Paris she has never played since the early visit already spoken of. The trials which this faithful wife must have undergone during the latter part of her husband's life, from his first attempt at self-destruction to his death, July 19, 1856, need only be alluded to here. It was but shortly before the fatal crisis that she made her first visit to England, playing at the Philharmonic on April 14 and 28, at the Musical Union on four separate occasions, and elsewhere, her last appearance being on June 24. On June 17 she gave an afternoon 'Recital' at the Hanover-square rooms, the programme of which is worth preserving. 1. Beethoven, Variations in E♭ on Theme from the Eroica; 2. Sterndale Bennett, Two Diversions (op. 17), Suite de pieces (op. 24, no. 1); 3. Clara Schumann, Variations on theme from Schumann's 'Bunte Blätter'; 4. Brahms, Sarabande and Gavotte in the style of Bach; 5. Scarlatti, Piece in A major; 6. R. Schumann's Carnaval (omitting Eusebius, Florestan, Coquette, Replique, Estrella, and Aveu). She returned from London to Bonn just in time to receive her husband's last breath (July 29, 1856).

After this event she and her family resided for some years in Berlin with her mother, who had separated from Wieck and had married a musician named Bargiel; and in 1863 she settled at Baden Baden, in the Lichtenthal, which then became her usual head-quarters till 1874.

Her reception in this conservative country was hardly such as to encourage her to repeat her visit, and many years passed before she returned. In 1865, however, the appreciation of Schumann's music had greatly increased on this side the Channel; and the anxiety of amateurs to hear an artist whose fame on the continent was so great and so peculiar became so loudly expressed, that Madame Schumann was induced to make a second visit. She played at the Philharmonic May 29, Musical Union April 18, 25, and June 6, etc. etc. In 1867 she returned again, and after this her

visit became an annual one up to 1882, interrupted only in 1878, 1879, 1880, when health and other circumstances did not permit her to travel. In 1866 she again visited Austria, and gave six concerts at Vienna; and any coldness that the Viennese may have previously shown towards her husband's compositions was then amply atoned for.

In 1878 she accepted the post of principal teacher of the pianoforte in the Conservatoire founded by Dr. Hoch at Frankfort, where she is now (1882) living and working with great success.

This is not the place or the time to speak of the charm of Madame Schumann's personality, of the atmosphere of noble and earnest simplicity which surrounds her in private life no less than in her public performance. Those who have the privilege of her acquaintance do not need such description, and for those who have not it is unnecessary to make the attempt. She is deeply and widely beloved, and a few years ago, when there appeared to be a prospect of her being compelled by ill health to abandon her public appearances, the esteem and affection of her numerous friends took the practical form of a subscription, and a considerable sum of money was raised in Germany and England for her use.

I am indebted to Mr. Franklin Taylor for the following characterisation of Madame Schumann's style and works.

As an artist, Madame Schumann's place is indubitably in the first rank of living pianists; indeed she may perhaps be considered to stand higher than any of her contemporaries, if not as regards the possession of natural or acquired gifts, yet in the use she makes of them. Her playing is characterised by an entire absence of personal display, a keen perception of the composer's meaning, and an unfailing power of setting it forth in perfectly intelligible form. These qualities would lead one to pronounce her one of the most intellectual of players, were it not that that term has come to imply a certain coldness or want of feeling, which is never perceived in her playing. But just such a use of the intellectual powers as serves the purposes of true art, ensuring perfect accuracy in all respects, no liberties being taken with the text, even when playing from memory, and above all securing an interpretation of the composer's work which is at once intelligible to the listener—this certainly forms an essential element of her playing, and it is worth while insisting on this, since the absence of that strict accuracy and perspicuity is too often mistaken for evidence of deep emotional intention. With all this, however, Madame Schumann's playing evinces great warmth of feeling, and a true poet's appreciation of absolute beauty, so that nothing ever sounds harsh or ugly in her hands; indeed it may fairly be said that after hearing her play a fine work (she never plays what is not good), one always becomes aware that it contains beauties undiscovered before. This is no doubt partly due to the peculiarly beautiful quality of the tone she produces, which is rich and vigorous without the slightest harshness, and is obtained, even in the loudest passages, by pressure with the fingers, rather than by percussion. Indeed, her playing is particularly free from violent movement of any kind; in passages, the fingers keep close to the keys and squeeze instead of striking them, while chords are grasped from the wrist rather than struck from the elbow. She founds her *technique* upon the principle laid down by her father, F. Wieck, who was also her instructor, that 'the touch (*i. e.* the blow of the finger upon the key) should never be audible, but only the musical sound,' an axiom the truth of which there is some danger of overlooking, in the endeavour to compass the extreme difficulties of certain kinds of modern pianoforte music.

Madame Schumann's *répertoire* is very large, extending from Scarlatti and Bach to Mendelssohn, Chopin, and Brahms, and it would be difficult to say that she excels in her rendering of any one composer's works rather than another's, unless it be in her interpretation of her husband's music. And even here, if she is pronounced by general opinion to be greatest in her playing of Schumann, it is probably because it is to her inimitable performances that we owe, in this country at least, the appreciation and love of his music now happily become universal, and thus the player shares in the acknowledgement she has won for the composer.

Madame Schumann's compositions, though not very numerous, evince that earnestness of purpose which distinguishes her work in general. Even her earliest essays, which are short pianoforte-pieces written for the most part in dance-form, are redeemed from any approach to triviality by their interesting rhythms, and in particular by the freshness of their modulations, the latter being indeed in some cases original even to abruptness. Their general characteristic is that of delicacy rather than force, their frequent *staccato* passages and the many skipping grace-notes which are constantly met with requiring for their performance a touch of the daintiest lightness; although qualities of an opposite kind are occasionally shown, as in the 'Souvenir de Vienne,' op. 9, which is a set of variations in *bravura* style on Haydn's Austrian Hymn. Among her more serious compositions of later date are a Trio in G minor for pianoforte, violin and violoncello, op. 17, which is thoroughly musicianlike and interesting, three charming Cadences to Beethoven's Concertos, ops. 37 and 58, and a set of three Preludes and Fugues, op. 16, which deserve mention not only on account of their excellent construction, but as forming a most valuable study in *legato* part-playing. There is also a Piano Concerto, op. 7, dedicated to Spohr, of which the passages (though not the modulations) remind one of Hummel; but it is a short work and not well balanced, the first movement being reduced to a single solo, which ends on the dominant, and leads at once to the Andante.

In the later works, as might naturally be expected, there are many movements which bear

traces of the influence of Schumann's music both in harmony and rhythm, but this influence, which first seems perceptible in the 'Soirées Musicales,' op. 5, 6, is afterwards less noticeable in the pianoforte works than in the songs, many of which are of great beauty. Schumann himself has made use of themes by Madame Schumann in several instances, namely in his Impromptus op. 5 (on the theme of her Variations op. 3, which are dedicated to him), in the Andantino of his Sonata in F minor op. 14, and (as a 'motto') in the 'Davidsbündlertänze,' op. 6.

The following is a list of Madame Schumann's compositions :—

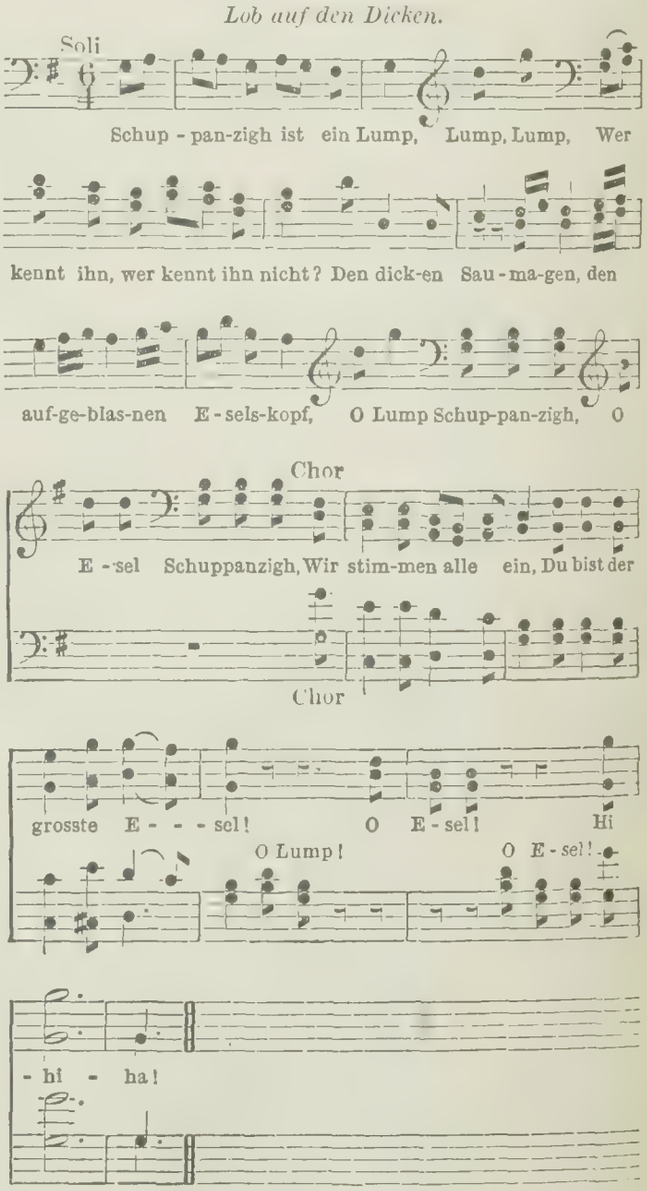
Op. 1. Quatre Polonaises.
2. Caprices en forme de Valse.
3. Romance variée.
4. Valses Romantiques.
5, 6. Soirées Musicales. 10 Pièces caractéristiques.
7. Concert no. 1 pour le pianoforte; in A minor.
8. Variations de Concert, in C, on the Cavatina in 'Il Pirata.'
9. *Souvenir de Vienne* in E♭, impromptu.
10. Scherzo, D minor.
11. 3 Romances (Mechetti).
12. 3 Songs from R Schumann's op. 37 (nos. 2, 4, 11).
13. Sechs Lieder.
Op. 14. Deuxième Scherzo, in C minor.
15. Quatre pièces fugitives.
16. Drei Präludien und Fugen.
17. Trio, PF. and Strings, G minor.
18. (?)
19. (?)
20. Variations on a theme by Robert Schumann.[1]
21. Drei Romanzen.
22. (?)
23. 6 Lieder from Rollet's 'Jucunde.'
'Liebeszauber,' Lied by Geibel.
Andante and Allegro, PF. solo.
Cadences to Beethoven's Concertos in C minor and G.

[G.]

SCHUNKE, Louis (or Ludwig ?), pianoforte player and composer, born of a musical family at Cassel, Dec. 21, 1810. His progress was so rapid that at 10 he could play the Concertos of Mozart and Hummel, with ease. In 1824 he visited Munich and Vienna, and then Paris, where he put himself under Kalkbrenner and Reicha. After some wandering to Stuttgart, Vienna (1832), Prague and Dresden, he came to Leipzig, where he made the acquaintance of Schumann, and an intimate friendship was the result. Schunke was carried off on Dec. 7, 1834, at the early age of not quite 24, to the great grief of Schumann, who indulged his affection in several interesting papers ('Ges. Schriften,' i. 92, 325; ii. 56, 277) full of memorials of his friend's characteristics. Schunke's appearance was striking, and he was a very remarkable player. He was one of the four who edited the 'Neue Zeitschrift für Musik' on its first appearance. His articles are signed with the figure 3. [G.]

SCHUPPANZIGH, Ignaz, celebrated violinist, born 1776, in Vienna, where his father was a professor at the Realschule. He adopted music as a profession about the time of Beethoven's arrival in Vienna (end of 1792), and that he early became known as a teacher we gather from an entry in Beethoven's diary for 1794 'Schuppanzigh three times a week, Albrechtsberger three times a week.' Beethoven was studying the viola, which was at that time Schuppanzigh's instrument, but he soon after abandoned it for the violin. Before he was 21 he had made some name as a conductor, and in 1798 and 99 directed the Augarten concerts. The 'Allgemeine musikalische Zeitung' of May 1799, after describing the concerts, remarks that 'the zeal shown by Herr Schuppanzigh in interpreting the compositions produced, make these concerts models worth following by all amateur associations of the kind, and by many conductors.' In Oct. 1800, however, the same writer doubts 'whether Schuppanzigh is really a great conductor,' and as a matter of fact the concerts declined. On the other hand, Seyfried speaks of him as a 'thoroughly energetic, and highly gifted orchestral player.' Beethoven, who had also appeared at the Augarten concerts, kept up a singular kind of friendship with Schuppanzigh. They were so useful to each other that, as Thayer says, they had a great mutual liking, if it did not actually amount to affection. They used neither 'Du' nor 'Sie' in addressing each other, but 'Er'—a characteristic trait of both men. Schuppanzigh was good-looking, though later in life he grew very fat, and had to put up with many a joke on the subject from Beethoven. 'Mylord Falstaff' was one of his nicknames (letter to Archduke in Nohl, Neue Briefe, p. 75). The following piece of rough drollery, scrawled by Beethoven on a blank page at the end of his Sonata op. 28, is here printed for the first time:—

Lob auf den Dicken.



Schuppanzigh was a great quartet-player, and belonged to the party which met every Friday

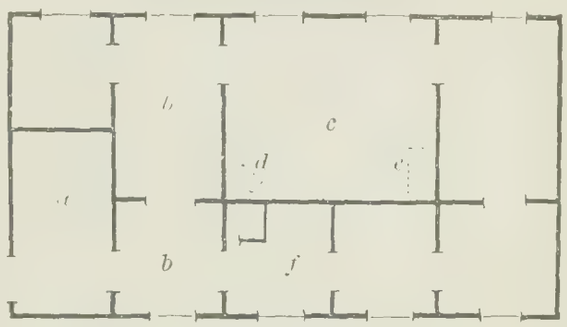
[1] From 'Bunte Blätter,' op. 99, no. 4; also varied by Brahms, op. 9.

during 1794 and 95 at Prince Carl Lichnowsky's, where he took the first violin, the Prince himself, or a Silesian named Sina, the second, Weiss the viola, and Kraft, an artist from the crown of his head to the sole of his foot, the cello—occasionally changing with Beethoven's friend, Zmeskall. Towards the close of 1808 Schuppanzigh founded the Rasoumoffsky quartet, to which he, Mayseder and Linke, remained attached for life. Weiss again took the viola. Beethoven's quartets were the staple of their performances. In the meantime Schuppanzigh had married a Fräulein Kilitzky, the sister of a well-known singer, who sang, with little success it is true, 'Ah perfido!' at a concert of Beethoven's in 1808, instead of Anna Milder. On this occasion the great joker writes to Graf Brunswick, 'Schuppanzigh is married—they say his wife is as fat as himself—what a family??' (Nohl, Neue Briefe, p. 11.) When the Rasoumoffsky palace was burnt down in 1815 Schuppanzigh started on a tour through Germany, Poland, and Russia, and did not return till early in 1824, when the quartets were resumed with the same band of friends (see Beethoven's letters to his nephew, 1825). One of the first events after his return was the performance of Schubert's Octet, which is marked as finished on March 1, and was doubtless played very shortly after. [See vol. iii. p. 339 *b*.] The acquaintance thus begun was cemented by Schubert's dedication of his lovely Quartet in A 'to his friend I. Schuppanzigh,' a year later. Schuppanzigh was a member of the court-chapel, and for some time director of the court-opera. He died of paralysis, March 2, 1830. Of his compositions the following were printed:—'Solo pour le violon avec quatuor' (Diabelli), 'Variationen über ein russisches Lied' (Cappi), and 'Variationen über ein Thema aus Alcina' (Mollo). [F.G.]

SCHÜTT, EDUARD, born Oct. 22, 1856, at St. Petersburg, was intended for a mercantile career, but relinquished it for music, which he learned from Petersen and Stein sufficiently to pass the examination at the St. Petersburg Conservatoire, with honour, in 1876. He then entered the Conservatoire at Leipzig, passed the final examination there in 1878, and went to Vienna, where he was recently elected conductor of the Akademische Wagner-Verein, and where he resides in close intimacy with Leschetitsky. In January 1882 he played his Concerto (op. 7) in G minor, before the Russian Musical Society at St. Petersburg. It was performed at the Crystal Palace, Sydenham, April 15, 1882, by Mad. Frickenhaus. His published works contain —Serenade for strings, op. 6; Variations for 2 Pianos, op. 9; Songs; etc. [G.]

SCHWARZSPANIERHAUS, THE, or House of the Black Spaniards, into which Beethoven removed at the beginning of October 1825, and where he died March 26, 1827. The political and ecclesiastical relations between the two bigoted catholic countries Austria and Spain, in the 16th and 17th centuries, were very close and intimate. The Infanta, Marianne, daughter of Philip III of Spain, on her departure (1629) for Vienna, to become the wife of Ferdinand, took with her Prior Benedict von Pennalosa Mondragon, to establish a branch house of the once famous Benedictines of Montserrat in her new abode. Notwithstanding the very serious and earnest objections of the military authorities, she prevailed upon the Emperor to build a monastery on the outer border of the northern glacis, and the corner-stone was laid with great ceremony November 15, 1633. Fifty years afterwards (1683), on the approach of the Turks, the buildings were burnt, as a step necessary to the defence of the city. After the repulse of the Turks and the restoration of peace, Anton Vogel, a Viennese novice of the order, travelled through Italy, Spain and Portugal, and collected funds sufficient to rebuild the monastery of which he was, not unnaturally, then made Prior. This is the present Schwarzspanierhaus. On the accession of Joseph II. to the throne of his mother, Maria Theresa, the few remaining monks were sent into the Schottenhof or 'Scotch' Cloister, and the building was sold. The name originated thus:—A few minutes' walk west of the edifice was another monastery, also originally Spanish, of 'Trinitarians.' Their costume was white; that of their neighbours black. Hence the two became distinguished in local parlance as the 'White Spaniards' and 'Black Spaniards' (Weisse Spanier, and Schwarze Spanier), and that too, long after the last monk of Spanish blood had passed away.

South: looking towards Vienna.



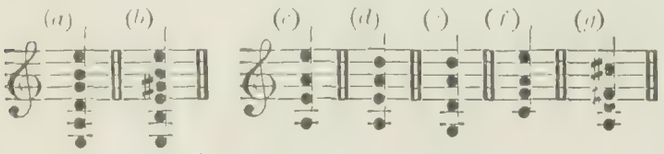
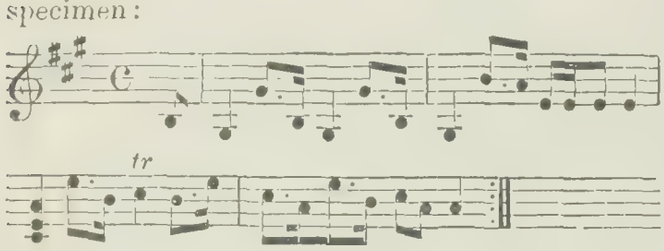
a. Stair and Entrance.
b. Ante-rooms.
c. Beethoven's bedroom (23 ft. 6 in. × 21 ft. 6 in.).
d. Stove.
e. Bed.
f. Kitchen.

The Schwarzspanierhaus is that long range of building, with an old church at its western end, which stands in the rear of the new Votive Church at Vienna. Counting from the old church, the fifth to the ninth windows in the upper story were those of Beethoven's lodging, of which the above is a plan. The sixth and seventh windows were in the large front room, (*c*), and, in the corner opposite the sixth stood the bed on which he died. By raising himself in bed, he could see across the glacis the house—now long since demolished—in which Lichnowsky and Peter Erdödy lived; and a few doors to the west, that of Pasqualatti, where he himself had so long had a lodging.

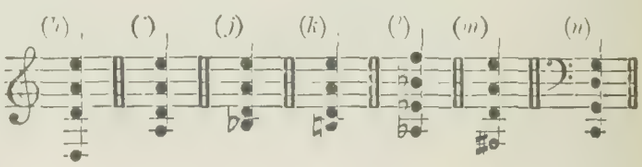
From the window, again, looking to the right, diagonally across the square, could be seen the 'Rothe Haus,' the residence of Breuning.

The street which runs directly back from the centre of the Schwarzspanierhaus now bears the composer's name. [A.W.T.]

SCIOLTO, CON SCIOLTEZZA, 'freely'; an expression used in nearly the same sense as *ad libitum*, but generally applied to longer passages, or even to whole movements. It is also applied to a fugue in a free style. Thus what Beethoven, in the last movement of the Sonata in B♭, op. 106, calls 'Fuga, con alcune licenze,' might otherwise be called 'Fuga sciolta.' [J.A.F.M.]

SCORDATURA (mis-tuning). A term used to designate some abnormal tunings of the violin which are occasionally employed to produce particular effects. The scordatura originated in the lute and viol, which were tuned in various ways to suit the key of the music. Their six strings being commonly tuned by fourths, with one third in the middle, the third was shifted as occasion required, and an additional third or a fifth was introduced elsewhere, so as to yield on the open strings as many harmonies as possible: in old lute music the proper tuning is indicated at the beginning of the piece. This practice survives in the guitar. The normal tuning being as at (*a*), very striking effects in the key of E major, for instance, may be produced by tuning the instrument as at (*b*). The scordatura was formerly

often employed on the violin. (1) The tuning (*c*) is extremely favourable to simplicity of fingering in the key of A. It is employed by Tartini in one of his solos, and by Castrucci in a well-known fugue: its effect is noisy and monotonous. It is frequently employed by Scotch reel-players, and in their hands has a singularly rousing effect. The following strain from 'Kilrack's Reel' is a specimen:

The reel called 'Appin House' and the lively Strathspey called 'Anthony Murray's Reel' are played in the same tuning. (2) The tuning (*d*) employed by Biber, is a modification of (*a*), a fourth being substituted for a fifth on the first string: and (3) the tuning (*e*) also employed by Biber, is a similar modification of the normal tuning by fifths. In these tunings the viol fingering must be used on the first strings. (4) The tuning (*f*) employed by Nardini in his Enigmatic Sonata, is the reverse of the last, being a combination of the common tuning for the first two strings with the viol tuning in the lower ones. (5) The tuning (*g*) is employed by Barbella in his 'Serenade' and by Campagnoli in his 'Notturno,' to imitate the Viola d'amore, from the four middle strings of which it is copied. Thick first and second strings should be used, and the mute put on. The effect is singularly pleasing: but the G and A on the second string are flat and dull. (6) The tuning (*h*) employed by Lolli, is the normal tuning except the fourth string, which is tuned an octave below the third. If a very stout fourth string is used, a good bass accompaniment is thus obtainable.

Such are a few of the abnormal tunings employed by the old violinists. The scordatura is seldom used by modern players except on the fourth string, which is often tuned a tone higher, as at (*i*). (De Beriot, Mazas, Prume, etc.) This device may always be employed where the composition does not descend below A; the tone is much increased, and in some keys, especially D and A, execution is greatly facilitated. Paganini tuned his fourth string higher still, as at (*j*) and (*k*), with surprising effect: the B♭ tuning



was a favourite one with De Beriot. Paganini's tuning in flats (*l*) cannot be called scordatura, as it consists in elevating the violin generally by half a tone, for the sake of brilliancy. The same device was employed by Spohr in his duets for harp and violin, the harp part being written in flats a semitone higher. The fourth string is rarely lowered: but Baillot sometimes tuned it a semitone lower, as at (*m*), to facilitate arpeggios in the sharp keys.

The scordatura (*n*) is employed by Bach in his fifth sonata for the violoncello. It corresponds to the violin tuning (*d*). This depression of the first string, if a thick string be used, is not unfavourable to sonority. When the scordatura is used, suitable strings should be obtained. Thicker ones are necessary where the pitch is depressed, and thinner ones where it is elevated: and the player will find it best to keep a special instrument for any tuning which he frequently employs. [E.J.P.]

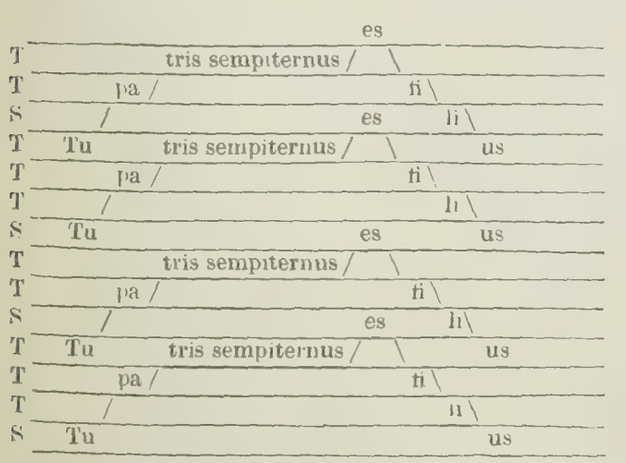
SCORE (Lat. *Partitio*, *Partitura*, *Partitura cancellata*; Ital. *Partitura*, *Partizione*, *Partitino*, *Sparta*, *Spartita*; Fr. *Partition*; Germ. *Partitur*). A series of Staves, on which the Vocal or Instrumental Parts of a piece of concerted Music are written, one above another, in such order as may best enable the whole to be read at a glance.

The English word, Score, is derived from the practice of dividing the Music into bars, by lines, drawn—or *scored*—through the entire series of Staves, from top to bottom. The custom of writing each Part on a separate Stave sufficiently accounts for the derivation of the Latin *Partitio*, which forms the root of the modern Italian, German, and French terms—all equally applicable to a barred, or unbarred Score. But the term *Partitura cancellata*, applied to a barred Score only, owes its origin to the appearance of lattice-

work produced by the compartments, or *Cancelli*, into which the page is divided by its vertical scorings. In printed Music, each Stave is usually distinguished by its proper Clef and Signature, at the beginning of every page. In MS. Scores, these are frequently placed at the beginning of the first page only. In both, the Staves are united, at the beginning of every page, either by a Brace, or by a thick line, drawn, like a bar, across the whole, and called the Accolade. The continuity of this line, and of the bars themselves, is of great importance, as an aid to the eye, in tracing the contents of the page, from the lowest Stave to the highest: but the lines are frequently broken in Scores otherwise beautifully engraved.

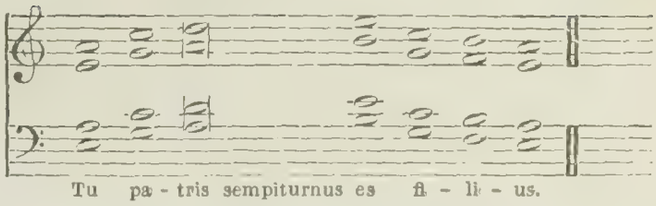
Of the numerous forms of Score now in common use, two only can boast of any great antiquity. The most important varieties are, (I.) the Vocal Score; (II.) the Orchestral, or Full Score; (III.) the Supplementary Score, or Partitino; (IV.) the Organ, Harpsichord, or Pianoforte Score; (V.) the Compressed Score; and (VI.) the Short Score.

I. The Vocal Score is not only the oldest form, by far, with which we are acquainted; but is really very much older than most historians have supposed. It has long been believed that Mediæval Composers wrote—or, at least, transcribed—their Music in separate Part-Books, for some centuries before they thought of writing the Parts one above another. In a general sense, this proposition is true enough: but, it is subject to some very significant exceptions. If we admit, as we must, that a complete set of Parts, so arranged that the whole can be read at one view, is entitled to rank as a Score, even though it may not be written in any living system of Notation, then, we cannot deny to Hucbaldus the merit of having taught the Art of writing in Score, as early as the first half of the 10th century. In a MS. Tract, now generally attributed to Hucbaldus, though referred by some historians of credit to his friend and contemporary, Odo, we find the following specimen of Discant, for four Voices, which, rough as it is, shows that Composers understood even at that early period the value of a system which enabled them to present their Harmonies to the reader, at a single *coup d'œil*.[1]



[1] For an explanation of Hucbald's system of Notation, see vol. ii. p. 469.

Solution. In Modern Notation.



The Harmony of this Versicle is as primitive as the system of hieroglyphics in which it is written. Very different is that of our next example—the earliest known specimen of a regular Composition, presented, in Score, in the ordinary Longs, Breves, and Semibreves, still used in the Notation of Plain Chaunt.[2] We had occasion, in a former article, to describe the famous 'Reading MS.,' in the British Museum,[3] containing the now well-known Rota, 'Sumer is icumen in.' This volume also contains a Motet, 'Ave gloriosa Mater,' scored for three Voices in black square and lozenge-shaped notes, on a single Stave consisting of from 13 to 15 lines, and supplemented by a Quadruplum, or fourth Part, written, on a separate Stave, at the end—probably by some later Contrapuntist, in search of an opportunity for the exhibition of his skill. The Quadruplum, however, has no concern with our present purpose, which is to show, that, as early as the year 1226, or quite certainly not more than ten years subsequent to that date, a Vocal Composition was scored, in this country, by an English Ecclesiastic—in all probability John of Fornsete[4]—in notes exactly like those now in daily use in hundreds of English Churches, and therefore perfectly intelligible to a modern Musician. See Fac-simile I, next page.

The Library of the British Museum contains also another record, of very little later date, and replete with interest to English Musicians, as showing that the Art of Scoring was not only known in this country before the middle of the 13th century, but was more generally recognised than we should have been justified in inferring from the evidence afforded by a single example only. A volume, formerly in the Library of the Royal Society, but now forming No. 248 of the Arundel MSS., and believed to be at least as old as the middle of the 13th century, contains, on folia 153*a*, 154*b*, 155*a*, 201*a*, Compositions regularly scored for two Voices, on Staves of eight and nine lines. In the last of these—now, unfortunately, nearly illegible—two Staves, each consisting of four black lines, are separated by a red line. In the other cases, the Stave consists of eight uniform and equidistant black lines. The upper part of the second woodcut is a *fac-simile* of the Hymn, 'Quen of euene for y^{e} blisse,' transcribed on fol. 155*a*. See next page.

On the same page of the MS.—fol. 155*a*—

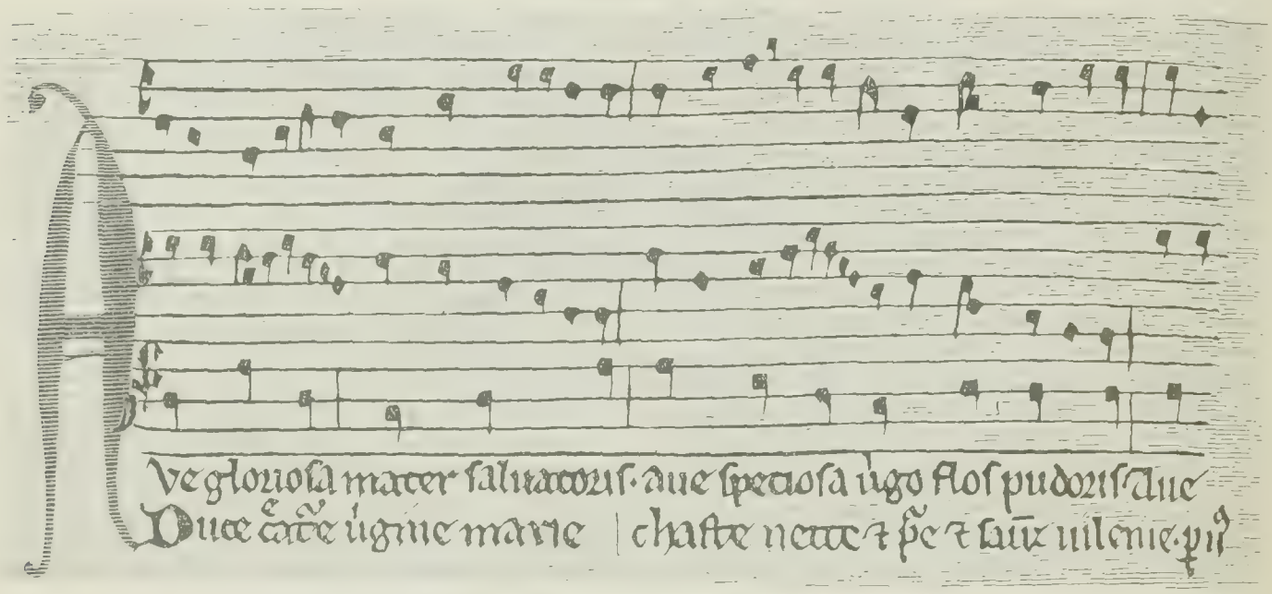
[2] The *Gros fa* of French Musicians, and the 'Gregorian Note' of our own.

[3] Harl. MSS., no. 978, see pp. 268-270.

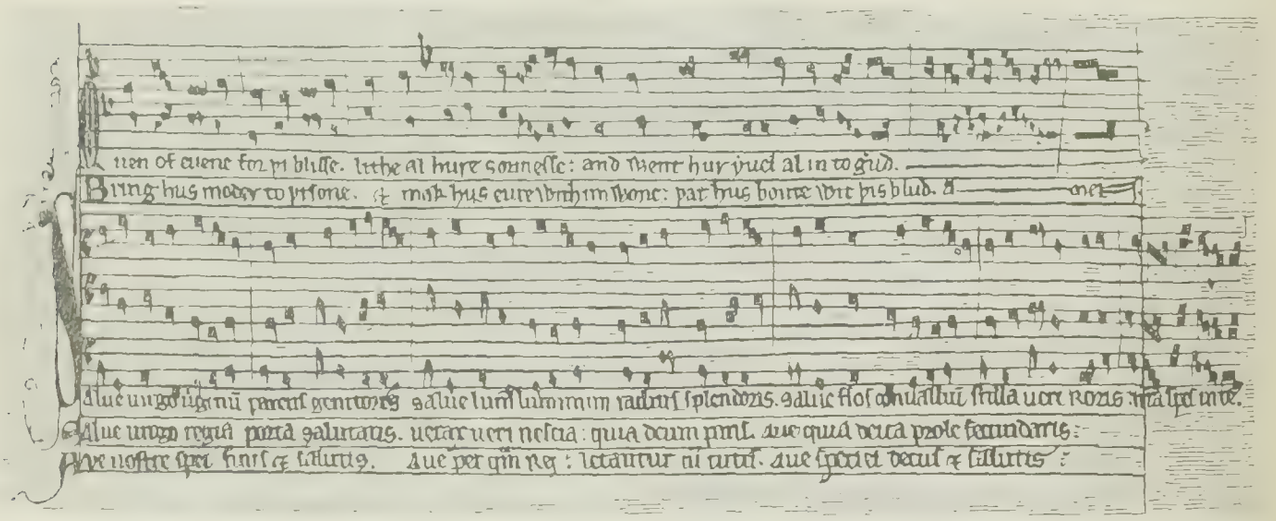
[4] It will be understood that we speak of John of Fornsete as the transcriber rather than the Composer of the Music, concerning the authorship of which we have no certain evidence. Another three-voice setting of the same words, contained in the Montpellier MS., is attributed by Coussemaker to Franco of Cologne: but this differs so much from our English version, that it is impossible to refer the two transcriptions to a common original.

and immediately below the 'Quen of euene,' is another Hymn—'Salue uirgo uirginũ'—scored for three Voices, on a Stave consisting of twelve equidistant black lines; and immediately below this is a French version of the words—'Reine pleine de ducur'—adapted to the same Three-part Composition, but with the addition of two more lines of Poetry in each of the three verses. The lower part of the second woodcut represents the Latin version of the Hymn.

Fac-simile I.

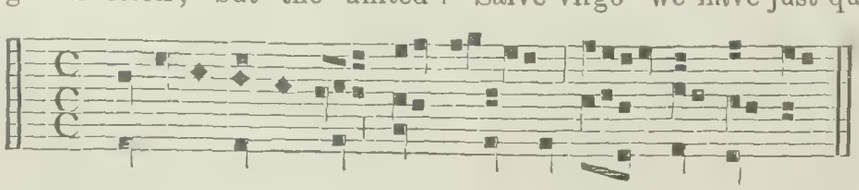


Fac-simile II and III.



The evidence afforded by this venerable document—which, in allusion to the copy it contains of the 'Angelus ad virginem'[1] mentioned in 'The Milleres Tale,' we shall henceforth designate as the Chaucer MS.—is invaluable. It does not indeed prove, as the Reading MS. must be assumed to do until some earlier authority shall be discovered, that the Art of Scoring was first practised in England; but it does prove that the Monastery at Reading was not the only Religious House in this country in which the use of the Vocal Score was known as early as the middle of the 13th century. Each record is interesting enough in itself; but the united authority of the two MSS. entitles us to assert that Vocal Scores were well known in England, before we meet with the earliest trace of them elsewhere.

The Royal Library at Paris contains a Score, transcribed by Hieronymus de Moravia about the middle of the 13th century, on a system closely resembling that adopted by the transcribers of the Reading and Chaucer MSS.—that is to say, in black square notes, written on a Stave of sufficient extent to embrace the united compass of all the Voices employed—which may be accepted as very nearly coæval with the 'Salve virgo' we have just quoted.[2]



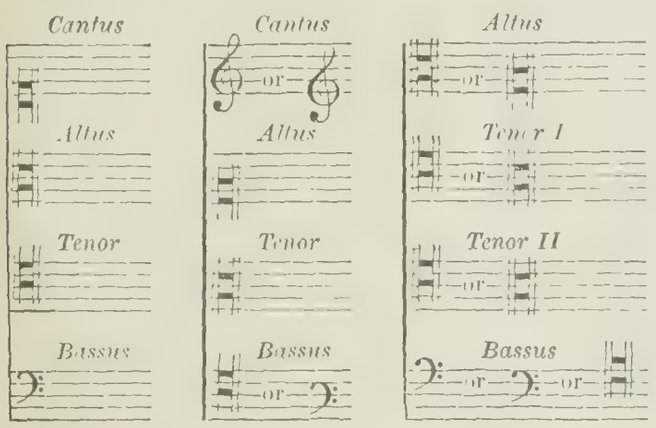
Examples like these are, however, of very rare occurrence. Dr. Proske collected documents enough to lead to the belief that the Composers of the 16th century noted down their Music in Score,

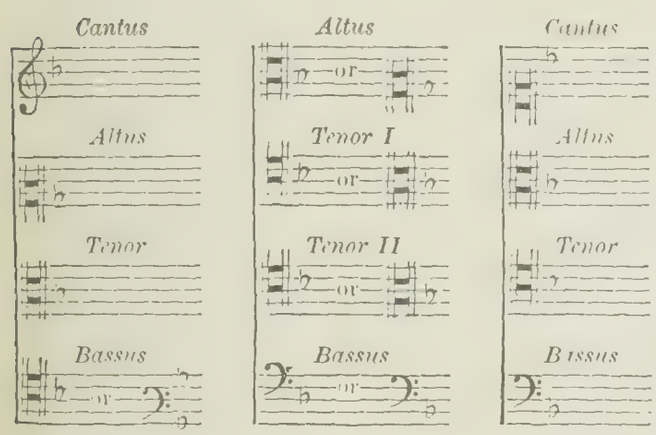
[1] See an interesting article on this subject, by Mr. William Chappell, in the 'Musical Times' for February, 1882.

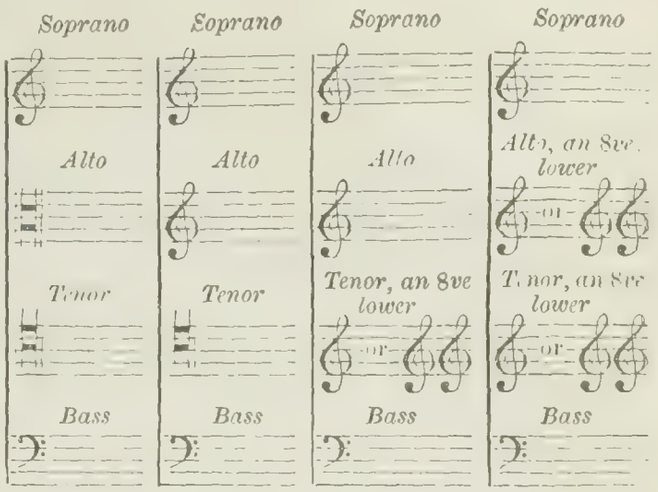
[2] Ambros speaks of this as one of the oldest Scores in existence. But it is not so old as the 'Ave gloriosa Mater' in the Reading MS.

in the first instance: but it was always transcribed, for use, in separate Part-Books; and it was not until the 17th century was well advanced, that Vocal Scores became common, either in MS., or in print. When they did so, they were arranged very nearly as they are now, though with a different disposition of the Clefs, which were so combined as to indicate, within certain limits, the Mode in which the Composition was written; the presence or absence of a B♭, at the Signature, serving to distinguish the *Chiavi naturali*, or Modes at their natural pitch, from the *Chiavette* (or *Chiavi trasportate*), transposed a Fifth higher, or a Fourth lower.[1]

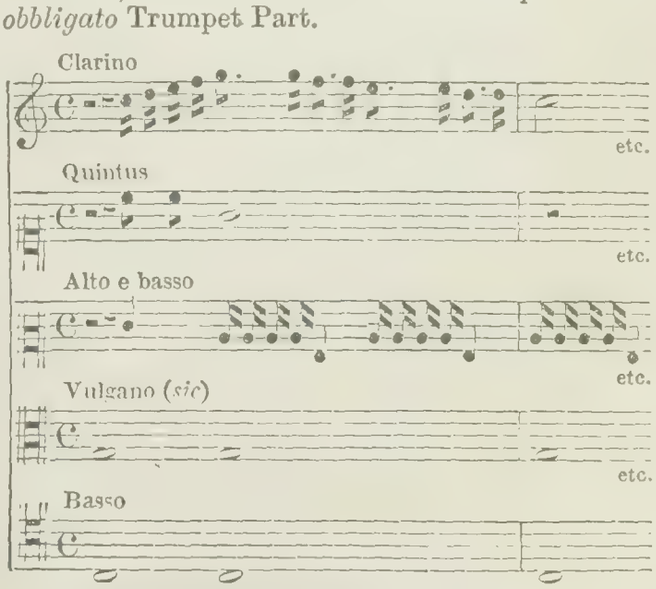
NATURAL MODES.



TRANSPOSED MODES.

In the 18th century, the number of Clefs was more restricted; but, the C Clef was always retained for the Soprano, Alto, and Tenor Voices, except in the case of Songs intended for popular use.

At the present day, the Soprano Clef is seldom used, except in Full Scores of Vocal Music with Orchestral Accompaniments; though most Italian Singers are acquainted with it. In Scores for Voices alone, the Soprano, Alto, and Tenor Parts, are usually written in the G Clef, on the Second Line, with the understanding that the Tenor Part is to be sung an Octave lower than it is written. Sometimes, but less frequently, the same condition is attached to the Alto Part. Sometimes the Alto and Tenor Parts are written in their proper Clefs, and the Soprano in the G Clef; or the Soprano and Alto may both be written in the G Clef, and the Tenor in its proper Clef. All these methods are in constant use, both in England and on the Continent.

The doubled G Clef, in the third and fourth of the above examples, is used by the Bach Choir, to indicate that the part is to be sung in the Octave below.

II. The earliest examples of the ORCHESTRAL SCORE known to be still in existence are those of Baltazar de Beaujoyeaulx's 'Ballet comique de la Royne'[2] (Paris, 1582); Peri's 'Euridice' (Florence, 1600; Venice, 1608);[3] Emilio del Cavaliere's 'Rappresentazione dell' Anima e del Corpo'[4] (Rome, 1600); and Monteverde's 'Orfeo'[5] (Venice, 1609, 1613). A considerable portion of the Ballet is written, for Viols and other Instruments, in five Parts, and in the Treble, Soprano, Mezzo-Soprano, Alto, Tenor, and Bass Clefs. In Cavaliere's Oratorio, and Peri's Opera, the Voices are accompanied, for the most part, by a simple Thorough-bass, rarely relieved even by an Instrumental Ritornello. Monteverde's 'Orfeo' is more comprehensive; and presents us, in the Overture, with the first known example of an *obbligato* Trumpet Part.



As the taste for Instrumental Music became more widely diffused, the utility of the Orchestral Score grew daily more apparent; and, by degrees, Composers learned to arrange its Staves upon a regular principle. The disposition of the Stringed Band, at the beginning of the 18th century, was

[1] See vol. ii. p. 474.

[2] See vol. ii. p. 567 *b*.

[3] Ib. p. 499 *a* and *b*.

[4] Ib. pp. 554-555.

[5] Ib. pp. 500-501.

exactly the same as that now in use. The two upper Staves were occupied by the Violin Parts; the third Stave by the Viola; and the lowest, by the Bass, figured for the Organ, or Harpsichord. With regard to the other Staves, less uniformity was observed. Seb. Bach wrote Real Parts for so many Solo Instruments (now often obsolete), that the reduction of his Scores to a fixed type was impossible. Handel, on the contrary, restricted himself, as a general rule, to the Instruments which formed the nucleus of the combination afterwards known as the Classical Orchestra. It was not often that he employed all these together, even in his grandest Choruses; but, with the exception of the Clarinets, unknown in his day, he used them all, at different times. In the disposition of his Scores, he adopted two distinct methods: either placing the Brass Instruments at the top of the page; below these, the Oboes and Bassoons; then the Violins and Violas; and below these, again, the Vocal Parts and the Instrumental Bass, figured for the Organ: or he headed the page with the Violins and Violas, and placed the Brass Instruments, the Wood Wind, the Vocal Parts, and the Bass, in order below them. Most of his Oratorios were arranged upon the former plan; and most of his Italian Operas, upon the latter. But, there are exceptions. In some parts of 'Israel in Ægypt,' the highest place is assigned to the Violins; and, in some parts of 'Ariadne' and 'Arminius,' to the Wind Instruments. In a few cases, separate Staves are allotted to the Stringed Bass, and the Organ. Sometimes, the direction, 'Tutti Bassi,' indicates that the same Stave serves for the Stringed Bass and the Bassoons. The Violoncello and Double Bass rarely occupy separate Staves, unless the former plays an *obbligato* Part. The following schemes will serve as examples of the general arrangement.

J. S. BACH.

Mass in B Minor, 'Gloria.'	*Passion acc. to S. Matthew,* Introduction.		*Mass in D,* "Quoniam."	*Mass in F,* Kyrie.	*Christmas Oratorio,* Pastorale.
	CORO 1mo	CORO 2ndo			
Tromba 1ma	Fl. 1, 2	Fl. 1, 2	Corno di caccia	Flauti 1, 2	Flauti 1, 2
Tromba 2nda	Ob. 1, 2	Ob. 1, 2	Fagotto 1mo.	Oboi d'amore 1, 2	Oboi d'amore 1, 2
Tromba 3za	Viol. 1	Viol. 1	Fagotto 2ndo.	Fagotto	Oboi da caccia 1, 2
Tympani	Viol. 2	Viol. 2	BASSO SOLO	Violino 1mo	Violino 1mo
Flauti 1, 2	Viola	Viola	Continuo	Violino 2ndo	Violino 2ndo
Oboi 1, 2	S.	S.		Viola	Viola
Fagotti 1, 2	A.	A.		SOPRANO I.	O.g. e continuo
Violino 1mo.	T.	T.		SOPRANO II.	
Violino 2ndo.	B.	B.		ALTO	
Viola	Org. e Basso	Org. e Basso		TENORE	
SOPRANO I.				BASSO	
SOPRANO II.				Continuo	
ALTO					
TENORE					
BASSO					
Continuo					

G. F. HANDEL.

'Hallelujah,' *Messiah.*	'How excellent,' *Saul.*	'Wise men flattering,' *Judas Mach.*	*Occasional Overture.*	Overture, *Otho.*	'Lascia amor' *Orlando.*	*Second Hautboy Concerto.*	*First Organ Concerto.*
Tromba 1	Trombone 1	Corno 1mo	Tromba 1ma	Violino 1mo	Violino 1mo	Violino 1mo (concertino)	Oboe 1mo
Tromba 2	Trombone 2	Corno 2ndo	Tromba 2nda	Violino 2ndo	Violino 2ndo	Violino 2ndo (concertino)	Oboe 2ndo
Tympani	Trombone 3	Flauto 1mo	Principale	Violino 3zo	Viola	Violino 1mo (ripieno)	Violino 1mo
Violino 1	Tromba 1	Flauto 2ndo	Tympani	Viola	Oboe 1mo	Violino 2ndo (ripieno)	Violino 2ndo
Violino 2	Tromba 2	Oboe 1mo	Oboe 1	Oboe 1mo	Oboe 2ndo	Oboe 1mo	Viola
Viola	Tympani	Oboe 2ndo	Oboe 2	Oboe 2ndo	Fagotti	Oboe 2ndo	ORGAN on 2 Staves
CANTO	Oboe 1	Fagotti	Violino 1mo	Fagotti	BASSO SOLO	Viola	Basso
ALTO	Oboe 2	Violino 1mo	Violino 2ndo	Bassi	Tutti	Fagotto 1mo	
TENORE	Fagotti	Violino 2ndo	Viola			Fagotto 2ndo	
BASSO	Violino 1	Viola	Tutti Bassi			Bassi	
Bassi	Violino 2	SOPRANO SOLO					
	Viola	Bassi					
	CANTO						
	ALTO						
	TENORE						
	BASSO						
	Bassi						

When Orchestral Scores became more complicated, the process of reading them was greatly facilitated by careful methods of grouping. In Italy the Violins were usually placed at the top of the page; then the Wood Wind, arranged according to the pitch of its component Instruments; then the Brass Instruments; and in the lowest place, the Bass. In Germany the complete Stringed Band was generally placed at the bottom of the page; next above this the Wood Wind; and over this the Brass Instruments, with the Tympani in the highest place: or the Brass Instruments immediately over the Stringed Band, and the Wood Wind at the top of the page. Sometimes the Horns were placed between the Clarinets and Bassoons; and many other little peculiarities were affected by individual Composers: but the general plan was pretty closely observed. Mozart generally followed the Italian method, in his Italian Operas, but adhered to the German plan in 'Die Zauberflöte,' and the greater number of his Symphonies. Beethoven preferred

the German system; and almost always allotted separate Staves to the Violoncello and Contra-Basso—a plan which has been imitated by most later Masters. The following schemes exhibit the practice of the great Classical Composers generally.

HAYDN.

Creation, Introd.	*Seasons*, Overture.	Sinf., *Reine de France.*
Trombe 1, 2	Viol. 1	Corni 1, 2
Tymp.	Viol. 2	Oboi 1, 2
Trombone 1	Viola	Flauto
Trombone 2	Fl. 1, 2	Fag. 1, 2
Trombone 3	Ob. 1, 2	Viol. 1
Clar. 1, 2	Clar. 1, 2	Viol. 2
Corni 1, 2	Fag. 1, 2	Viola
Oboi 1, 2	Trombe 1, 2	Basso
Flauti 1, 2	Tymp.	
Fag. 1, 2	Trombone 1	
Contra Fag.	Trombone 2	
Vno. 1	Violoncello	
Vno. 2	Basso	
Vio a		
Basso		

MOZART.

Overture, *Zauberflöte.*	Overtures, *Don Giovanni & La Clemenza.*	*Jupiter Symph.*	*First Mass.*	Requiem Mass. *Requiem aternam.*
Fl. 1, 2	Viol. 1	Tymp.	Viol. 1	Viol. 1
Ob. 1, 2	Viol. 2	Trombe 1, 2	Viol. 2	Viol. 2
Clar. 1, 2	Viola	Corni 1, 2	Oboi 1, 2	Viola
Fag. 1, 2	Fl. 1	Ob. 1, 2	Clarini 1, 2	Corni di bassetto 1, 2
Corni 1, 2	Fl. 2	Flauto	Tymp.	Fag. 1, 2
Trombe 1, 2	Ob. 1, 2	Viol. 1	S. A. T. }	Trombe 1, 2
Tymp.	Clar. 1, 2	Viol. 2	B.	Tymp.
Trombone 1	Fag. 1, 2	Viola	Org. e Basso	S. A. T. } B.
Trombone 2	Corni 1, 2	Fag. 1, 2		Org. e Basso
Trombone 3	Clarini 1, 2	Basso		
Viol. 1	Tymp.			
Viol. 2	Bassi			
Viola				
Basso				

BEETHOVEN.

Sinf. in C Minor. No. V.	*Sinf. No. IX.* 1st Movem.	Overture, *Leonora.*	Overture, *Egmont.*	*PF. Concerto in Eb.*	*Mass in D,* 'Gloria.'
Tymp.	Fl. 1, 2	Fl. 1, 2	Fl. 1	Fl. 1, 2	Fl. 1, 2
Clarini 1, 2	Ob. 1, 2	Ob. 1, 2	Fl. 2	Ob. 1, 2	Ob. 1, 2
Corni 1, 2	Clar. 1, 2	Clar. 1, 2	Fl. Picc.	Clar. 1 2	Clar. 1, 2
Fl. 1, 2	Fag. 1, 2	Fag. 1, 2	Ob. 1, 2	Fag. 1, 2	Fag. 1, 2
Fl. Picc.	Corni 1, 2	Corni 1, 2	Clar. 1, 2	Corni 1, 2	Contra Fag.
Oboi 1, 2	Corni 3, 4	Corni 3, 4	Fag. 1	Trombe 1, 2	Corni 1, 2
Clar. 1, 2	Trombe 1, 2	Trombe 1, 2	Fag. 2	Tymp.	Corni 3, 4
Fag. 1, 2	Tymp.	Tymp.	Corni 1, 2	PF. Solo	Trombe 1, 2
Trombone 1	Viol. 1	Trombone 1	Corni 3 4	Viol. 1	Tymp.
Trombone 2	Viol. 2	Trombone 2	Clarini	Viol. 2	Trombone 1
Trombone 3	Viola	Viol. 1	Tymp.	Viola	Trombone 2
Viol. 1	Violoncello	Viol. 2	Viol. 1	Violoncello	Trombone 3
Viol. 2	Basso	Viola	Viol. 2	Contr. Basso	Viol. 1
Viola		Violoncello	Viola		Viol. 2
Violoncello		Contr. Basso	Violoncello		Viola
Contr. Basso e Contr. Fag.			Contr. Basso		S. A. T. B. } Soli
					S. A. T. B. } Tutti
					Org.
					Violoncello
					Basso

SCHUBERT.	WEBER.	
Sinf. in C.	Overtures, *Der Freischütz & Euryanthe.*	*Concert Stück*
Viol. 1	Fl. 1, 2	Fl. 1, 2
Viol. 2	Ob. 1, 2	Ob. 1, 2
Viola	Clar. 1, 2	Clar. 1, 2
Fl. 1, 2	Corni 1, 2	Corni 1, 2
Ob. 1, 2	Corni 3, 4	Fag. 1, 2
Clar. in C 1, 2	Fag. 1, 2	Trombe 1, 2
Bassoons 1, 2	Trombe 1, 2	Tymp.
Horns in C 1, 2	Tymp.	PF. Solo
Trumpets in C 1, 2	Trombone 1	Viol. 1
Trombones, Alto & Tenor	Trombone 2	Viol. 2
Trombone, Bass	Trombone 3	Viola
Tympani	Viol. 1	Violoncello
Violoncello	Viol. 2	Contr. Basso
Basso	Viola	
	Violoncello	
	Contr. Basso	

CIMAROSA.

Overture, *Il Matrimonio Segreto.*
Corni 1, 2
Trombe 1, 2
Clar. 1, 2
Viol. 1
Viol. 2
Viola
Fag. 1, 2
Basso

ROSSINI.

Overture *Guillaume Tell.*	*Moïse,* Introduction.	*Stabat Mater.*
Fl.	Picc.	Fl. 1, 2
Picc.	Fl.	Ob. 1, 2
Ob. 1, 2	Ob. 1, 2	Clar. 1, 2
Clar. 1, 2	Clar. 1, 2	Corni 1, 2
Corni 1, 2	Corni 1, 2	Trombe 1, 2
Corni 3, 4	Corni 3, 4	Fag. 1, 2
Trombe 1, 2	Trombe 1, 2	Trombone 1
Fag. 1, 2	Fag. 1, 2	Trombone 2
Trombone 1	Trombone 1	Trombone 3
Trombone 2	Trombone 2	Tymp.
Trombone 3	Trombone 3	Viol. 1
Tymp,	Ophicl.	Viol. 2
Piatti	Tymp.	Viola
Triang.	Gran Cassa	S. A. T. B. } Soli
Gran Cassa	Piatti	S. A. T. B. } Coro
Viol. 1	Triang.	Violoncello
Viol. 2	Viol. 1	Basso
Viola	Viol. 2	
Violonc. 1 Solo	Viola	
— 2 —	S. A. T. B. }	
— 3 —		
— 4 —		
— 5 —		
— Rip.	Violoncello	
Basso	Basso	

DONIZETTI.

Overture, *La Favorita.*
Viol. 1
Viol. 2
Viola
Picc.
Fl.
Ob. 1, 2
Clar. 1, 2
Corni 1, 2
Corni 3, 4
Trombe con le Chiavi 1, 2.
Fag. 1, 2
Trombone 1
Trombone 2
Trombone 3
Ophicl.
Tymp.
Gran Cassa
Triang.
Trombe 1 2
Violoncello
Basso

CHERUBINI.

Overture, *Les deux Journées.*	Overture, *Anacreon.*	Requiem in C Minor. *Dies irae.*
Fl. 1, 2	Fl. 1, 2	Ob. 1, 2
Ob. 1, 2	Ob. 1, 2	Clar. 1, 2
Clar. 1, 2	Clar. 1, 2	Fag. 1, 2
Corni 1, 2	Corni 1, 2	Corni 1, 2
Corno 3	Corni 3, 4	Trombe 1, 2
Fag. 1, 2	Trombe 1, 2	Trombone 1
Trombe 1, 2	Trombone 1	Trombone 2
Tymp.	Trombone 2	Trombone 3
Viol. 1	Trombone 3	Trombone 4
Viol. 2	Tymp.	Tymp.
Viola	Viol. 1	Viol. 1
Violoncello	Viol. 2	Viol. 2
Basso.	Viola	Viola 1
	Fag. 1, 2	Viola 2
	Violoncello	S. A. T. B. }
	Basso	Gran Tamburo
		Violoncello
		Basso

SPONTINI.	SPOHR.				MENDELSSOHN.			
Overture *La Vestale.*	Overtures *Faust* and *Jessonda.*	Overture *Fall of Babylon.*	*Die Weihe der Töne* 1st Mov.	*Die Weihe der Töne.* March.	Overture *Mids. Night's Dream.*	Overture *Fingal's Höhle.*	Overture *S. Paul.*	*Violin Concerto.*
Viol. 1 Viol. 2 Fl. 1, 2 Ob. 1, 2 Clar. 1, 2 Corni 1, 2 Corni 3, 4 Trombe 1, 2 Fag. 1, 2 Trombone 1 Trombone 2 Trombone 3 Tymp. Viola Violoncello Basso	Fl. 1, 2 Ob. 1, 2 Clar. 1, 2 Fag. 1, 2 Corni 1, 2 Corni 3, 4 Trombe 1, 2 Trombone 1 Trombone 2 Trombone 3 Tymp. Viol. 1 Viol. 2 Viola Basso.	Fl. Picc. E♭ Fl. 1 Fl. 2 Ob. 1 Ob. 2 Clar. 1 Clar. 2 Corni 1, 2 Corni 3, 4 Fag. 1 Fag. 2 Clarini 1, 2 Tamb. Milit. Trombone 1 Trombone 2 Trombone 3 Viol. 1 Viol. 2 Viola Violoncello Basso	Fl. terzo Fl. Ob. 1, 2 Clar. 1 Clar. 2 Corni 1, 2 Corni 3, 4 Fag. 1 Fag. 2 Viol. 1 Viol. 2 Viola Violoncello Basso	Fl. Picc. Fl. 1, 2 Ob. 1, 2 Clar. 1, 2 Corni 1, 2 Corni 3, 4 Trombe 1, 2 Piatti Triang. Gran Tamb. Tamb. Milit. Trombone 1,2 Trombone 3 Fag. 1, 2 Viol. 1 Viol. 2 Viola Violoncello Basso	Fl. 1, 2 Ob. 1, 2 Clar. 1, 2 Fag. 1, 2 Corni 1, 2 Trombe 1, 2 Ophicl. Tymp. Viol. 1 Viol. 2 Viola Violoncello Basso	Fl. 1 Fl. 2 Ob. 1 Ob. 2 Clar. 1 Clar. 2 Fag. 1 Fag. 2 Corni 1, 2 Trombe 1, 2 Tymp. Viol. 1 Viol. 2 Viola Violoncello Basso	Fl. 1, 2 Ob. 1, 2 Clar. 1, 2 Fag. 1, 2 Serpente Corni 1, 2 Trombe 1, 2 Trombone 1 Trombone 2 Trombone 3 Tymp. Viol. 1 Viol. 2 Viola Organo Violoncello Basso	Fl. 1, 2 Ob. 1, 2 Clar. 1, 2 Fag. 1, 2 Corni 1, 2 Trombe 1, 2 Tymp. VIOL. SOLO Viol. 1 Viol. 2 Viola Basso

SCHUMANN.	JOACHIM.	BRUCH.	BRAHMS.	MEYERBEER.			
Sinf. in E♭ and Overture *Genoveva.*	*Notturno,* Op. 12.	*Romanza,* Op. 42.	*Triumphlied.*	Overture *Robert le Diable.*	*Robert toi que j'aime.*	March in *Le Prophète.* *Orchestra.*	*On the Stage.*
Tymp. Tromb. 1, 2 Corni con le Chiavi 1, 2 Corni 1, 2 Fl. 1, 2 Ob. 1, 2 Clar. 1, 2 Fag. 1, 2 Trombone 1 Trombone 2 Trombone 3 Viol. 1 Viol. 2 Viola Violoncello Basso	Fl. 1, 2 Ob. 1, 2 Cl. 1, 2 Fag. 1, 2 Corni 1, 2 VIOL. SOLO Viola Violoncello Basso	Fl. 1, 2 Ob. 1, 2 Clar. 1, 2 Fag. 1, 2 Corni 1, 2 Corni 3, 4 Trombe 1, 2 Tymp. VIOL. 1 SOLO VIOL. 2 SOLO Viol. 1 Viol. 2 Viola Violoncello Basso	Fl. 1, 2 Ob. 1, 2 Clar. 1, 2 Fag. 1, 2 Contr. Fag. Corni 1, 2 Corni 3, 4 Trombe 1, 2, 3 Trombone 1 Trombone 2 Trombone 3 Tuba Tymp. Viol. 1 Viol. 2 Viola B. SOLO S. A. T. } Coro I B. S. A. T. } Coro II B. Violoncello Basso	Viol. 1 Viol. 2 Viola Fl. Pic. Fl. 1, 2 Ob. 1, 2 Clar. 1, 2 Fag. 1, 2 Corni 1, 2 Corni 3, 4 Trombe con le Chiavi 1, 2 Trombone 1 Trombone 2 Trombone 3 Ophicleide Tymp. Gran. Cassa Piatti Violoncello Basso	Viol. 1 Viol. 2 Viola Fl. 1, 2 Ob. Corno Inglese Clar. 1, 2 Fag. 1, 2 Corni 1, 2 Corni 3, 4 Trombe 1, 2 Trombone 1 Trombone 2 Trombone 3 Ophicleide Tymp. Arpe 1, 2 S. SOLO T. SOLO Violoncello Basso	Fl. Picc. Fl. 1, 2 Ob. 1, 2 Clar. 1, 2 Clar. Basso Fag. 1, 2 Corni 1, 2 Corni 3, 4 Trombone 1 Trombone 2 Trombone 3 Ophicleide Trombe 1, 2 Trombe 3, 4 Tymp. 1, 2, 3 Gran. Cassa Piatti Tamb. Milit. Viol. 1 Viol. 2 Viola Violoncello Basso	Sax Cor. Sop. 1, 2 Sax Cor. Contralt. 1, 2 Sax Cor. Contralt. 3, 4 Cornetti 1, 2 Trombe con le Chiavi 1, 2 Sax Cor. Alt. 1, 2 Sax Cor. Alt. 3, 4 Sax Cor. Bar. 1, 2 Sax Cor. Bass. 1, 2 Sax Cor. Bass. 3, 4 Sax. Cor. Contr. Bass 1, 2 Tamb. Milit. 1, 2

The later Scores of Berlioz, Liszt, and Wagner, introduce a greater variety of Wind Instruments, and vary, very much, in their method of arrangement. The following schemes will show the system adopted in some of their best-known Compositions.

BERLIOZ.					BENOIT.	LISZT.		
Harold Sinf.	*Les Francs Juges.*	*Symphonie Funèbre.*	*Te Deum.*	*Marche des Drapeaux.*	*Charlotte Corday.*	*Faust Symph.* 1st Mov.	*Faust Symph.* And. mistico.	*Missa Coron.* Kyrie.
Fl. 1, 2 Ob. 1, 2 Clar. 1, 2 Corni 1, 2 Corni 3, 4 Trombe 1, 2 Cornetti 1, 2 Fag. 1, 2, 3, 4 Trombone 1 Trombone 2 Triang. Tymp. Arpa VIOLA SOLA Viol. 1 Viol. 2 Viola Violoncello Basso	Fl. Picc. Fl. 1, 2 Ob. 1, 2 Clar. 1, 2 Corni 1, 2 Corni 3, 4 Trombe 1, 2 Trombe con le Chiavi 1, 2 Trombone 1 Trombone 2 Trombone 3 Ophicl. 1, 2 Fag. 1, 2 Contr. Fag. Tymp. Gran. Cassa Viol. 1 Viol. 2 Viola Violoncello Basso	Fl. Picc. D♭ Fl. Picc. E♭ Clar. 1, 2 E♭ Clar. 3, 4 B♭ Ob. 1, 2 Corni 1, 2 Corni 3, 4 Corni 5, 6 Trombe 1, 2 Trombe 3, 4 Cornetti 1, 2 Trombone 1 Trombone 2 Trombone 3 Trombone 4 Ophicl. 1, 2 Clar. Basso Fag. 1, 2 Contr. Fag. Violoncello Contr. Basso Tymp. Tamb. Milit. Piatti Gran Cassa Piatti con sordini Tam-Tam	Fl. 1, 2, 3, 4 Ob. 1, 2, 3, 4 Clar. 1, 2, 3, 4 Corni 1, 2 Corni 3, 4 Trombe 1, 2 Cornetti 1, 2 Fag. 1, 2 Fag. 3, 4 Tromboni 1, 2 Tromboni 3, 4 Tromboni 5, 6 Ophicleide Tuba Tymp. Viol. 1 Viol. 2 Viola S. T. } Coro I B. S. T } Coro II B. S. A. Coro III Violoncello Basso Organo	Fl. 1, 2, 3, 4 Ob. 1, 2, 3, 4 Clar. 1, 2, 3, 4 Fag. 1, 2, 3, 4 Corni 1, 2 Corni 3, 4 Sax Cor. in B♭ Trombe 1, 2 Cornetti 1, 2 Trombone 1 Trombone 2 Trombone 3 Ophicleide Tuba Arpe Tymp. Tambur, Viol. 1 Viol. 2 Viola Violoncello Basso Organo	Fl. 1, 2 Fl. Picc. Ob. 1, 2 Corno Inglese Clar. 1, 2 Clar. Basso Corni 1, 2 Corno 3 Trombe 1, 2 Tromba 3 Fag. 1, 2 Fag. 3 Trombon1, 2, 3 Trombone 4 Tuba Tymp. Tamb. Milit. Gran Cassa Viol. 1 Viol. 2 Viola Violoncello Basso	Fl. Picc. Fl. 1, 2 Ob. 1, 2 Clar. 1, 2 Fag. 1, 2 Corni 1, 2 Corni 3, 4 Trombe 1, 2 Trombone 1 Trombone 2 Trombone 3 Tuba Tymp. Piatti Viol. 1 Viol. 2 Viola Violoncello Basso	Fl. 1, 2 Ob. 1, 2 Clar. 1, 2 Fag. 1, 2 Corni 1, 2 Corni 3, 4 Viol. 1 Viol. 2 Viola T. Solo T. } Coro B. } Organo Violoncello Basso	Fl. 1, 2 Ob. 1, 2 Clar. 1, 2 Fag. 1, 2 Corni 1, 2 Corni 3, 4 Trombe 1, 2 Tromboni 1, 2 Trombone 3 Tuba Viol. 1 Viol. 2 Viola S. A. } Soli T. B. S. A. T. } Coro B. Organo Violoncello Basso

WAGNER.

Overture *Tannhäuser.*	Prelude *Lohengrin.*	Overture *Rheingold.*	*Die Walküre.* Act III. Scene I.	*Die Walküre* Act III, Finale.	*Götterdämmerung* Prelude.	*Götterdämmerung* March.
Fl. 1, 2	Fl. 1, 2, 3	Fl. 1, 2, 3	Fl. Picc. 1, 2	Fl. Picc. 1, 2	Fl. 1, 2	Clar. 1
Ob. 1, 2	Ob. 1, 2	Ob. 1, 2	Fl. 1, 2	Fl. 1, 2	Fl. 3	Clar. 2
Clar. 1, 2	Corno Inglese	Corno Inglese	Ob. 1, 2, 3	Ob. 1, 2, 3	Ob. 1, 2	Clar. 3
Corni con le Chiavi 1, 2	Clar. 1, 2	Clar. 1, 2	Corno Inglese	Corno Inglese	Ob. 3	Clar. Basso
Corni 1, 2	Clar. Basso	Clar. Basso	Clar. 1, 2, 3	Clar. 1, 2	Corno Inglese	Corni 1, 2
Fag. 1, 2	Fag. 1, 2, 3	Fag. 1, 2, 3	Clar. Basso	Clar. 3	Clar. 1	Corni 3, 4
Trombe 1, 2	Corni 1, 2	Trombe 1, 2, 3	Corni 1, 2	Corni 1, 2	Clar. 2, 3	Fag. 1
Trombone 1	Corni 3, 4	Tromba Bassa	Corni 3, 4	Corni 3, 4	Clar. Basso	Fag. 2
Trombone 2	Trombe 1, 2, 3	Corni 1, 2	Corni 5, 6	Fag. 1, 2, 3	Corni 1, 2	Fag. 3
Trombone 3	Trombone 1	Corni 3, 4	Corni 7, 8	Clar. Basso	Corni 3, 4	Tub. Ten. 1, 2
Tuba Bassa	Trombone 2	Corni 5, 6	Fag. 1, 2, 3	Arpe 1, 2, 3	Fag. 1, 2	Tub. Bass. 1, 2
Tymp.	Trombone 3	Corni 7, 8	Trombe 1, 2	Arpe 4, 5, 6	Fag. 3	Tub. Contrabass
Viol. 1	Tuba Bassa	Trombone 1	Trombe 3, 4	Carillon	Tub. Ten. 1, 2	Tromba Bassa
Viol. 2	Tymp.	Trombone 2	Tromba Bassa	Triang.	Tub. Bass. 1, 2	Tromboni 1, 2
Viola	Piatti	Trombone 3	Trombone 1	Piatti	Tub. Contrabass	Tromboni 3, 4
Violoncello	Viol. 1 Solo	Contrabass Tromba	Trombone 2	Viol. 1 divisi	Tromba 1	Tymp.
Basso	Viol. 2 ,,	Contrabass Tuba	Trombone 3	Viol. 2 ,,	Trombe 2, 3	Viol. 1
	Viol. 3 ,,	Viol. 1	Trombone 4	Viola ,,	Tromba Bassa	Viol. 2
	Viol. 4 ,,	Viol. 2	Tuba Contr. Bass.	Violoncello	Trombone 1	Viola
	Viol. 1 divisi	Viola	Tymp. 1, 2, 3, 4	Basso	Tromboni 2, 3	Violoncello
	Viol. 2 ,,	Violoncello	Piatti		Tromba. Contr. Bass.	Basso
	Viola	Basso	Rührtrommel		Viol. 1	
	Violoncello		Viol. 1		Viol. 2	
	Basso		Viol. 2		Viola	
			Viola		Violoncello	
			S. Coro		Basso	
			Arpe			
			Violoncello			
			Basso			

In all these Scores, the Parts for the so-called 'Transposing-Instruments' correspond with the separate 'Parts' used in the Orchestra. That is to say, the Parts for the Horns, and Trumpets, are always written in the Key of C, whatever may be the Key of the piece in which they are played. The Parts for the B♭ Clarinets are always written a Major Second higher than they are intended to sound; and those for the A Clarinets, a Minor Third higher: so that, should the piece be in the Key of E♭, the Parts for the B♭ Clarinets will be written in F; should it be in C♯ Minor, the Parts for the A Clarinets will be written in E minor. The parts for the Corno Inglese and Corno di Bassetto, are written a Perfect Fifth higher than they are intended to sound. Those for Sax Horn, Tuba, Baryton, Euphonium, and other Brass Instruments of the transposing order, follow the same rule, and give rise to complications extremely puzzling to the uninitiated. These Instruments, however, appear by right in Military Music only.

Though the constitution of the Military Band bears but little resemblance to that of the ordinary Classical Orchestra, its Scores are really arranged upon a very similar principle. The office ordinarily performed by the Stringed Instruments is, as a general rule, confided, in Military Music, to a body of Clarinets and Bassoons, strong enough to sustain, if not the whole weight of the Harmony, at least the greater part of it, except in such cases as that of a powerful *tutti*, needing the support of the heavier Brass Instruments. The importance of this section of the Band demands for it a prominent place in the Score, where it can at once catch the reader's eye. In Brass Bands, this position is usually given to the Cornets, which, as a general rule, supply the place of the Violins. But the Military Band also finds employment for countless novelties, both in Wood and Brass, the number of which is perpetually increasing. The arrangement of Military Scores is therefore subject to modifications of detail which preclude the possibility of a persistent formula, though the following schemes give a fair idea of their general features.

Small Military Band.	*Large Military Band.*	*Military Brass Band.*
Flauti	Flauti	Cornetti soprani
Clarinetti in E♭	Oboi	Cornetti
Clarinetti in B♭	Clarinetti in E♭	Trombe
Fagotti	Clarinetti in B♭	Corni Tenori
Cornetti	Clarinetti Tenori	Tromboni Tenori
Trombe	Clarinetti Bassi	Tromboni Bassi
Corni	Fagotti	Baritoni
Tromboni Tenori	Cornetti	Euphonion
Tromboni Bassi	Trombe	Bombardoni in E♭
Baritoni	Corni 1, 2	Bombardoni in B♭
Euphonion	Corni 3, 4	Tamburo piccolo
Bombardoni	Tromboni Tenori	Gran Cassa
Tamburo Piccolo	Tromboni Bassi	Piatti
Gran Cassa	Corni Tenori	
Piatti	Baritoni	
	Euphonion	
	Bombardoni in E♭	
	Bombardoni in B♭	
	Tamburo piccolo	
	Gran Cassa	
	Piatti	
	Tympani	

III. The PARTITINO, or SUPPLEMENTARY SCORE, is a species of appendix, used only when the number of Parts employed is so great that it is impossible to transcribe them all upon a single page. The oldest known examples of the Vocal Partitino are those furnished by the *Pes* of the Round 'Sumer is icumen in,' shown in facsimile on page 269, and the Quadruplum at the end of the 'Ave gloriosa Mater' described on page 427*b*. In Orchestral Music, the Parts for the Instruments of percussion, or even for the Trombones, are frequently added, in a small Score, at the end. For instance, in Breitkopf & Härtel's fine oblong

Score of 'Il Don Giovanni,' the Trombone Parts of the last Finale are printed at the end of the volume, with the necessary direction, *Tromboni se trovano al Fine.*

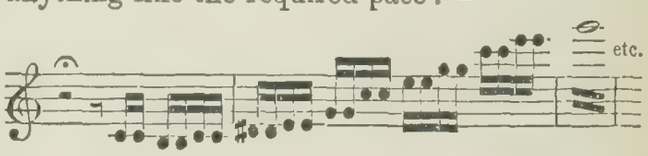
IV. The ORGAN, HARPSICHORD, or PIANOFORTE SCORE, is a Vocal Score, with an Accompaniment for the Organ, Harpsichord, or Pianoforte, added, on one or two Staves beneath it. Among the earliest and most interesting examples of this kind of Score ever printed in England, are Harrison's editions of Handel's 'Messiah,' 'Dettingen Te Deum,' 'Ode for S. Cæcilia's Day,' 'Acis and Galatea,' and other like works, with Harpsichord Accompaniment. In these, and in the original editions of Boyce's Cathedral Music, Croft's Anthems, and other similar publications, the Organ or Harpsichord Part is given in the form of a Figured Bass only, and printed on a single Stave. In modern Organ and Pianoforte Scores, the Accompaniment is always printed on two Staves. In all cases, the Vocal Parts are arranged in one of the forms given on page 429.

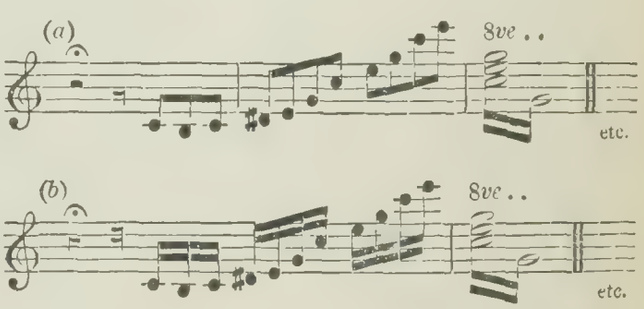
V. The COMPRESSED SCORE is an arrangement of Vocal Part-Music, on two Staves, one of which presents the Soprano and Alto Parts, written in the Treble clef, while the other exhibits the Tenor and Bass, in the Bass Clef. Instrumental Music may be, and sometimes is, compressed in the same way; especially in the case of Stringed Quartets: but it is indispensable that every note of the original Composition shall appear in its proper place, whether it can be played upon a Keyed Instrument or not; otherwise, the transcription degenerates into a mere 'arrangement.' A familiar example of the Compressed Score will be found in 'Hymns Ancient and Modern.'

VI. The term SHORT SCORE is indiscriminately applied to Organ and Pianoforte Scores of works originally written with Orchestral Accompaniments; to Compressed Scores; and to maimed transcriptions, in which the leading Parts only are given *in extenso*. Among these latter may be classed the early editions of Handel's Songs, and an enormous number of 'Vauxhall Songs,' by Hook, Storace, Dibdin, and other popular Composers of the latter half of the 18th century. In these now scarce old copies, printed on coarse blue paper, and engraved in the roughest possible style, the Violin Parts of the Symphonies are filled in, wherever there is room for them, on the Stave belonging to the Voice, the lower Stave being occupied by a Figured Bass. As the number of popular Songs so printed, a hundred years ago, was countless, we must suppose that the average standard of popular musical education, in the last century, was very much higher than it is now; for it is certain that not one amateur out of five hundred would be able to play from such copies, at the present day. [W.S.R.]

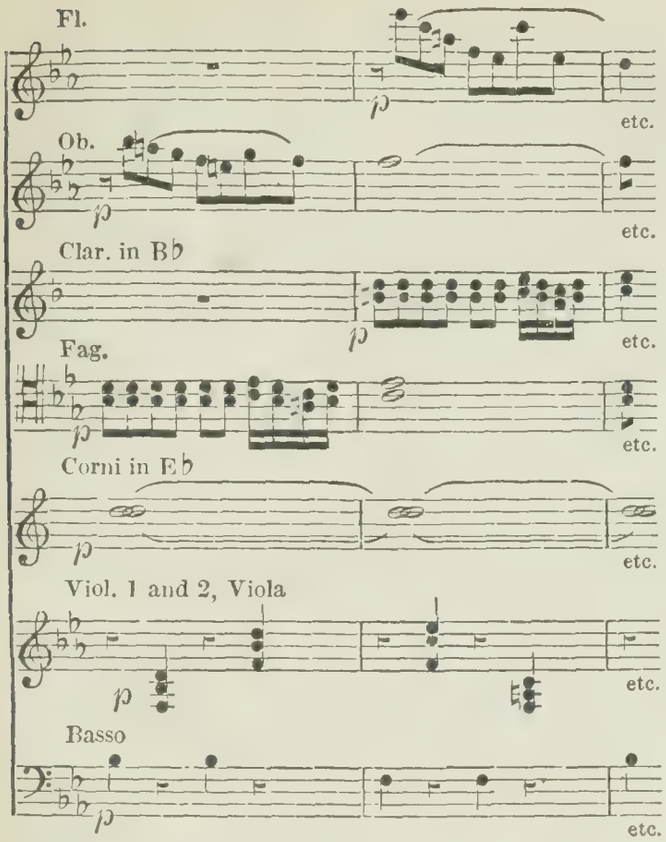
SCORE, ARRANGING FROM. An Orchestral Composition is said to be 'arranged from the Score,' when its principal features are adapted, by a judicious process of condensation, to the capabilities of the Organ, Pianoforte, or any other Keyed or Solo Instrument.

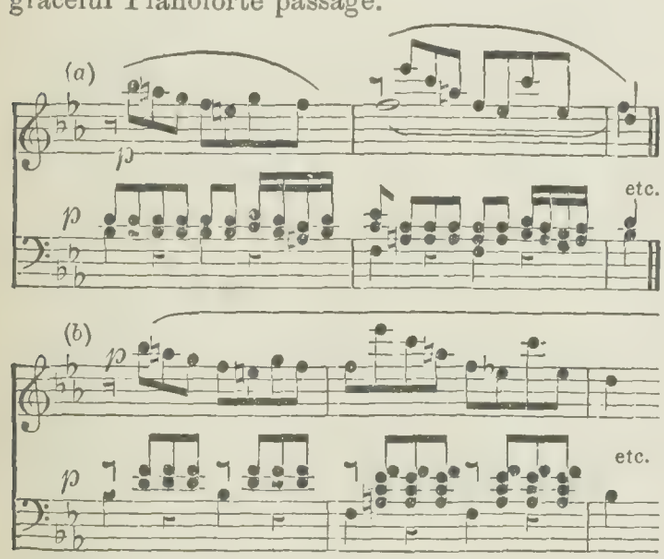
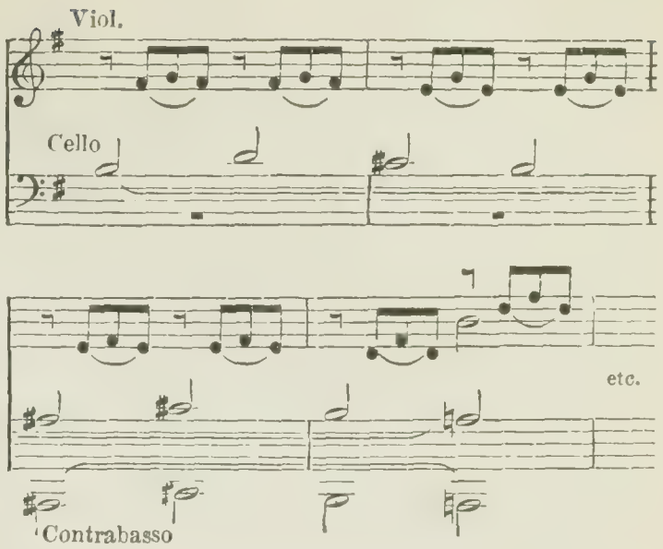
The successful performance of this operation demands a thorough knowledge of the laws of Harmony and Composition; and the principles and practice of Instrumentation;[1] a perfect command of the particular Instrument for which the arrangement is intended; sound judgment, and long experience. Were it possible to transfer Orchestral passages to the keyboard *notatim*, the task of arranging would be a very simple one; but it would be a great mistake to suppose that the most literal transcription from the Score is invariably the best, or the most effective one. Many complicated passages need extensive simplification, in order to bring them within the compass even of four hands upon the Pianoforte; while the execution of many Violin passages is absolutely impossible upon Keyed Instruments. Liszt himself could not play the following passage from the Overture to 'Der Freischütz,' at anything like the required pace:—



This passage has been 'arranged' in several different ways, two of which we subjoin. The first, at (*a*), was sanctioned by Weber himself, in an arrangement published in 'The Harmonicon,' No. xxi. Sept. 1824. The second, at (*b*), is the inspiration of a later arranger, who, in the hope of attaining brilliancy, has distorted the rhythm of the passage, beyond all possibility of recognition, at the expense of an entire bar.

Great ingenuity on the part of the arranger is frequently demanded, in the case of passages in which several solo instruments are employed simultaneously; particularly should any of the parts be *obbligato*. Long-sustained notes also frequently need very careful management; and there is often great difficulty in the simplification of very elaborate accompaniments, which, if arranged as they stand in the score would present unconquerable difficulties to the performer, while, if injudiciously adapted to the keyboard they either weaken the harmony irreparably or produce an effect quite different from that intended by the composer. Again, it is sometimes all but impossible to give a literal rendering of passages the complications of which are increased by the crossing of the Parts; as in the following phrase from the Overture to 'Die Zauberflöte':—

[1] See ORCHESTRATION, vol. ii. pp. 567-573.



In modern arrangements, this passage is frequently rendered as at (*a*); but, this literal transcription is not often very effectively played. In Mozart's own time, it was arranged as at (*b*), where many important features of the Score are omitted, for the sake of producing a light and graceful Pianoforte passage.

But nowhere is the arranger's responsibility so grave, as in passages in which it is necessary to alter the exact notes of the Score, in order to produce the exact effect intended by the Composer. A remarkable instance of this is mentioned by H. Dorn, who tells us that Mendelssohn, in accompanying the Duet 'O namenlose Freude,' in Fidelio, once endeavoured to reproduce a peculiarly grand Orchestral effect, by playing the Violoncello and Double Bass Parts two Octaves apart. [See vol. ii. p. 257 *a*.] A glance at the passage will show the immense dignity with which the entrance of the Double Bass is invested by this thoughtful arrangement.

It is in such passages as these that the true strength of an 'Arrangement' is shown; and it is here that judgment and experience prove themselves to be not only desirable, but indispensable conditions of success. [See ARRANGEMENT.] [W.S.R.]

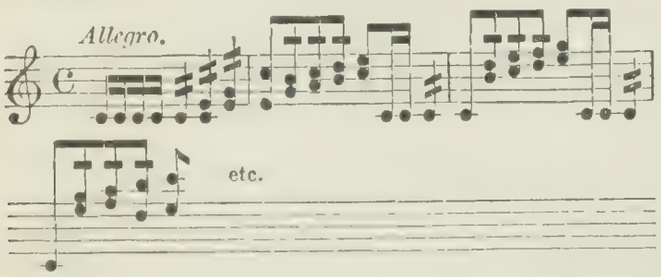
SCORE, PLAYING FROM. The Art of playing from Score forms one of the most necessary branches of a thorough musical education: and it is desirable that the Student should endeavour to master its difficulties at a very early period. Clever Choristers frequently read from Score with great fluency; more especially those educated in Cathedrals in which the original editions of Boyce, Arnold, Croft, Greene, and other Masters of the English School are preferred to modern reprints. For no great advantage can exist without some compensatory drawback; and it is notorious that the modern practice of printing the Accompaniment exactly as it is intended to be played, while it gives to hundreds of amateurs their only chance of playing it, sadly diminishes the number of those who, going to the heart of the matter, unite themselves with the Composer's intention by tracing the involutions of the Voice Parts.

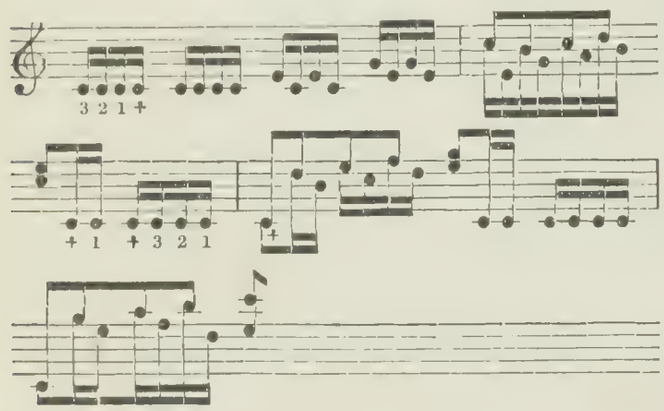
The first qualification needed by the Student who desires to play from Score at sight is, an intimate familiarity with the C, G, and F Clefs, in all their forms.[1] The second is the power of reading from four, or any greater number of Staves, simultaneously. And to these must be added, the knowledge necessary for filling in the Harmony indicated by the Figures placed under a Thorough-Bass. He who has satisfactorily mastered these three preliminary difficulties will soon be able to read a Vocal Score; and, if he will only be careful to reproduce the interweavings of the Vocal Parts, with the nearest approach to literal accuracy which the nature of Keyed Instruments permits, availing himself of the assistance afforded by the Figured Bass, only when the actual Part-writing becomes too complicated to admit the possibility of its transference *notatim* to the Key-board, he will be able to accompany with a self-reliance which can never be acquired by

[1] See the formulæ on page 429 *a*.

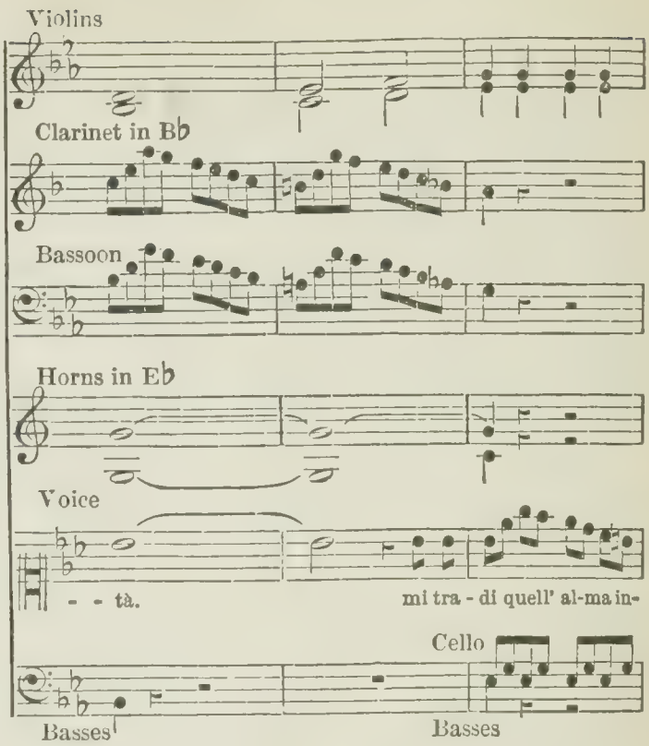
those who trust to the facilities offered by an 'arrangement,' however good that 'arrangement' may be.

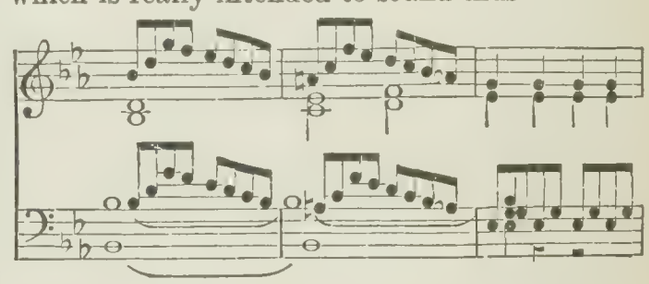
In order to play effectively from an Orchestral Score, two additional qualifications are necessary: an intimate acquaintance with the principles of Instrumentation; and a sound judgment, to be acquired only by long experience, and careful listening to the effect produced by certain Instrumental combinations. The Student will naturally begin by playing Compositions written for Stringed Instruments alone, or Voices accompanied by Stringed Instruments; such as Handel's Overtures, and a multitude of his Songs and Choruses. The chief difficulty to be encountered here, is that of adapting Violin passages to the Key-board, in cases in which their exact transference is impossible; as in such instances as



which must necessarily be played in the following, or some analogous form.

But little additional difficulty is presented by Scores enriched with Parts for Oboes and Bassoons, beyond the judgment necessary for indicating the desirable contrast between the Stringed and Wind Instruments. But, with the 'Transposing Instruments,' the case is very different. The first power to be attained is that of reducing Horn and Trumpet passages, from the Key of C, into that in which the Composition stands. Good examples for practice will be found in Haydn's Symphonies, which are constantly written for Oboes, Bassoons, and Horns, in combination with each other. More puzzling still, to the uninitiated, are Clarinet Parts; which, as already explained,[1] are written either a Major Second or a Minor Third higher than the Violins, and, when used with Horns or Trumpets, constantly involve the necessity for reading in three different Keys at once, as in the following passage from 'Mi tradi' in 'Il Don Giovanni.'

1 See p. 433 a.



which is really intended to sound thus—

Much discussion has lately taken place, in English Musical Periodicals, concerning the desirableness of simplifying the appearance of Orchestral Scores by writing the Parts for Transposing Instruments in the Keys in which they are intended to sound. At first sight the suggestion seems reasonable enough; but there are grave, if not insuperable objections to it. In the first place, it presupposes an amount of knowledge, on the part of the copyist, which few copyists possess. In accordance with our present practice, the separate Parts are transcribed exactly as they stand in the Score; whereas, were the new suggestion adopted, they would all be at the mercy of the copyist's aptitude for transposing correctly. Again, the root of the new idea is, the desire for providing a royal road, where no royal road can, by any possibility, exist, or would be of any use if it could. Surely, the Student who can read, simultaneously, five or six Staves, written in as many different Clefs, need not be afraid of the very slight additional difficulty of transposing a Clarinet Part. The Accompanyist who cannot transpose fluently at sight is incapable of efficiently performing the *rôle* he has undertaken: and the suggestion we deprecate is calculated rather to encourage his slothfulness, than to afford him any real help. If Art is to progress, in earnest, it will gain nothing by smoothing the road to superficial knowledge, and thereby setting a premium upon half-heartedness, to the manifest

disadvantage of those who think no amount of study too great for the attainment of a thorough acquaintance with the *arcana* taught by the Great Masters.

We therefore counsel the Student to make a bold attack upon the difficulties we have pointed out; and, after having acquired the power of reading Clarinet Parts, to go on bravely to those written for the Corno di Bassetto; playing from the Scores of Mozart, Schubert, Beethoven, Weber, Mendelssohn, and Spohr, in the order in which we have here mentioned them; and, if need be, proceeding from these to the works of more modern writers, and even to Compositions scored for a Military Band. His progress, after the first steps are surmounted, will depend mainly upon the amount of experience he is able to gain, from careful listening to the performance of the Orchestral Works of Great Masters. The reproduction of an effect once heard is an easy matter, compared to the operation of imagining one suggested only by the appearance of the Score: and it is by carefully noting such effects, and remembering the combinations which produce them, that the Student strengthens his judgment, and eventually becomes an accomplished Player from Score. [W.S.R.]

SCORING. The term Scoring is applied to the process of displaying the various Parts of an Orchestral Composition upon a single page, in order that the whole may be read at a glance. [See SCORE.]

To the copyist, this process is a purely mechanical operation. He scores an Overture, or a Symphony, by transcribing its separate Parts, one above the other, in the order indicated in one of the schemes shown at pp. 430–433; and, in so doing, has to contend with no difficulty whatever, beyond that of counting his bars correctly.

To the Composer, the Scoring of an orchestral work is a much more serious matter. He does not, as a general rule, begin the process, until he has, in great measure, determined upon the effects he intends to produce, and the office he intends to assign to his principal Instruments.[1] Having settled these points satisfactorily, he usually writes out the more important Parts at once, without waiting to fill in those that are of less consequence; and, when the plan of the whole is thus sketched out, he proceeds to supply the minor details, at his leisure, frequently with considerable modifications of his original intention.

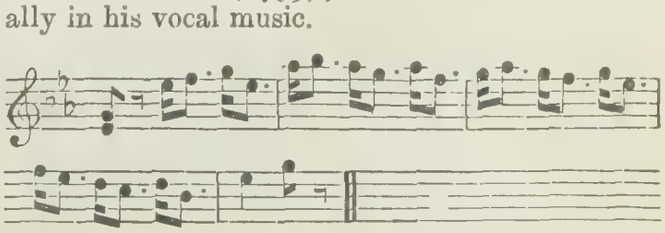
The autograph Scores of the great Masters exhibit this process, in all its successive phases. For instance, in the original Score of 'La Sonambula,' the Recitative which precedes 'Tutto è sciolto' is introduced by a long passage for two Valve Trumpets, which Bellini afterwards entirely crossed out.

But, it is from unfinished Scores that we derive the most valuable instruction on this important point. In the unfinished Score of Mozart's 'Requiem,' known as the *Urschrift*, and now preserved in the Imperial Library at Vienna, we find the Composer beginning to Score his several Movements by writing out the Vocal Parts in full, with the *Basso continuo*, for the Organ and Basses; the Parts for the other Instruments being only filled in where the Voices are silent, or, for the purpose of indicating, at the beginning of a Movement, some special figure in the Accompaniment, intended to be fully written out at a future time.

No less interesting and instructive is the unfinished Score of Schubert's Seventh Symphony, in E, now in the possession of the Editor of this Dictionary, and which is fully described under the head of SKETCH.

These two invaluable MSS. would serve to give us a very clear idea of the method of working pursued by the Great Masters, even if they stood alone: but, fortunately, their testimony is corroborated by that of many similar documents, in the handwriting of Beethoven, and other Classical Composers, who, notwithstanding their individual peculiarities, all proceeded upon very nearly the same general principles. The study of these precious records puts us in possession of secrets that we could learn by no other means; and, by carefully comparing them with complete Scores, by the same great writers, we may gain a far deeper insight into the mysteries of Scoring than any amount of oral instruction could possibly convey. [W.S.R.]

SCOTCH SNAP or CATCH is the name given to the reverse of the ordinary dotted note which has a short note after it—in the snap the short note comes first and is followed by the long one. It is a characteristic of the slow Strathspey reel rather than of Scotish vocal music, though as Burns and others wrote songs to some of these dance-tunes, it is not infrequently found in connection with words. 'Green grow the rashes,' 'Roy's wife,' 'Whistle o'er the lave o't,' and above all, Hook's excellent imitation of the Scotish style, 'Within a mile of Edinburgh,' contain examples of the snap. It was in great favour with many of the Italian composers of last century, for Dr. Burney—who seems to have invented the name—says in his account of the Italian Opera in London, in 1748, that there was at this time too much of the 'Scots catch or cutting short of the first of two notes in a melody.' He blames Cocchi, Perez and Jomelli 'all three masters concerned in the opera Vologeso' for being lavish of the snap. An example of it will be found in the Musette of Handel's Organ Concerto in G minor (1739); he also uses it occasionally in his vocal music.



[J.M.W.]

SCOTCH SYMPHONY, THE. Mendelssohn's own name for his A major Symphony (op.

[1] See ORCHESTRATION, vol. ii. pp. 567-573.

56), one of the works in which he recorded the impressions of his Scotch tour in 1829. Other results of that expedition are the 'Hebrides' overture, the PF. Fantasia in F♯ minor (op. 28), originally entitled by its author 'Sonate écossaise,' the PF. Fantasia in A minor, op. 16, no. 1, and the two-part song 'O wert thou in the cauld cauld blast.'

The subject of the opening Andante of the Symphony dates from his visit to Holyrood in the evening of July 30, 1829, when it was written down. The Symphony was planned and begun during his residence in Italy in 1831, but was not finally finished till Jan. 20, 1842, the date on the finished score. It was first performed at a Gewandhaus Concert on March 3 of the same year, again at the Gewandhaus Concert next following. He then brought it to England, conducted it at the Philharmonic Concert, June 13, 1842, and obtained permission to dedicate it to Queen Victoria.

The passage for flutes, bassoons, and horns, connecting the end of the first movement with the scherzo, was, on the authority of Prof. Macfarren, put in after the rehearsal (under Sterndale Bennett) at the Philharmonic, and added by Goodwin, the copyist, to the Leipzig MS. parts. The score and parts were published (as Symphony no. 3) by Breitkopf & Härtel in March 1851.

The work is peculiar among Mendelssohn's symphonies from the fact that it is not separated by the usual pauses. This is especially enjoined in a preface by the author prefixed to the score, in which the titles and tempi are given differently from what they are at the head of the movements themselves. [G.]

SCOTISH MUSIC. As national music, that of Scotland has long been held in high esteem. Early notices of it may be meagre, but are always laudatory. Unfortunately, there are no means of proving what it was in remote times, for the art of conveying a knowledge of sounds by comprehensible written signs was a late invention, and music handed down by mere tradition is always most untrustworthy. Even after the invention of musical writing, the learned men who possessed the art employed it almost entirely in the perpetuation of scholastic music, having apparently an equal contempt for melody in general, and for the tunes prized by the uneducated vulgar. There is a belief that the earliest Scotish music was constructed on a series of sounds which has been styled Pentatonic, not, however, peculiar to Scotland, for airs of a similar cast have been found in countries so wide apart as China and the West Coast of Africa. Many have conceived the idea that the style was brought into this island by its earliest known inhabitants—the little dark men of the Iberian race. Others, with more or less probability, ascribe its introduction to the Celts, whose love of music is generally admitted. As no evidence is or can be offered on either side, it is sufficient to mention the conjectures.

It is a remarkable fact that the first to write a history of Scotish music based on research was an Englishman, Joseph Ritson, a celebrated antiquary and critic, who wrote towards the end of last century. He seems to have been a man of irascible temperament, but love of truth lay at the root of his onslaughts upon Johnson, Warton, Percy, Pinkerton, and others. Any assertion made without sufficient evidence, he treated as falsehood, and attacked in the most uncompromising manner. His 'Historical Essay on Scotish Song' has so smoothed the way for all later writers on the subject that it would be ungenerous not to acknowledge the storehouse from which his successors have drawn their information—in many cases without citing their authority. The early portion of the Essay treats of the poetry of the songs, beginning with mere rhymes on the subject of the death of Alexander III. (1285), the siege of Berwick (1296), Bannockburn (1314), and so on to the times of James I. (1393-1437), whose thorough English education led to his being both a poet and a musician. His 'truly excellent composition At Beltayne or Peblis to the play is still held in high esteem,' but of his music there are no remains. This is the more to be regretted as a well-worn quotation from Tassoni states that 'Non pur cose sacre compose in canto, ma trovò da se stesso una nuova musica lamentevole e mesta, differente da tutte l'altre'—James (first) King of Scotland 'not only wrote sacred compositions for the voice, but found out of himself a new style of music, plaintive and mournful, differing from every other.' This description of 'plaintive and mournful' agrees very well with one style of Scotish music; and as the King wrote poetry to please his unlettered subjects he may also occasionally have composed music of an equally popular cast. That James improved Scotish music need not be doubted, but it is altogether absurd to suppose that he invented a style that must have been in existence long before his era. The quotation, however, serves to show that in Italy James and not Rizzio—most gratuitously supposed to have aided the development of Scotish music—was believed to have originated or amended this style. As Tassoni flourished soon after Rizzio's time, he had an opportunity of knowing somewhat more of the question than writers who came a century and a half later. George Farquhar Graham has at some length controverted the Rizzio myth. Graham was a very competent judge of such matters, and believed that some of our airs might be of the 15th century; though the earliest to which a date can now be affixed is the 'Lament for Flodden,' 1513, of which further mention will be made.

As so little is known of the popular music of the 15th century, a few extracts from the accounts of the Lords High Treasurers of Scotland may be found interesting. They show the value placed on the services of musicians who at various times visited the Courts of James III. and James IV. Scotish money being usually reckoned as worth only one twelfth of English money, the payments seem very small; but are not so in reality. For on consulting a table of prices of provisions supplied for a banquet

given by James IV. to the French ambassador, it is found that a gratuity such as that to John Broun would buy seven oxen; and that the 'twa fithelaris' (fiddlers) who sang 'Graysteil' to the King received the value of three sheep. The sums seem odd, but an examination of the items will show that the payments were made in gold. The unicorn (a Scottish coin that weighed from 57 to 60 grains of gold) is valued in the accounts at eighteen shillings; and another coin, the equivalent of the French crown, at fourteen shillings—

1474. Item, gevin at the kingis command iij° Septembris, to John Broun, lutare, at his passage our sey to leue (? lere, *i.e.* learn) his craft, ... v. li.
1489. July 1.—Item, to Wilzeam, sangster of Lithgow for a sang bwke he brocht to the king be a precept, x. li.
1490. April 19.—To Martin Clareschaw and ye toder ersche clareschaw at ye kingis command, . xviij. s.
May.—Till ane ersche harper, at ye kingis command, xviij. s.

Mr. Gunn, in his Enquiry on the Harp in the Highlands, quotes thus from a work of 1597—'The strings of their *Clairschoes* (small Gaelic harp) are made of brasse wyar, and the strings of the Harp of sinews, which strings they stryke either with their nayles growing long or else with an instrument appointed for that use.' The correct word is *Clarsach*; and the harper *Clarsair*.

1491. Aug. 21.—Item to iiij Inglis pyparis viij unicorns, vij. li. iiij. s.
1497. Apr. 10.—Item to John Hert for bering a pare of monicordis of the kingis fra Abirdene to Strivelin (Stirling), ... ix. s.
Apr. 19.—Item, to the tua fithelaris that sang Graysteil to ze king, ... ix. s.
1500. Mar. 1.—Item, to Jacob, lutar, to lowse his lute that lay in wed, ... xxxij. s.

(Which means that the thriftless Jacob received the value of eleven sheep to redeem his lute that lay in pawn.)

1503. Aug. 13.—Item to viij Inglis menstrales be the kingis command xl frenche crownis, . xxviij. li.
Sept. 10.—Item to the four Italien menstrales to fe thaim hors to Linlithqw and to red thaim of the town, lvj. s.

(Riotous fellows, no doubt, who got a French crown each to clear their 'score' in Edinburgh, and hire horses to Linlithgow.)

Information regarding the state of popular music during the 16th century is almost equally meagre. James V. is believed to have written two songs on the subject of certain adventures which befell him while wandering through the country in disguise; these are 'The gaberlunzie man' and 'The beggar's mealpokes' (mealbags). The airs are said to be of the same date, but of this there is really no certainty; though Ritson, with all his scepticism, admits them into his list of early tunes; the second is much too modern in style to have been of James V's date. Of Mary's time there are two curious works in which musical matters are mentioned. 'The Complaynte of Scotland' (1549), and 'The Gude and Godly Ballates' (ballads) (1578), both of which furnish the names of a number of tunes almost all now unknown. Mr. J. A. H. Murray, in his excellent reprint of the former of these, says 'The Complaynte of Scotland consists of two principal parts, viz. the author's *Discourse* concerning the affliction and misery of his country, and his *Dream of Dame Scotia* and her complaint against her three sons. These are, with rather obvious art, connected together by what the author terms his *Monologue Recreative*.'

This Monologue—which, from its being printed on unpaged leaves, Mr. Murray has discovered to be an afterthought—is now the most interesting part of the work. In it the author introduces a number of shepherds and their wives. After 'disjune' (*déjeuner*) the chief shepherd delivers a most learned address, and then they proceed to relate stories from ancient mythology, and also from the middle ages. Short extracts to give an idea of the style may not be objected to.

Quhen the scheipherd hed endit his prolixt orison to the laif of the scheiphirdis, i meruellit nocht litil quhen i herd ane rustic pastour of bestialite, distitut of vrbanite, and of speculatione of natural philosophe, indoctryne his nychtbours as he hed studeit ptholome, auerois, aristotel, galien, ypocrites or Cicero, quhilk var expert practicians in methamatic art. . . . Quhen thir scheiphyrdis hed tald al thyr pleysand storeis, than thay and ther vyuis began to sing sueit melodius sangis of natural music of the antiquite. the foure marmadyns that sang quhen thetis vas mareit on month pillion, thai sang nocht sa sueit as did thir scheiphyrdis. . . .

Then follows a list of songs, including—

Pastance vitht gude companye, Stil vndir the leyuis grene, Cou thou me the raschis grene, . . . brume brume on hil, . . . bille vil thou cum by a lute and belt the in Sanct Francis cord, The frog cam to the myl dur, rycht soirly musing in my mynde, god sen the duc hed byddin in France, and delaubaute hed neuyr cum hame, . . . o lusty maye vitht flora quene, . . . the battel of the hayrlau, the hunttis of cheuet, . . . My lufe is lyand seik, send hym ioy, send hym ioy, . . . The perssee and the mongumrye met, That day, that day, that genti. day.

With the exception of the ballads, these seem to be chiefly part-songs, some of them English.

Than eftir this sueit celest armonye, tha began to dance in ane ring. euyrie ald scheiphyrd led his vyfe be the hand, and euyrie 3ong scheiphird led hyr quhome he luffit best. Ther vas viij scheiphyrdis, and ilk ane of them hed ane syndry instrament to play to the laif. the fyrst hed ane drone bag pipe, the nyxt hed ane pipe maid of ane bleddir and of ane reid, the thrid playit on ane trump, the feyrd on ane corne pipe, the fyft playit on ane pipe maid of ane gait horne, the sext playt on ane recordar, the seuint plait on ane fiddil, and the last plait on ane quhissil.

The second instrument seems to have been a bagpipe without the drone; the third, a jew's-harp, and the last a shepherd's-pipe, or *flute à bec*. Sir J. Graham Dalyell says 'Neither the form nor the use of the whistle (quhissil) is explicit. It is nowhere specially defined. In 1498 xiiij s. is paid for a whussel to the King. . . . Corn-pipe, Lilt-pipe, and others are alike obscure.'

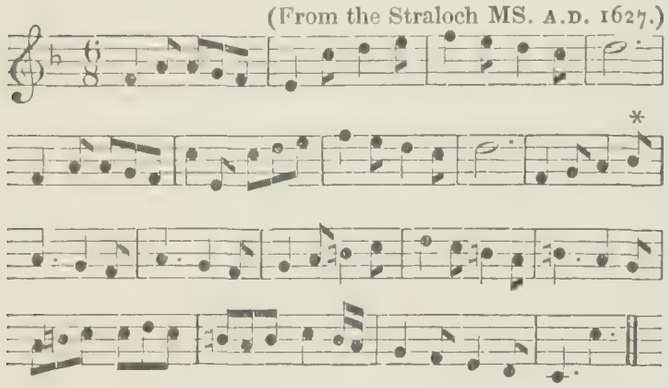
In the other little book already mentioned, known as the 'Gude and Godly Ballates' (1578) there are a number of songs 'converted from profane into religious poetry.' Dr. David Laing, who published a reprint of it in 1868, informs us that the authorship of the work is usually assigned to two brothers, John and Robert Wedderburn of Dundee, who flourished about the year 1540. It is divided into three portions; the first is doctrinal; the second contains metrical versions of Psalms, with some hymns, chiefly from the German; the third, which gives its peculiar character to the collection, may be described as sacred parodies of secular songs. They were to be sung to well-known melodies of the time, which were indicated usually by the first

line or the chorus; but as Dr. Laing points out that not one of the secular songs of which these parodies were imitations has come down to us, a few only of the tunes can be ascertained. Three of them are certainly English, 'John cum kiss me now,' 'Under the greenwood tree,' and 'The huntis up.' A fourth is 'Hey now the day dawes,' which Sibbald and Stenhouse have attempted to identify with 'Hey tuti taiti' (Scots wha hae). This is not only improbable, but is disproved by a tune of the same name being found in the Straloch MS. (1627). It has no Scotish characteristics, and may have been picked up from some of the English or foreign musicians who were frequent visitors at the Scotish Court. It is an excellent lively tune, and may have been that played by the town pipers of Edinburgh in the time of James IV; if so, the note marked with an asterisk must have been altered to C to suit the scale of the instrument. Dunbar thought it so hackneyed that he complains

Your common menstrallis has no tone
But 'Now the day dawis' and 'Into Joun'
Think ye nocht shame.

The day dawis.

(From the Straloch MS. A.D. 1627.)



Of the other songs, 'Ah my love, leif me not' may be 'I'll never leave thee,' and 'Ane sang on the birth of Christ, to be sung with the tune of Bawlulalu,' may probably be 'Baloo my boy lie still and sleep,' for in both songs the measure and also the subject—sacred for secular—are the same. The words, being in Bishop Percy's ancient MS., are thought to be English, but Dr. Rimbault considered the tune to be Scotish. Sibbald's identifications of a few other tunes are altogether fanciful: 'The wind blaws cauld, furious and bauld,' with 'Up in the morning early'; 'My luve murnis for me,' with 'He's low down in the broom,' and so on. Altogether not more than a third of the whole can now be even guessed at.

The religious troubles of this and the following reigns would no doubt completely unsettle whatever musical tuition might be carried on by the Romish Church, but the introduction of 'sang schuils' and of Genevan Psalmody would probably soon compensate for any loss thence arising. [SANG SCHOOLS.] It does not come within the scope of this paper to consider such changes; but the allegation already alluded to, that Rizzio composed some of the finest Scotish melodies, is deserving of a more careful enquiry.

Goldsmith, at the instigation apparently of Geminiani, chose to write an essay on a subject of which he evidently knew very little. He asserts that Rizzio was brought over from Italy by James V., lived twenty years in Scotland, and thus had sufficient time to get a knowledge of the style, and ample opportunities for improving it. It is well known, on the contrary, that Rizzio came over in the suite of the Piedmontese Ambassador in 1561, 19 years after the death of James V., and was little more than four years in Scotland. That he ever composed anything in any style has yet to be shown. Tassoni, who was born the year of Rizzio's death (1565), and who speaks of Scotish music—as has already been noticed—entirely ignores him. In truth the myth seems to have been got up in London early in the last century, probably among his own countrymen. It is first heard of in the 'Orpheus Caledonius' of 1725, where the editor ascribes seven tunes to him. Two at least of these are shown by their style to be very recent compositions; but the absurdity of the statement must have been quite apparent, as all mention of Rizzio's name was withdrawn in the next edition of the work, 1733.

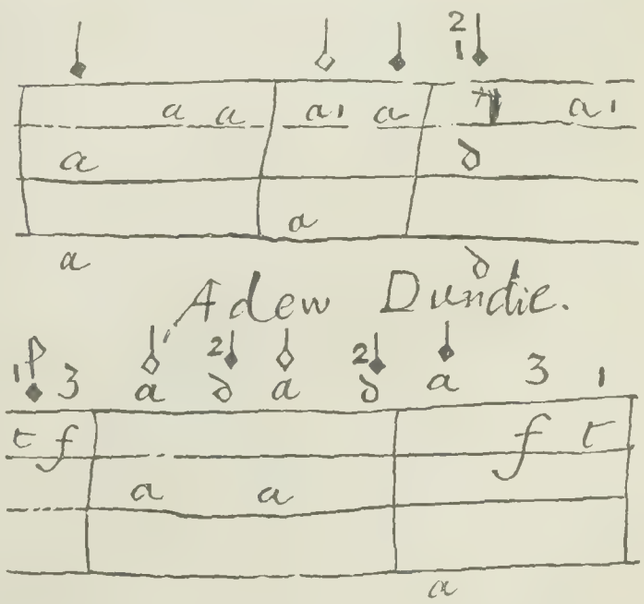
Oswald, by jestingly ascribing some of his own compositions to Rizzio, helped to keep up the falsehood. Notwithstanding the disclaimers of Ritson, Hawkins, and more recently of G. Farquhar Graham, as well as of all who have made any research into the question, the belief still exists, and is from time to time gravely propounded by persons who ought to know better. For 160 years after his death Rizzio is not mentioned as having composed music of any kind. Had he done so, it would have been in the style of France or of Italy, and it may be doubted whether Queen Mary herself would have appreciated any other. It must not be forgotten that she quitted Scotland when little more than five years of age, and returned Queen Dowager of France, a widow of nineteen, with all her tastes formed and every association and recollection connected with a more civilised country than her own.

Mr. Dauney, in his Dissertation prefixed to the Skene MS. gives some interesting information regarding the Chapel Royal in Stirling. It was founded by James III., of whom Lindsay of Pitscottie says that 'he delighted more in musick and in policies of Bigging (building) than he did in the governance of his realm .... He delighted more in singing and playing on instruments, than he did in the Defence of the Borders .... He took great pleasour to dwell thair (in Stirling) and foundet ane collige within the said Castle callit the Chappell Royal; also he bigget the great hall of Stirling; also he maid in the said Chappell Royal all kynd of office men, to wit, the bishop of Galloway archdean, the treasurer and sub-dean, the chantor and sub-chantor, with all other officieris pertaining to a College; and also he doubled thaim, to that effect, that, they schould ever be readie; the one half to pass with him wherever he pleased, that they might sing and play to him and hold him merrie; and the other half should remain at home to sing and pray for

him and his successioun' (ed. 1728). All this was afterwards abolished; but in 1612 its restoration was ordered by James VI., its place of residence to be at 'Halyrudhous'—'the palace of the samyn, and the Chappell not to be called the Chappell royall of Striveling as heretofore but his majesties Chappell Royall of Scotland, and the members to attend his majesty in whatever part of Scotland he may happen to be.' In 1629 Charles I. granted an annual pension of £2000 to the musicians of the Chapel, and preparations were made for the celebration of religious service according to the forms of the Church of England. The nature of these arrangements is very fully given in an 'Information to the King by E. Kellie' (1631): among other things he was appointed 'to see that none but properly qualified persons should have a place there, and that they should all be kept at daily practise, and for that effect your Majestie appointed mee ane chambre within your pallace of Halyrudhous wherein I have provided and sett up, ane organe, two flutes, two pandores, with viols and other instruments, with all sorts of English. French, Dutch, Spaynish, Latine, Italian, and OLD SCOTCH music, vocall and instrumentall.' The capitals are Mr. Dauney's, who says, 'There can be no doubt that this last expression referred to the popular national music of Scotland. That sacred music was here not meant is sufficiently obvious; the metrical psalmody of the Reformed Church was not old, and the music of the Church in Scotland before the Reformation was identical with that of Rome, and therefore not Scottish.' Here Mr. Dauney surely applies to the music what can only be said of the words of the service; the latter were the same throughout all Roman Catholic countries, while the music, on the contrary, varied in every locality, being frequently the composition of the chapel-master or of the organist of the church where it was performed. Without insisting on the fact already stated, that James I. of Scotland wrote sacred music—'cose sacre compose in canto'—reference may be made to the Scotish composers mentioned by Dr. David Laing as having written music for the church before the Reformation. Among these are Andrew Blackhall, a canon of Holyrood; David Peblis, one of the canons of St. Andrews, who in 1530 set the canticle 'Si quis diliget me' in five parts; and Sir John Futhy ('the Sir denotes he was a priest'), who wrote a moral song, 'O God abufe,' in four parts, 'baith letter and not,' that is, both words and music—as well as others whose names it is unnecessary to mention. Besides, there need not be a doubt that their predecessors were occasional composers from the time when James I. in 1424 set up organs in churches. That this is the music called *Old Scotish* in Kellie's 'Information' seems to be the only reasonable explanation of these words. For though the members of Kellie's choir in fitting time and place might sing to the king 'to hold him merrie,' this would not be the music which they were called upon to practise twice a week in preparation for the next service.

It is to the reign of Charles I. that we owe the first certain glimpse of early Scotish folk-music. All that was known of it had come down by tradition, till the discovery—only in the present century—of two MSS. of this date, which establish the existence of a number of tunes whose age and form were previously entirely conjectural. These are the Straloch and Skene MSS. The first was written by Robert Gordon of Straloch, Aberdeenshire, in 1627–29. It was presented to Dr. Burney in 1781, but the present possessor is not known. Fortunately it was in 1839 submitted to G. Farquhar Graham, who, by permission, made an excerpt from it of all that was worthy of preservation, and presented this to the Advocates' Library. The copy was of course exact, and contained all the errors of the original, which were numerous: these make a translation from the Lute Tablature—in which it is written—into the usual notation a very arduous task, requiring much patience, knowledge, and ingenuity.

The second is a much more important MS. It was formed by or for John Skene of Hallyards, Midlothian, and has no date; but its seven parts, now bound together, seem from internal evidence to have been written at various times up to about 1635. In general it is much more correct than the last, its versions are occasionally excellent; its Scotish airs, after rejecting dances and everything else not of home growth, are not fewer than forty. Above all, it contains the ancient original melody of 'The flowers of the forest'; whose simple pathos forbids our believing it to be the expression of any but a true sorrow, the wail of a mourner for those who would never return—and which no doubt is nearly coeval with Flodden. The MS. was published in 1838 by Mr. Wm. Dauney, with a Dissertation, excellent in many respects, on the subject of Scotish music. He was greatly assisted by G. Farquhar Graham, who not only translated the MS. from Lute Tablature, but contributed much musical and other information. In order to give some idea of the style of writing in Tablature a woodcut of a small portion of the MS. is inserted.



As these MSS. had not been discovered in

Ritson's time, it does not surprise one to find him saying in his letters (1791) that 'the Scotish airs that could be satisfactorily proved to have existed earlier than the Restoration are in all only twenty-four.' If from these are deducted all that do not fall under the head of folk-music, then his estimate must be reduced by nearly a half, for he included part-songs such as 'O lusty May'; several tunes now known to be English; and, notwithstanding his noted scepticism, even the air which, for want of an earlier name, is called 'Hei tuti taiti'; appending this note however—'said, without the slightest probability, to have been King Robert Bruce's march to Bannockburn.' These MSS. enlarge this estimate considerably. Leaving out the English airs and foreign dances, upwards of fifty tunes must be added to it. Some of them are in a rather rudimentary state, but distinctive traits serve to identify them with certain known tunes. The versions of others are simple and beautiful, often greatly preferable to those of the same airs handed down traditionally. Although the number of melodies that can thus be traced in the 17th century is still comparatively small, yet it must be evident to all who have studied the subject, that a much larger number, then in existence, did not appear either in print or in manuscript till the following century. Not till then do we find 'Aye waukin O,' 'Waly waly,' 'Barbara Allan,' 'Ca the yowes,' 'Gala water,' 'I had a horse,' and many others equally old. Ramsay and Thomson (1725) omitted these and similar simple airs from their collections, while florid tunes such as 'John Hay's bonnie lassie' and 'Love is the cause of my mourning' abound in their volumes. The taste of their times was for ornament, in ours it is for simplicity; indeed the very simplicity which we prize they seem to have despised.

The extreme rarity of MSS. such as those mentioned is greatly to be regretted. The never-ceasing wars upon the borders, and the private feuds throughout the rest of the kingdom, with their consequent destruction of castles and keeps, abbeys and cathedrals, have had much to do with the sweeping away of musical records of ancient date which would otherwise have come down to us.

From some anecdotes told of Charles II. he seems to have had a great liking for Scotish music, and certainly from the Restoration it became popular in England. This is shown by the almost innumerable imitations of the style that are to be found in the various publications of John Playford. They are usually simply called 'Scotch tunes,' but sometimes the name of the composer is given, showing that no idea of strict nationality attached to them. In general they are worthless; but occasionally excellent melodies appear among them, such as 'She rose and let me in,' 'Over the hills and far away,' 'De'il take the wars,' 'Sawney was tall' (Corn rigs), 'In January last' (Jock of Hazeldean), all of which, with many others of less note, have been incorporated in Scotish Collections, at first from ignorance, afterwards from custom, and without further enquiry. There are however many tunes, not to be confounded with these, which two or even three centuries ago were common to the northern counties of England and the adjoining counties of Scotland, the exact birthplace of which will never be satisfactorily determined; for we agree with Mr. H. F. Chorley in believing that the first record in print does not necessarily decide the parentage of a tune.

Among these—though rather on account of the words than the music—may be classed the famous song 'Tak your auld cloak about ye,' which having been found in Bishop Percy's Ancient MS. has been claimed as entirely English. The Rev. J. W. Ebsworth, a very high authority, believes it to be the common property of the Border counties of both nations. Probably it is so; yet it seems strange that so excellent a ballad, if ever popularly known in England, should have so utterly disappeared from that country as not to be even mentioned in any English work, or by any English author with the exception of Shakspere, who has quoted one stanza of it in Othello. Not a line of it is to be found in the numerous 'Drolleries' of the Restoration, in the publications of Playford and D'Urfey, or in the 'Merry Musicians' and other song-books of the reign of Queen Anne. Even the printers whose presses sent forth the thousands of black-letter ballads that fill the Roxburgh, Pepys, Bagford and other Collections, ignore it entirely. Allan Ramsay, in 1728, was the first to print it, nearly forty years before Bishop Percy gave his version to the world, confessing to have corrected his own by copies received from Scotland. The question naturally arises, where did Allan Ramsay get his copy of the ballad, if not from the singing of the people. Certainly not from England, for there it was then unknown.

The ancient Percy MS. contains, however, several excellent stanzas not found elsewhere, as well as some others that by the total absence of sense as well as of rhymes show they are corrupt. In the last stanza the transcriber of the MS. has given the sound rather than the sense, as conveyed by the words of the Scotish Version. These are

> Nocht's to be won at woman's han'
> Unless you gie her a' the *plea*;
> Sae I'll *leave* aff where I began
> And tak my auld cloak about me.

'To give one all the plea,' is a common Scotish phrase for giving up the whole subject that is in debate. The Percy MS. says

> It's not for a man with a woman to threape
> Unless he first give over the *play*:
> We will *live* now as we began
> And I'll have myne old cloak about me.

A critical comparison in detail of the two versions would be out of place here, but it will well repay the trouble, and reveal many small points of difference in the national character of the two countries.

The half century after the Revolution was a busy one both with Jacobite poetry and music; of the former the quantity is so great as to

require a volume of its own. In regard to the music, little, if any of it, was new, for the writers of the words had the wisdom to adapt their verses to melodies that every one knew and could sing. Thus many old favourite tunes got new names, while others equally old have perhaps been saved to us by their Jacobite words, their early names being entirely lost. The story of the battle of Killiecrankie 1689 is one of the earliest of these songs, and enjoys the distinction of having a Latin translation, beginning

Grahamius notabilis coegerat Montanos
Qui clypeis et gladiis fugarunt Anglicanos,
Fugerant Vallicolae atque Puritani
Cacavere Batavi et Cameroniani.

It is sung to a Gaelic tune of its own name, so quickly and so widely spread as to be found in a Northumbrian MS. of 1694, as the *Irish* Gillicranky. It is a stirring bagpipe tune, no doubt older than the words.

A still more celebrated air, now known as 'Scots wha hae,' received its name of 'Hey tuti taiti' from a stanza of a song of 1716 (?), 'Here's to the king, sir; Ye ken wha I mean, sir.' The stanza is worth quoting, and would be yet more so could it tell us the still earlier name of the tune, a subject which has caused much discussion.

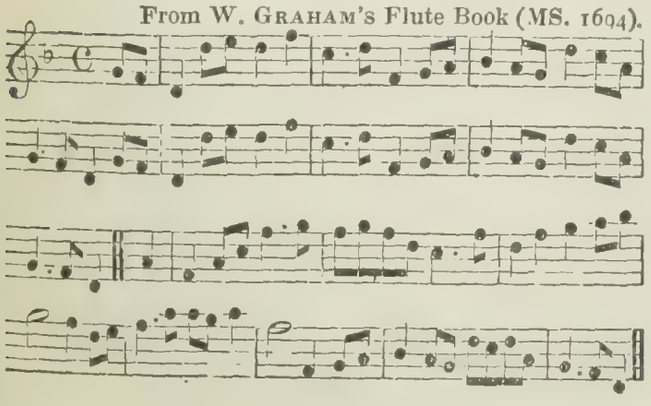
When you hear the trumpet soun'
Tuti taiti to the drum,
Up sword, and down gun,
And to the loons again.

The words 'Tuti taiti' are evidently only an attempted imitation of the trumpet notes, and not the name of the air. To suppose that the tune itself was played on the trumpet as a battle call is too absurd for consideration. As the air has a good deal in common with 'My dearie, an thou dee,' there seems considerable probability that it was another version of the same, or that the one gave rise to the other, a thing likely enough to happen in days when there being no books to refer to, one singer took his tune as he best could from his neighbour.

'When the king comes owre the water'—otherwise 'Boyne water'—is a good example of change of name; the air has recently been discovered in a MS. of 1694, where it is called 'Playing amang the rashes,' a line of an old Scotish song recovered by Allan Ramsay, and printed in his 'Tea Table Miscellany' 1724—a fact which seems somewhat to invalidate the Irish claim to the tune.

When the king comes owre the water.
(Playing amang the rashes.)

From W. GRAHAM'S Flute Book (MS. 1694).



The Jacobite words are said to have been written by Lady Keith Marischall, mother of the celebrated Marshal Keith, a favourite general of Frederic the Great.

The old air, already mentioned, 'My dearie, an thou dee,' may be pointed out as the tune of an excellent Jacobite song 'Awa, Whigs, awa,' and of another—the name of which is all that has come down to us—'We're a' Mar's men,' evidently alluding to the Earl of Mar, generalissimo of James's forces in Scotland in 1715.

Another of the songs of 1715, 'The piper o' Dundee,' gives the names of a number of tunes supposed to be played by the piper—Carnegie of Finhaven—to stir up the chiefs and their clans to join the Earl of Mar.

He play'd the 'Welcome o'er the main,'
And 'Ye'se be fou and I'se be fain,'
And 'Auld Stuarts back again,'
Wi' meikle mirth and glee.
He play'd 'The Kirk,' he play'd 'The Quier,' [choir]
'The Mullin dhu' and 'Chevalier,'
And 'Lang away but welcome here,'
Sae sweet, sae bonnilie.

Notwithstanding the diligence of collectors and annotators some of these songs and tunes have eluded recognition, chiefly because of a habit of those times to name a tune by any line of a song—not necessarily the first—or by some casual phrase or allusion that occurred in it.

Other noted songs of this date are 'Carle an (if) the King come'; 'To daunton me'; 'Little wat ye wha's comin,' the muster-roll of the clans; 'Will ye go to Sheriffmuir'; and 'Kenmure's on and awa.'

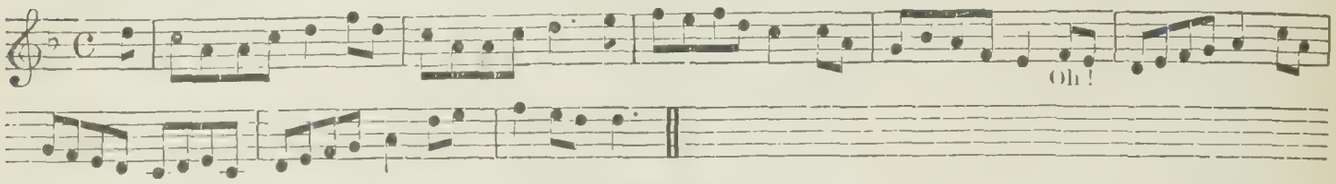
A striking phase of Jacobite song was unsparing abuse of the House of Hanover; good specimens of it are 'The wee wee German lairdie,' 'The sow's tail to Geordie,' and above all, 'Cumberland's descent into hell,' which is so ludicrous and yet so horrible that the rising laugh is checked by a shudder. This however belongs to the '45, the second rising of the clans. Of the same date is 'Johnie Cope,' perhaps the best-known of all the songs on the subject. It is said to have been written immediately after the battle of Prestonpans, by Adam Skirving, the father of a Scottish artist of some reputation. No song perhaps has so many versions; Hogg says it was the boast of some rustic singer that he knew and could sing all its 19 variations. Whether it was really Skirving's or not, he certainly did write a rhyming account of the battle, in 15 double stanzas relating the incidents of the fight—who fled and who stayed—winding up with his own experiences.

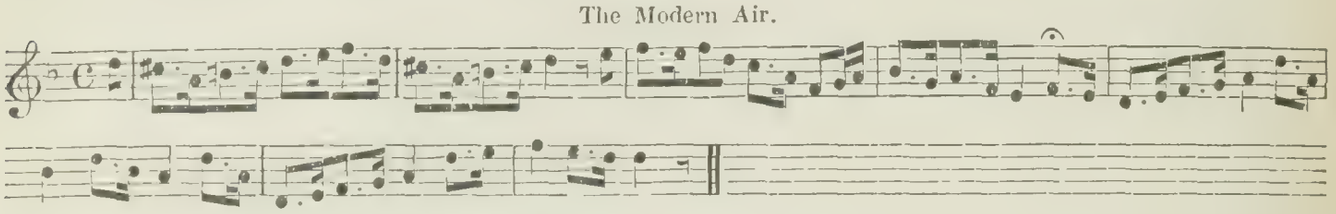
That afternoon when a' was done
I gaed to see the fray, man,
But had I wist what after past,
I'd better staid away, man;
On Seton sands, wi' nimble hands,
They pick'd my pockets bare, man;
But I wish ne'er to drie sic fear,
For a' the sum and mair, man.

Few of these old songs are now generally known; the so-called Jacobite songs, the favourites of our time, being almost entirely modern. Lady Nairne, James Hogg, Allan Cunningham, Sir Walter Scott, may be named as the authors

of the greater portion of them. In most cases the tunes also are modern. 'Bonnie Prince Charlie' and 'The lament of Flora Macdonald' are both compositions of Neil Gow, the grandson of old Neil the famous reel-player—'He's owre the hills that I loe weel,' 'Come o'er the stream, Charlie,' 'The bonnets of bonnie Dundee' (Claverhouse), are all of recent origin; even 'Charlie is my darling'—words and music—is a modern *rifacimento* of the old song.

Charlie is my darling. The Old Air.



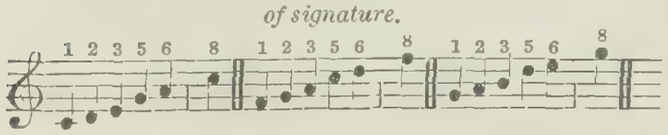
The Modern Air.

One exception to this ought to be noted; the tune now known as 'Wae's me for Prince Charlie' is really ancient. In the Skene MS. (1635) it is called 'Lady Cassilis' Lilt'; it is also known as 'Johnny Faa,' and 'The Gypsy laddie,' all three names connected with what is now believed to be a malicious ballad written against an exemplary wife in order to annoy her Covenanting husband, the Earl of Cassilis, who was not a favourite.

Enough has been said of these relics of an enthusiastic time, but the subject is so extensive that it is not easy to be concise. Those who wish to know more of it will find in the volumes of James Hogg and Dr. Charles Mackay all that is worthy of being remembered of this episode of Scotish song.

Of the Scottish Scales and Closes.

The existence of Scotish airs constructed on the series 1, 2, 3, 5, 6 of a major diatonic scale is well known and has been already alluded to. Whether this pentatonic series was acquired through the use of a defective instrument, or from the melodic taste of singer or player, must remain mere matter of conjecture. The style itself may be accepted as undoubtedly ancient, whatever uncertainty there may be as to the exact age of the airs constructed on it. These are not by any means numerous, though their characteristic leap between the third and fifth, and sixth and eighth of the scale, is so common in Scotish melody, that many persons not only believe the greater part of our airs to be pentatonic, but do not admit any others to be Scotish. However the taste for this style may have arisen, the series of notes was a very convenient one; for an instrument possessing the major diatonic scale in one key only, could play these airs correctly in the three positions of the scale where major thirds are found, that is, on the first, fourth and fifth degrees. In the key of C, these are as shown below, adding the octave to the lowest note of the series in each case.

Pentatonic scale in three positions, without change of signature.

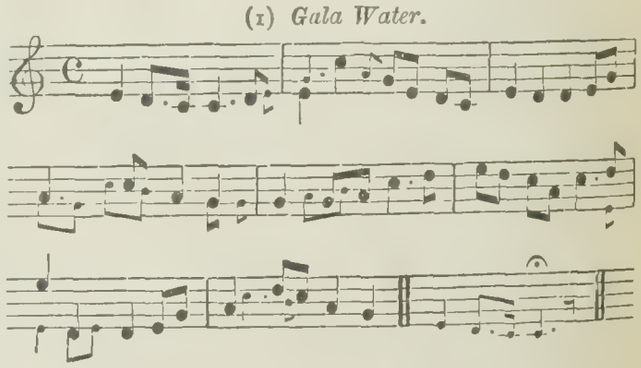


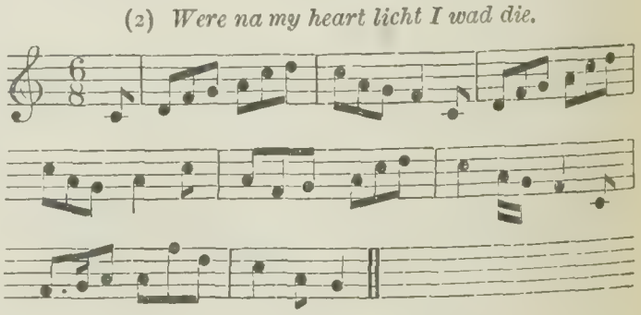
It would not be quite correct to term these the keys of C, F, and G, for they want the characteristic notes of each scale; still it is convenient to do so, especially as in harmonising tunes written in this series it is frequently necessary to use the omitted intervals, the fourth and seventh, and also to affix the proper signature of the key as usual at the beginning. If, reversing the order of the notes given above, we begin with the sixth, and passing downwards add the octave below, the feeling of a minor key is established, and keys of A, D and E minor seem to be produced. Besides tunes in these six keys, a few others will be found, which begin and end in G minor (signature two flats), though also played with natural notes; for B and E being avoided in the melody neither of the flats is required.

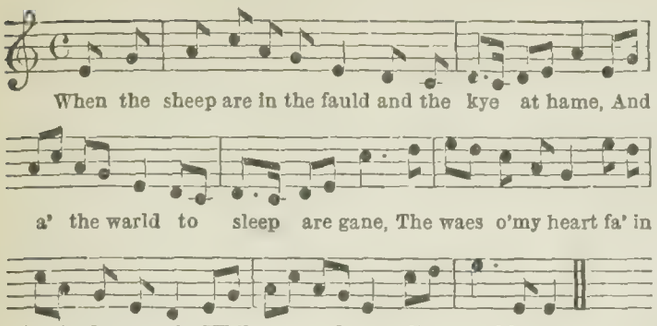
A curious peculiarity of tunes written in this series is, that from the proximity of the second and third positions phrases move up and down from one into the other, thus appearing to be alternately in the adjoining keys a full tone apart, moving for example from G into F and vice versa.

The following are good examples of the style.

(1) *Gala Water.*



(2) *Were na my heart licht I wad die.*

(3) *The bridegroom grat.*



The first, 'Gala Water,' is one of the most beautiful of our melodies. The modern version of it contains the seventh of the scale more than once, but Oswald has preserved the old pentatonic version in his Caledonian Pocket Companion (1759–65). That version is here given in the large type, the small type showing the modern alterations. The air may be played correctly beginning on E, on A, or on B, representing the third of the keys of C, F and G; but neither flat nor sharp is required in any of the positions, the notes being all natural throughout.

The second is the melody to which Lady Grizel Baillie wrote (1692) her beautiful ballad, 'Were na my heart licht, I would die.' It is a very simple unpretending tune, and is given chiefly on account of its close; indeed, both of these tunes are peculiar, and will again be more fully referred to.

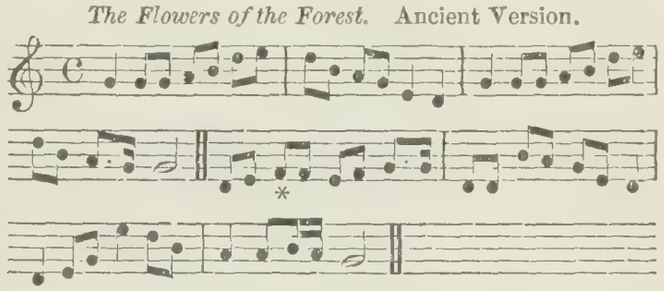
The third is the old tune which was so great a favourite with Lady Anne Lyndsay that she wrote for it her celebrated ballad 'Auld Robin Gray.' Although it has been superseded by a very beautiful modern English air, it ought not to be entirely forgotten.

Another exceedingly beautiful pentatonic melody is that to which Burns wrote 'O meikle thinks my love o' my beauty.' It will be found in E minor in the 'Select Songs of Scotland,' by Professor Macfarren—no worthier arranger of our melodies could be named—but it may also be played in D minor and A minor, in each case without either flat or sharp being required in the melody.

To recapitulate. All tunes in this style, if treated as mere melodies, can be written as if in the key of C, without either flat or sharp; although if harmonised, or accompanied, the same notes may require the signature of one sharp or one flat. There are also a few tunes which even require that of two flats, although none of the characteristic notes of these scales appear in the melody. The style in its simplest form, as in 'Were na my heart licht,' is somewhat monotonous, and considerable skill is often shown in the intermingling of major and minor phrases, not merely by means of the related keys, but by transitions peculiar to the old tonality.

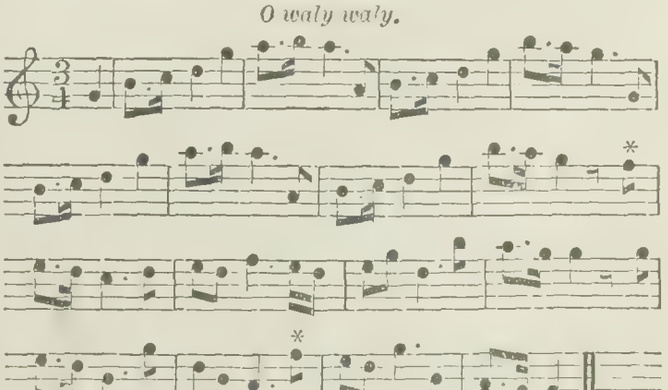
The use of this imperfect Pentatonic scale in our early music must gradually have ceased, through acquaintance with the music of the church service, which had a completed diatonic scale, though with a considerable want of a defined key-note. Without going into any intricacies, the church tones may, for our present purpose, be accepted as in the scale of C major, untrammeled by any consideration of a key-note, free to begin and end in any part of the scale according to circumstances; the sounds remaining the same wherever the scale might begin or end. This completed scale, which we find in the simple Shepherd's Pipe or Recorder, is really that on which our older melodies are formed. The pitch note might be D or G, or any other, but the scale would be the ordinary major diatonic, with the semitones between the 3rd and 4th and 7th and 8th degrees. The key of C is that adopted in the following remarks. With scarcely an exception the old tunes keep steadily to this scale without the use of any accidental. It will also be seen that the pathos produced by means of the 4th of the key, is a clever adaptation of a necessity of the scale. 'The Flowers of the Forest' —fortunately preserved in the Skene MS.—is a fine example of the skill with which the unskilled composer used the meagre means at his disposal. The first strain of the air is in G major, as will be seen if it be harmonised, though no F sharp was possible on the instrument; in the second strain, no more affecting wail for the disaster of Flodden could have been produced than that effected by the use of the F♮, the 4th of the scale of the instrument, the minor 7th of the original key. With his simple pipe the composer has thus given the effect of two keys.

The Flowers of the Forest. Ancient Version.



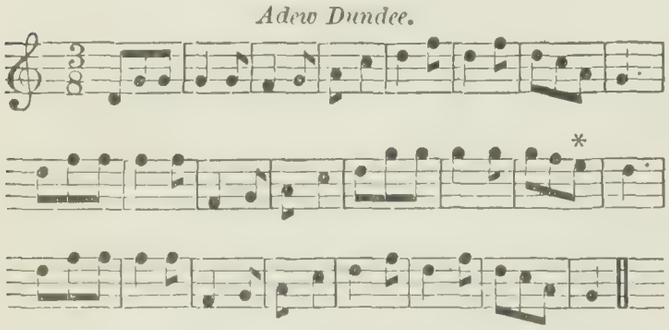
It may be objected that the voice was not tied down to the notes of an imperfect instrument, and could take semitones wherever it felt them to be wanted; but we must not forget that in those days our modern scales were unknown unless to scientific musicians, and that the voice, like the instrument, kept to the old tonality, the only scale which it knew.

The same effect of playing in two keys occurs in 'O waly waly! love is bonnie, a little while when it is new,' but in most modern versions of the melody both the F♮ and F♯ are found; this was not possible on the primitive instrument, though easy on the lute or violin.

O waly waly.

Any air which has the natural as well as the altered note may be set down as either modern, or as having been tampered with in modern times. The major seventh in a minor key is also a sure sign of modern writing or modern meddling, though it cannot be denied that the natural note, the minor seventh, sounds somewhat barbarous to the unaccustomed ear—and yet grand effects are produced by means of it. In a tune written otherwise in the old tonality, the occurrence of the major seventh sounds weak and effeminate when compared with the robust grandeur of the full tone below.

A few more examples may be given to show the mingling of the pentatonic with the completed scale. 'Adieu Dundee'—also found in the Skene MS.—is an example of a tune written as if in the natural key, and yet really in a modified G minor.

Adew Dundee.



Of course in harmonising the tune it would be necessary to write it in two flats; but in the melody the B is entirely avoided and the E♮ in the 15th bar is used to modulate into D minor, thus skilfully making a note available which belonged to the scale of the instrument though not to that of the tune. Another example is 'The wauking of the fauld,' which, played in the same key (G minor), has the same peculiarity in the 13th bar; this however is the case only in modern versions of the air, for that given by Allan Ramsay in the 'Gentle Shepherd' (1736) is without the E.

The closes of Scotish tunes are often so singular that a notice of their peculiarities ought not to be omitted. The explanation of the fact that almost every note of the scale is found in use as a close, is really not difficult, if the circumstances are taken into consideration. In the olden time, many of the tunes were sung continuously to almost interminable ballads, a full close at the end of every quatrain was therefore not wanted. While the story was incomplete the old minstrel no doubt felt that the music should in like manner show that there was more to follow, and intentionally finished his stanza with a phrase not to be regarded as a close, but rather as a preparation for beginning the following one; though when he really reached the end he may possibly have concluded with the key-note.

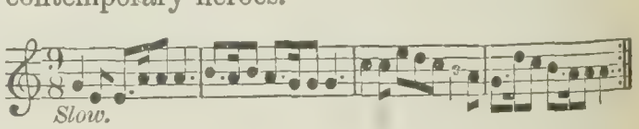
The little tune 'Were na my heart licht' [p. 444 *b*] is an excellent example of what has just been said. It consists of four rhythms of two bars each; a modern would have changed the places of the third and fourth rhythms, and finished with the key-note, but the old singer intentionally avoids this, and ends with the second of the scale, a half close on the chord of the dominant.

Endings on the second or seventh of the scale are really only half closes on intervals of the dominant chord, the fifth of the key. Endings on the third and fifth again are half closes on intervals of the tonic chord or key-note, while those on the sixth are usually to be considered as on the relative minor; and occasionally the third may be treated as the fifth of the same chord. To finish in so unusual a manner has been called inexplicable, and unsatisfactory to the ear, whereas viewed as mere specimens of different forms of *Da Capo* these endings become quite intelligible, the object aimed at being a return to the beginning and not a real close.

Of the Gaelic Music.

If the difficulty of estimating the age of the music of the Lowlands is great, it is as nothing compared to what is met with in considering that of the Highlands.

When a Gael speaks of an ancient air he seems to measure its age not by centuries; he carries us back to pre-historic times for its composition. The Celts certainly had music even in the most remote ages, but as their airs had been handed down for so many generations solely by tradition, it may be doubted whether this music bore any striking resemblance to the airs collected between 1760 and 1780 by the Rev. Patrick McDonald and his brother. That he was well fitted for the task he had set himself is borne out by the following extract from a letter addressed to the present writer in 1849 by that excellent water-colourist Kenneth Macleay, R.S.A. He says, 'My grandfather, Patrick Macdonald, minister of Kilmore and Kilbride in Argyllshire—who died in 1824 in the 97th year of his age—was a very admirable performer on the violin, often played at the concerts of the St. Cecilia Society in Edinburgh last century, and was the first who published a collection of Highland airs. These were not only collected but also arranged by himself.' In the introduction to the work there are many excellent observations regarding the style and age of the tunes. The specimens given of the most ancient music are interesting only in so far as they show the kind of recitative to which ancient poems were chanted, for they have little claim to notice as melodies. The example here given is said to be 'Ossian's soliloquy on the death of all his contemporary heroes.'



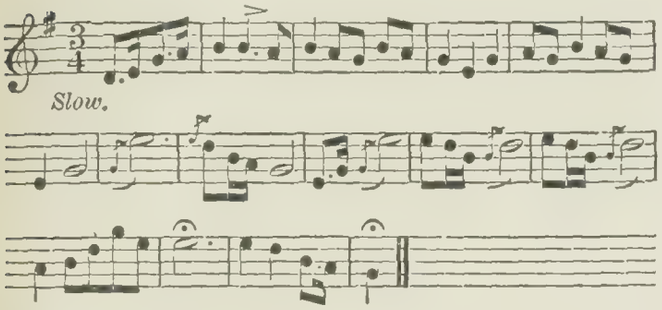
There are however many beautiful airs in the collection; they are simple, wild, and irregular; but before their beauty can be perceived they must be sung or hummed over again and again. Of the style of performance the editor says:—

'These airs are sung by the natives in a wild, artless, and irregular manner. Chiefly occupied with the sentiment and expression of the music, they dwell upon the

long and pathetic notes, while they hurry over the inferior and connecting notes, in such a manner as to render it exceedingly difficult for a hearer to trace the measure of them. They themselves while singing them seem to have little or no impression of measure.'

This is more particularly the case with the very old melodies, which wander about without any attempt at rhythm, or making one part answer to another. The following air is an excellent example of the style :—

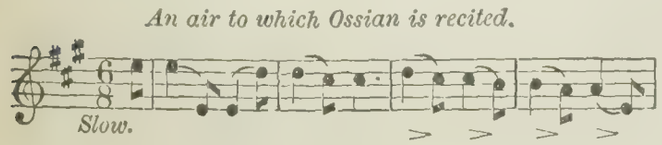
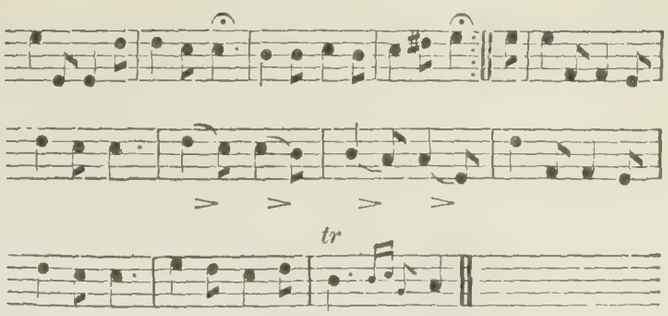
Wet is the night and cold.



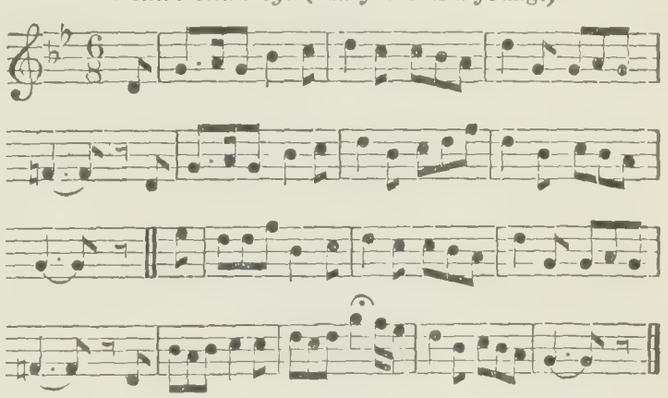
In contrast to these are the *Liuneags*, short snatches of melody 'sung by the women, not only at their diversions but also during almost every kind of work where more than one person is employed, as milking cows and watching the folds, fulling of cloth, grinding of grain with the *quern*, or hand-mill, haymaking, and cutting down corn. The men too have *iorrums* or songs for rowing, to which they keep time with their oars.' Mr. T. Pattison (Gaelic Bards), tells us that this word Jorram (pronounced yirram), means not only a boat-song but also a lament, and that it acquired this double meaning from the Jorram being often 'chanted in the boats that carried the remains of chiefs and nobles over the Western seas to Iona.'

Patrick Macdonald says 'the very simplicity of the music is a pledge of its originality and antiquity.' Judged by this criticism his versions of the airs seem much more authentic than those of his successors. Captain Fraser of Knockie, who published a very large and important collection of Highland airs in 1816, took much pains, in conjunction with a musical friend, to form what he terms a 'standard.' As he had no taste for the old tonality, he introduces the major seventh in minor keys, and his versions generally abound in semitones. He professed a liking for simplicity, and is not sparing of his abuse of Mac Gibbon and Oswald for their departures from it; yet his own turns, and shakes, and florid passages, prove that he did not carry his theory into practice. As however a large portion of his volume is occupied with tunes composed during the latter part of the last century and the beginning of the present, in these it would be affectation to expect any other than the modern tonality. A specimen of what he says is an ancient Ossianic air is given as a contrast to that selected from Patrick Macdonald. In style it evidently belongs to a date much nearer to the times of Mac Pherson than to those of Ossian.

An air to which Ossian is recited.



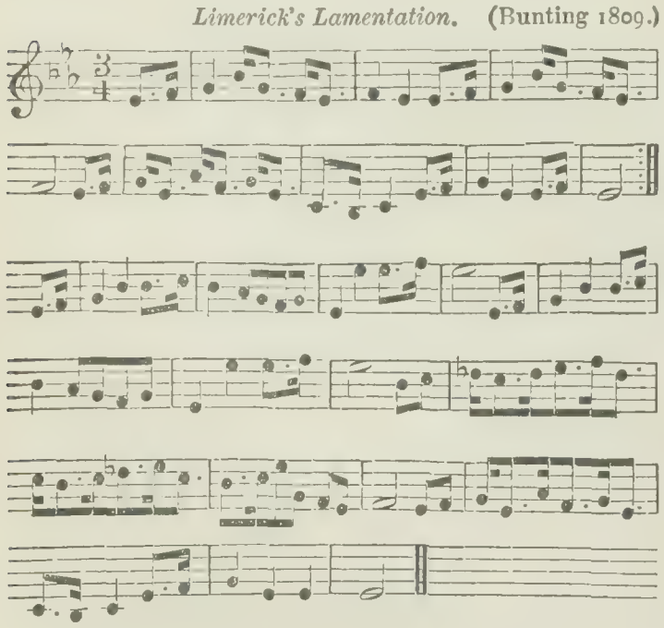
It cannot be denied that though by his alterations of the forms of Gaelic melody Fraser may have rendered them more acceptable to modern ears, he has undoubtedly shorn the received versions of much of their claim to antiquity. The volume recently published by the Gaelic Society of London (1876), though not faultless in regard to modern changes, has restored some of the old readings; one example ought to be quoted, for the air 'Mairi bhan og' is very beautiful, and the F♯ in the fourth bar gives us back the simplicity and force of ancient times.

Mairi bhan og. (Mary fair and young.)

Captain Fraser stigmatises the previous collections of Patrick Macdonald and Alexander Campbell (Albyn's Anthology) as very incorrect. But Fraser's own versions have in many cases been much altered in the second edition (1876), while more recent works—notably that issued by the Gaelic Society of London—differ most remarkably from earlier copies. The airs are evidently still in a plastic state, every glen, almost every family seems to have its own version. It may perhaps be admitted that those of Fraser, when divested of his tawdry embellishments and chromatic intervals may be found to represent fairly the general taste of the present day.

There has been a good deal of controversy in former times about Highland and Lowland, Irish and Gaelic claims to certain melodies: most of the former seem pretty well settled, but both Irish and Gael still hold to 'Lochaber.' That it is Celtic is apparent from its style, but whether Hiberno- or Scoto-Celtic is not so clear. The earliest documentary evidence for the tune is a Scotish MS. of 1690 (?)—afterwards the property of Dr. Leyden—where it is called 'King James' march to Ireland.' Macaulay, again, says that an Irish tune was chosen for James' march; but it must not be forgotten that in Scotland at that time and for more than a century later, the term *Irish* was used whenever anything connected with the Highlands was spoken of. The language was

called indifferently Irish, Eerish, Ersch, and Erse; so that the Scots themselves would then style the tune Irish while they meant Highland or Gaelic. Of course the air could not at that time be known as 'Lochaber,' for Allan Ramsay did not write his celebrated song till more than twenty years after that date; but no doubt it had a Gaelic name, now apparently lost. It had a Lowland name however, for Burns found it in Ayrshire as the tune of the old ballad 'Lord Ronald my son,' which is traditional not only in that county, but also in Ettrick forest, where Sir Walter Scott recovered it under the name of 'Lord Randal.' As this version consists of one part only, it is believed to be the most ancient now known. Mr. Chappell has recently pointed out that the air seems to have first appeared in print in the 'Dancing Master' of 1701, under the name of 'Reeve's Maggot,' so that but for the style England might almost make some claim to the tune. As for the allegation that Thomas Duffet's song 'Since Celia's my foe,' written 1675, was originally sung to it, Mr. Chappell has shown that to be an error. He prints the original Irish tune of 'Celia,' and also a very good version of 'Lochaber,' which superseded it about 1730. (See Ballad Society's 'Roxburgh Ballads,' part 8.) Bunting, who claims the air under the name of 'Limerick's Lamentation,' prints what he seems to think is the original version in his volume of 1809. It is certainly one of the worst that has ever appeared, and if being overlaid with what is called the 'Scotch snap' will make it Scotish, then no further evidence would be required of the strength of the Gaelic claim. The version is so peculiar, and so little known, that it is given below. Much more might no doubt be said on both sides, in all likelihood without coming to any definite conclusion; the composition of the tune may therefore be left as a moot point; both countries have indeed so many fine airs that they can afford to leave it so.

Limerick's Lamentation. (Bunting 1809.)



It is evident from the examples given by Patrick Macdonald that in the most ancient times Gaelic music was devoid of rhythm. The Ossianic chants are short and wild. They are succeeded by longer musical phrases, well suited it may be to heighten the effect of the Gaelic verse, but apart from that, formless, and uninteresting as mere music. From these emerge airs still wild and irregular, but with a certain sublimity arising from their very vagueness. Even when they become more rhythmic, the airs do not at once settle down into phrases of twos and fours, but retain an easy indifference to regularity; two alternating with three, four with five bars, and this in so charming a way that the ease and singularity are alone apparent. The air 'Morag' may be quoted; other examples will be found in Albyn's Anthology 1816–18, and in 'Orain na h-Albain,' an excellent collection of Gaelic airs made by Miss Bell and edited by Finlay Dun.

A glance at some of our printed collections of Scotish airs may not be uninteresting.

The earliest, and the only one known to have appeared in Scotland in the 17th century, is that usually called 'Forbes's Cantus,' from the name of the publisher. The first edition of it was printed at Aberdeen in 1662, a second and third following in 1666 and 1682. It was intended for tuition, and contains the soprano (or cantus) parts only of short pieces for 3, 4, and 5 voices. The other voice parts were probably never printed, for a few copies only would be wanted for use at examinations and exhibitions of the pupils, and these would doubtless be supplied in MS.; it is not therefore surprising that none are known to exist. The work was evidently a compilation of pieces, chiefly in the scholastic style of the time. Some of them, set to Scotish words by Montgomery and Scot, are probably of home origin; others are certainly English, notably Morley's ballet 'Now is the month of Maying,' and three ballad tunes, 'Fortune my foe,' 'Crimson velvet,' and 'Love will find out the way.' The first of these—set to 'Sathan my foe full of iniquity'—Mr. Chappell informs us, was known as the Hanging tune, from 'the metrical lamentations of extraordinary criminals being always chanted to it.' The only tune in the volume with any Scotish characteristics is 'The gowans are gay, my jo,' which is written on four notes, and ends on the second of the scale. It is easy to see that popular Scotish tunes were intentionally avoided, as the object of the work was to teach the young to read at sight, and not to sing by ear.

The next Scotish publication is that of Allan Ramsay, who did much to secure many of our old songs and tunes from further chance of being lost by his 'Tea Table Miscellany,' 1724, and by the little volume containing the airs of the principal songs, 1726. No doubt his chief object in this work was to give new and more decorous words for the old airs, and in some instances may thus have secured their coming down to us. His 'Gentle Shepherd' (1736, with music) did the same good office. Previous to this there had been several publications in England which contained a few Scotish airs. 'The Dancing Master,' brought out by John Playford in 1651, and re-issued with constant additions up to the 17th edition in 1721, contained a very few. Two of these may be named, 'The broom of the Cowden Knowes,' and 'Katherine ogie'; the former has a close on the second of the key, and the latter, though slightly altered in 'The Dancing Master,' is pentatonic in 'Apollo's Banquet,' 1690, and in Graham's Flute-book, 1694. It must be admitted that the work contains a considerably larger number of English airs, which having become favourites on the north of the border, and had good songs written to them, are now stoutly maintained to be Scotish. The 'Oyle of Barley' has become 'Up in the morning early'; 'A health to Betty,' 'My mither's ay glowrin o'er me'; 'Buff coat' is 'The deuks dang owre my daddie'; 'The Hemp dresser,' 'The deil cam fiddling thro' the town'; and this does not by any means complete the list of our obligations to our southern neighbours. Mr. Wm. Chappell's excellent work has done much to enlighten us on this subject

The earliest collection professing to contain Scotish melodies only is that published by Henry Playford (London, 1700). His title is 'A Collection of Original Scotch-Tunes (Full of the Highland Humours) for the Violin. Being the First of this Kind yet Printed.' A large portion of the work consists of dance tunes—Scotish

measures chiefly—to many of which words have since been written. Among the true vocal melodies are found for the first time 'Bessie Bell,' 'The Collier's dochter,' 'My wife has ta'en the gee,' 'Widow are ye wauken,' 'Good night and joy be with you,' 'For old (lang) syne, my jo,' 'Allan water,' and 'Wae 's my heart that we maun sunder.' We are thus particular because there is but one known copy of the work in existence. It is now the property of Alex. W. Inglis, Esq., of Edinburgh. Unlike many, who are chary of sharing their treasures with others, he is at present preparing a fac-simile of the little volume, for private distribution; and it is perhaps no indiscretion to add that some other rare works may follow, with annotations, or possibly a dissertation on the subject of Scotish music, to which Mr. Inglis's well-known tastes have led him to give considerable attention. This work was succeeded in 1725 by the 'Orpheus Caledonius,' the first collection in which the words were united to the melodies. The editor of the work, William Thomson, does not appear to have been a man of much research or to have known very much of his subject. His versions of the airs are frequently not very good, and occasionally he not only uses English words for the tunes, but even includes some English melodies in the work. He was a singer with a fine voice and a 'sweet pathetic style,' was a favourite at court, where his services were often in demand. The volume contained 50 melodies, and was dedicated to the Princess of Wales—afterwards the Queen Caroline of Jeanie Deans. It must have been successful, as a second edition in two volumes, with double the number of tunes, appeared in 1733. Of the words it may be sufficient to say, that though most of them were great improvements on the older versions, some would not be tolerated in any drawing-room in the days of Queen Victoria.

The number of Collections which appeared in Scotland, from Adam Craig's in 1730 down to our own times, shows how continuously these tunes have held their ground, not in Scotland only, but throughout the three kingdoms. Perhaps the most noteworthy of all is Johnson's 'Museum.' It was issued by an engraver, who, as the preface informs us, intended that its contents should embrace the favourite songs of the day without regard to nationality. Objections having been made to this, he after the first half volume confined it, or at least intended to confine it, to Scotish music. Its celebrity has arisen from its connection with Robert Burns, who wrote many of his happiest songs for it, becoming virtually its unpaid editor. His prediction that it would become the text-book of Scotish song for all time, has been amply verified, for modern editors still consult its pages, and future editors must continue to do so. Its first volume appeared in 1787, and its sixth, and last, in 1803; each volume contains 100 airs, many of them taken down from the singing of country girls, and never before in print. Much of this was done by Burns himself; for, as he said, he was ready to beg, borrow, or steal, for the furtherance of the work. It has been doubted whether he possessed sufficient knowledge of music to enable him to note down music; but it has been satisfactorily proved that he played the violin well enough to catch up by ear any easy tunes he heard: that he afterwards transmitted them to Johnson, for arrangement by Stephen Clarke, is known from his letters. The notes written by Wm. Stenhouse for Messrs. Blackwood's new edition of the work are often very valuable; after making every deduction for his persistent wrongheadedness in regard to English music, much solid antiquarian information remains, which must have been utterly lost, but for his persevering researches, added to his personal knowledge. He had however formed a theory that the English had no national music, and whenever any tune was equally known in both kingdoms, he presumed that it necessarily belonged to his own country, thus sending abroad erroneous notions which have been quoted by many authors who have not taken the trouble to verify his statements.

The songs which Burns afterwards wrote for George Thomson's celebrated work are more highly finished, but they often want the ease, the *abandon*, which form a great part of the charm of Scotish song. They had to pass through the ordeal of fastidious criticism, for the large and handsome volumes in which they appeared, were intended for the highly educated and the wealthy of the land. The musical arrangements were by German musicians of the highest standing, whose scientific knowledge however scarcely made up for their want of acquaintance with the style of the music. The work is now only known through the correspondence which passed between the poet and the editor.

The 'Scotish Minstrel' (1821-24) ought not to be entirely passed over, even in this rapid sketch, as Lady Nairne wrote many of her best songs for it. The work was projected by a coterie of ladies, among whom were Miss Hume (daughter of Baron Hume) and Miss Walker of Dalry. They thought the Scotish muse, notwithstanding all that had been done for her, was still somewhat frank of speech, and they proposed to make her better acquainted with the usages of good society; indeed, they afterwards went so far as to propose a family edition of Burns. Erring stanzas they cut out, or rewrote, and as for drinking-songs they would have none of them. Undoubtedly these ladies were the unacknowledged pioneers of the Temperance movement. Lady Nairne, who was always very shy of acknowledging her songs, did not make herself known even to her publisher—Mr. Purdie—but contributed them under the initials of B. B. (Mrs. Bogan of Bogan). There are besides a considerable number of songs signed S[cotish] M[instrel] which have been claimed for her, though it is now believed that they were joint contributions, and not the work of any single individual. The musical part of the work was done in the simple humdrum sort of fashion appreciated by amateurs of those times. It was the work of R. A. Smith, who though not a great musician has written a few simple Scotish melodies which will not be forgotten. His 'Row weel my Boatie,' is worthy of a wider appreciation than it has yet received.

Later works are legion: that edited by G. F. Graham ought not to be overlooked, on account of the care bestowed on the versions of the melodies; florid passages being expunged, modern alterations—excepting where these were decided improvements—restored to the ancient form, and most useful and judicious notes appended to each melody.

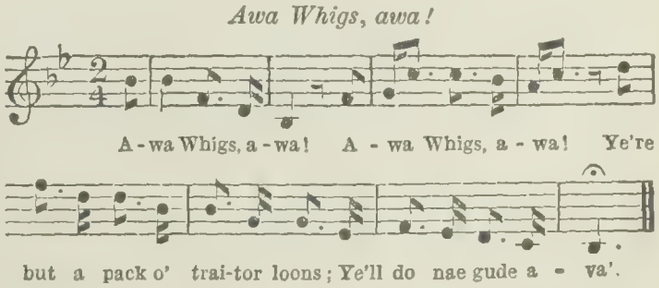
One line more may be added to notice one of the latest and best arrangements of Scotish Melodies, that by Principal Macfarren. To say that it is worthy to stand beside his 'Old English Ditties' is to give it all praise.

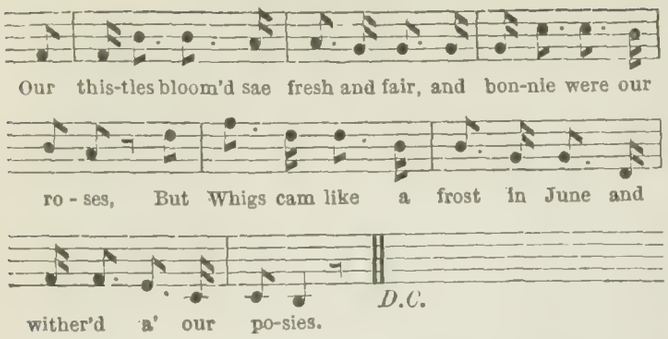
What has been so beautifully said of the words of our songs (History and Poetry of the Scotish Border, by Professor Veitch) may be here quoted as equally applicable to the tunes: 'The form in which we now have them must be held as representing the changes and additions, the suggestions and passing touches of many generations, the continuous expression of the national heart rather than individual productions.' [J.M.W.]

The following contributions from another pen are given as a supplement to the above paper.

One of the most stirring of the Jacobite songs, and to this day often heard, is 'Awa, Whigs, Awa,' which in Hogg's edition is set to the old tune 'My Dearie an thou dee,' from which is taken the melody of 'What ails this Heart of mine.' In later times, however, it has been sung to a more vigorous tune, which first appeared in the 'Scotish Minstrel,' 1821. It was probably got from Lady Nairne, who took great interest in that work. She was of the family of Oliphant of Gask, well-known adherents of the Stuarts. They were *out* both in the '15 and the '45, were attainted, and lost their estates. A cadet of the family, equally enthusiastic for the dynasty, repurchased a small part of the property. That he should sing 'Awa, Whigs, awa' with much vigour is not to be doubted; and that the following is his tune seems to be exceedingly probable:—

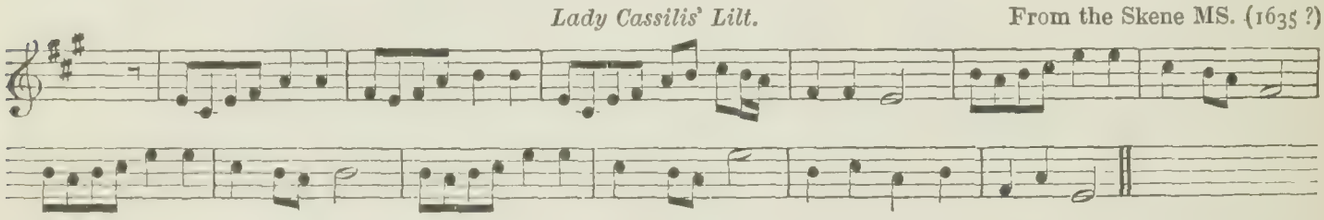
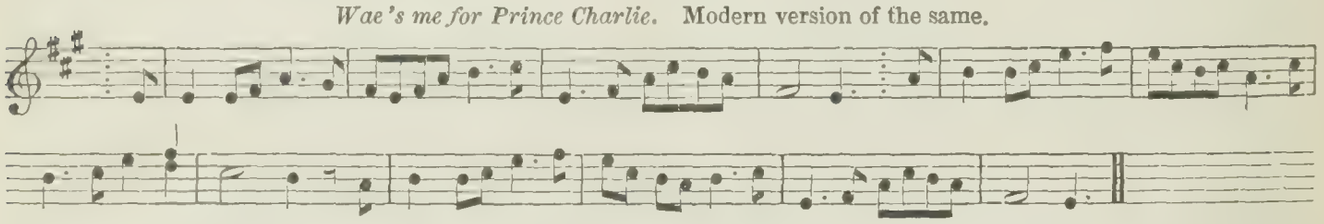
Awa Whigs, awa!





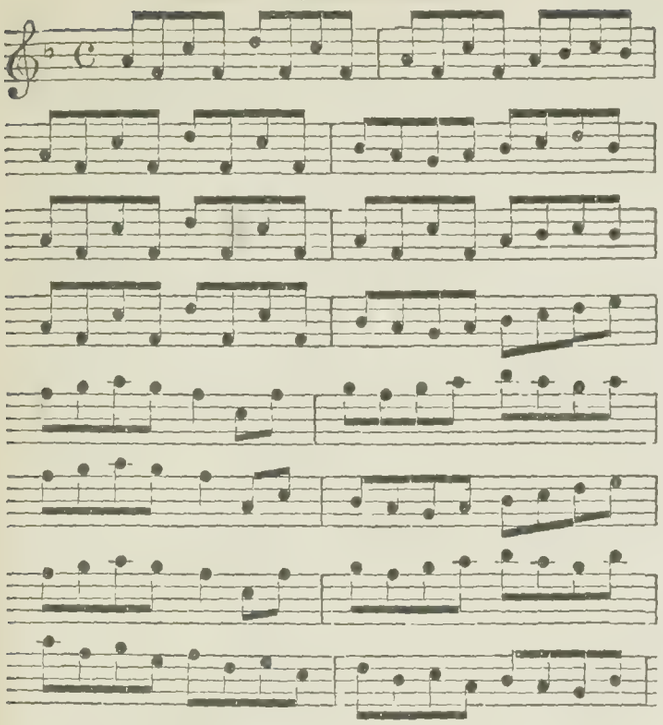
This song, when well sung by a staunch Tory, never fails to excite his listeners, being capable of much dramatic expression. It attracted the keen eye of Burns, who though in politics an ardent Whig, was still more a poet. With a poet's comprehensive sympathies and power of appreciating, even when he did not wholly agree, he revised and added to the original verses, so presenting to us the singular anomaly of the greatest of Tory songs being written in part by the greatest of Whig poets. The verses added by Burns are the two beginning 'Our ancient crown 's fa'n in the dust,' and 'Grim Vengeance lang has ta'en a nap.'

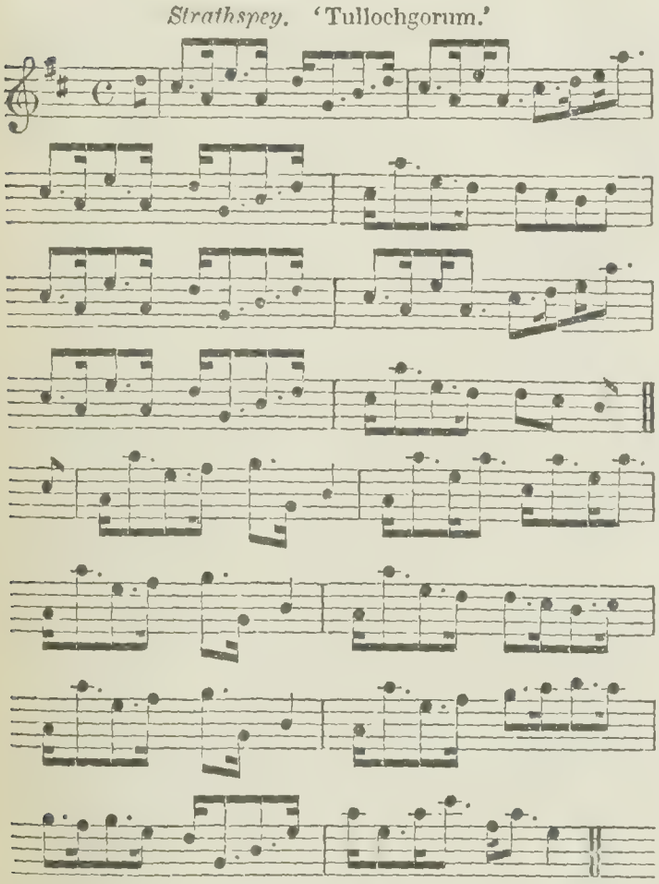
In contrast to the above air, 'Wae's me for Prince Charlie' is unquestionably one of the most touching of the so-called Jacobite airs. The words were written early in this century by William Glen, a Glasgow manufacturer, who died in 1824. The air appears in the Skene MS., under the name of 'Ladie Cassilis' Lilt,' and in Johnson's 'Museum' under that of 'Johnnie Faa,' or the 'Gypsie Laddie,' the melody being sung to the words of an old ballad beginning 'The Gypsies cam' to our Lord's yett.' Burns, in one of his letters, says that this is the only song that he could ever trace to the extensive county of Ayr.

Lady Cassilis' Lilt. From the Skene MS. (1635 ?)

Wae's me for Prince Charlie. Modern version of the same.

The dance music of Scotland may be said to consist solely of Reels and Strathspeys. Farquhar Graham mentions, in his introduction to the volume of the 'Dance Music of Scotland,' edited by Surenne, that in the oldest MS. collection of Scotish dance tunes, there are to be found Allemands, Branles, Courantes, Gaillards, Gavottes, and Voltes—dances imported from France, although not all of French origin; and along with these some Scotish dance tunes, and a few English ones. The foreign dances, however, were confined to the upper classes, the peasantry keeping to their own truly national dances, which have not only survived but have since become fashionable in the highest circles, alike in England and Scotland. The manner of singing or playing on instruments the music of these reels [see REEL, vol. iii. pp. 91–93] and strathspeys is quaintly described by the Rev. Dr. Young in the dissertation prefixed to the collection of Highland airs published by the Rev. Patrick Macdonald in 1781. He says, the St. Kildeans, being great lovers of dancing, met together at the close of the fishing season, and sang and danced, accompanied by the Jew's harp or trump—their only musical instrument. The reverend gentleman adds, 'One or two of these reels sound uncommonly wild even to those who can relish a rough Highland reel.' Some of the notes appear to be borrowed from the cries of the sea-fowl which visit the outer Hebrides at certain seasons of the year.

At one time the music of these reels and strathspeys over all Scotland was played by the Bagpipe [see BAGPIPE, vol. i. pp. 123–125], but at a later period Neil Gow and his sons did much in promoting the use of the violin in playing Scotish dance music; while in our own day the piano in its turn has to a great extent superseded the violin. The Gow family, with the famous Neil at their head, all showed great originality in their tunes; 'Caller herrin,' by his son Nathaniel, has deservedly taken its place among our vocal melodies, since Lady Nairne wrote her excellent words for it. But it is to be regretted that by changing the characteristic names of many of our old dance tunes, giving them the titles of the leaders of fashion of the day, they have created much uncertainty as to the age, and even the composition, of the tunes themselves. The *tempi* at which reels and strathspeys should be taken is naturally to a great extent a matter of taste, or rather of feeling. Farquhar Graham has given the movement of the reel as ♩=126 Maelzel, and that of the strathspey as ♩=94. These *tempi* are good to begin with, but the exciting nature of the Scotch dances tends to induce the players and dancers to accelerate the speed as the dancing proceeds; a tendency graphically described by Burns in his 'Tam o' Shanter.'

Two of the best specimens we know of this characteristic music are the following:—

Reel. 'Clydeside Lasses.'

Strathspey. 'Tullochgorum.'



This tune is an example of the mingled 2nd and 3rd positions of the pentatonic series in the key of D. That is, mixed phrases, now in A now in G.

Much of this old dance music was constructed on the scale of the Bagpipe, which may be regarded as two pentatonic scales placed together, thus

G A B D E G
A B C♯ E F♯ A

which are in fact the second and third positions of the pentatonic series in the key of D major.
[See p. 444.]

There is reason to fear that the art of singing Scotish songs in their native purity is being rapidly lost; nor is this to be wondered at. The spread of musical education, together with the general use of the piano in all classes of households, must of necessity interfere with the old style of singing Scotish songs in their original and native simplicity. When sung with a piano accompaniment their peculiar charm is in great measure lost; indeed a Scotish song properly rendered is now to be heard only in the rural districts, where on a winter's evening servants and milkmaids sit round the farmer's 'ingle' and 'lilt' in the genuine old traditional style. If Scotish song has suffered at home from the operation of such changes, it can hardly be said to have benefited from the attention it has received in other quarters. Both executants and composers have been attracted by its peculiar qualities, and have sought to bend it to their purposes, or to illustrate it by their genius; in both cases with questionable success. Many great artists have attempted to sing aright some of the finest Scotish airs, but generally without success, at least to Scotish audiences. The really great public exponents of Scotish song were Wilson and Templeton (tenors), both Scotchmen. Though neither was a thoroughly educated musician, both in their youth, without much knowledge of music, learnt by tradition the real art of singing our national airs. Catherine Hayes, so famous for her rendering of Irish airs, comes next as an interpreter of the simple melodies of Scotland. Clara Novello studied to good purpose several of the Jacobite songs; and other exceptionally gifted and cultured artists have been known to rouse their audiences into enthusiasm, though in most cases the result was only a *succès d'estime.* The attempts of the most illustrous composers to write accompaniments to our national songs have fared no better. And it need not excite much surprise to find that here, as in many similar ill-advised enterprises, the greater the genius, so misapplied, the more signal the failure. Beethoven was employed to write arrangements of Scotish airs, and although all his arrangements bear the impress of his genius, he has too often missed the sentiment of the simple melodies. The versions of the airs sent him must have been wretchedly bad, and they seem to have imbued him with the idea that the 'Scotch snap' was the chief feature in the music. He has introduced this 'snap' in such profusion, even when quite foreign to the air, that the result is at times somewhat comical. Haydn also wrote symphonies and accompaniments to many Scotish airs, and though he succeeded better than his great pupil, still in his case the result, with few exceptions, is not a great success. Weber, Hummel, Pleyel, and Kozeluch were still less happy in their endeavours to illustrate Scotish airs. In later years many musicians have followed the same task. Of the many volumes published we distinctly give the preference to Macfarren's 'Select Scotish Songs'; and yet, admirable as are often Macfarren's settings, it is difficult to get rid of a feeling of elaboration in listening to them.

To those who are desirous of studying the history of Scotish music, the following works, selected out of a list of nearly 150, may be recommended :—

MS. Collections containing Scotish Melodies.

1. SKENE MS.—1635 (?). Belongs to the Library of the Faculty of Advocates.
2. STRALOCH MS.—Robert Gordon of Straloch's MS. Lute-book, dated 1627—29. The oldest known MS. containing Scotish airs. The original MS. is a small oblong 8vo, at one time in the library of Charles Burney, Mus. Doc.
3. LEYDEN MS.—1692 (?). Belonged to the celebrated Doctor John Leyden. It is written in Tablature for the Lyra-viol.

Printed Collections.

1. PLAYFORD'S DANCING MASTER.—1651-1701. Is interesting, as perhaps the earliest printed work that exhibits several genuine Scotish airs.
2. D'URFEY'S COLLECTION.—Reprint, 1719. Sir John Hawkins, in his History of Music, vol. iv. p. 6, says, 'There are many fine Scots airs in the Collection of Songs by the well-known Tom D'Urfey, intitled Pills to purge Melancholy, published in the year 1720.
3. THOMSON'S ORPHEUS CALEDONIUS.—1725-1733. This is the earliest Collection of Scotish tunes which contains words with the music.
4. TEA-TABLE MISCELLANY.—1724. 'Musick for Allan Ramsay's Collection of Scots Songs, set by Alexander Stuart.'
5. ADAM CRAIG'S COLLECTION.—1730. A Collection of the choicest Scots Tunes.
6. JAMES OSWALD'S COLLECTIONS.—1740-1742. There are three of these Collections. He published also a larger work under the name of 'The Caledonian Pocket Companion,' in twelve parts.
7. BREMNER'S COLLECTIONS.—1749-1764. Bremner took great pains to secure the best version of the airs he published, in most cases they are used to this day.
8. NEIL STUART'S COLLECTIONS.—Books 1, 2, 3. Thirty Scots Songs adapted for a Voice and Harpsichord. The words of Allan Ramsay.
9. FRANCIS PEACOCK'S AIRS.—About 1776. A good selection, and good versions.
10. CUMMING'S COLLECTION.—1770. A curious Collection of Strathspey or Old Highland Reels. By Angus Cumming, at Grantown, in Strathspey.
11. NEIL GOW'S REELS.—A Collection of Strathspey Reels, with a Bass for the Violoncello or Harpsichord. By Neil Gow, at Dunkeld.
12. JOHNSON'S SCOTS MUSICAL MUSEUM.—1787-1803. New Edition, 1838, with notes. Six vols. 8vo.
13. NAPIER'S COLLECTIONS.—1790. A Selection of the most favourite Scots Songs, etc. By William Napier. 3 vols. Second and third harmonized by Haydn.
21. DAUNEY'S SKENE MS.—1838. This MS. is written in Tablature for the Mandola, and was translated into modern musical notation by Mr. G. Farquhar Graham, and published with a dissertation by William Dauney, advocate, Edinburgh.
22. THE DANCE MUSIC OF SCOTLAND.—1841. A Collection of all the best Reels and Strathspeys, both of the Highlands and Lowlands, arranged for the Pianoforte. By J. T. Surenne. In one volume, folio. Wood and Co., Edinburgh.
23. WILSON'S SONGS OF SCOTLAND.—Eight Books, folio. 1842.
24. WOOD'S SONGS OF SCOTLAND.—1848-1849. Edited by G. F. Graham. Three vols, royal 8vo. Edinburgh.
25. ORAIN NA'H ALBAIN.—1848. A Collection of Gaelic Songs with English and Gaelic Words. By Finlay Dun.
26. LAYS FROM STRATHEARN.—1850. By Caroline, Baroness Nairne.
27. RITSON.—1869. A *fac-simile* Reprint. Edited by J. A. Published by Hopkins, Glasgow.
28. MACFARREN.—1874. Select Scotish Songs, by G. A. Macfarren. Glasgow.
29. PATTISON.—Popular Songs of the Highlands. Gaelic Songs with English and Gaelic Words. 1st vol. (Twelve Songs), 1879; 2nd vol. (Twelve Songs) 1881. Swan and Co., London and Glasgow.

NOTE.—From 1850 to 1874 many collections of Scotish Songs were published, all displaying considerable merit; but as none of them possess any distinctive feature a list is not given.

[J.M.W. & T.L.S.]

SCOTSON CLARK, the Rev., was born in London of Irish parents Nov. 16, 1840. He received his earliest musical instruction from his mother, a pupil of Chopin and Mrs. Anderson. His musical tastes became so strongly developed that he was soon sent to Paris to study the piano and harmony, and at the age of fourteen was appointed organist of the Regent Square church. He next studied under Mr. E. J. Hopkins, and subsequently entered the Royal Academy of Music, where his masters were Sterndale Bennett, Goss, Engel, Pinsuti, and Pettit. In 1858 he published a Method for the Harmonium, and for a few years was organist at different churches in London. In 1865 he founded a 'College of Music' for students of church music and the organ. Soon after this, he became organist of Exeter College, Oxford. He graduated Mus. Bac. in 1867, and was appointed Head Master of St. Michael's Grammar School, Brighton. Six months later Mr. Scotson Clark was ordained deacon, and afterwards priest. He next went to Leipzig, where he studied under Reinecke, Richter, etc. When in charge of the English church at Stuttgart he pursued his musical studies under Lebert, Krüger, and Pruckner. In 1873 he returned to London, and in 1875 resumed his connection with the London Organ School, the average yearly number of pupils of which is 300. In 1878 he represented English organ-playing at the Paris Exhibition. Mr. Scotson Clark, besides being a remarkable executant on the organ, has great facility in composition. His works, which already amount to over five hundred, consist principally of small organ and pianoforte pieces, many of which have attained great popularity. [W.B.S.]

SCOTT, JOHN, nephew of John Sale, jun., was born about 1776. He was a chorister of St. George's Chapel, Windsor, and Eton College; afterwards studied the organ under William Sexton, organist of St. George's, Windsor, and became deputy for Dr. Arnold at Westminster Abbey. He was also chorus master and pianist at Sadler's Wells. On the erection of the first organ in Spanish Town, Jamaica, he went out as organist, and died there in 1815. He was composer of the well-known anthem, 'Praise the Lord, O Jerusalem,' as well as of the comic song, 'Abraham Newland.'

'You may Abraham sham, but you mustn't sham Abraham Newland.'[1]

[W.H.H.]

SCOTTISH MUSICAL SOCIETY, THE. In 1881 meetings were held in Glasgow and Edinburgh to consider the subject of musical education in Scotland, with the view of establishing a society under the above name, the necessary funds to be supplied by the issue of 20,000 shares of £1 each, and the Society to be incorporated with limited liability as an association not for profit. Committees were appointed at Edinburgh, Glasgow, Dundee, and Aberdeen; the Duke of Buccleuch was elected President, Sir Herbert Oakeley, Vice-President *ex-officio*, and an influen-

[1] Abraham Newland was the Chief Cashier of the Bank of England, and his name was inserted in its notes as the payee.

tial list of Vice-Presidents was announced, in addition to a Council with the Earl of Rosebery as chairman. The Society is still (1882) not sufficiently advanced to begin practical work, but according to the prospectus, its purpose will be to promote music in Scotland by maintaining professional orchestras, conferring scholarships, organising concerts, and aiding poor musicians and their families. [W.B.S.]

SCRIBE, EUGÈNE, the most prolific of French dramatists, and the best librettist of the 19th century, born in Paris Dec. 25, 1791. He lost his parents early, and the well-known advocate Bonnet urged him to take to the bar, but he was irresistibly drawn to the stage, and from his début at 20 at the Théâtre du Vaudeville till his death, he produced for the different theatres of Paris a rapid succession of pieces which have served as models to a host of imitators. He originated the *comédie-vaudeville*, and attained to high comedy in 'Une Chaine'; but it is in opéra-comique and lyric tragedy that he has given the most striking proofs of his imagination and knowledge of the stage. For half a century he produced on an average 10 pieces a year, many it is true written conjointly with various authors, but in these 'mariages d'esprit' Scribe was always the head of the firm.

We are not concerned here with his novels, nor with his opéras-comiques, further than in saying that they abound in ingenious surprises, piquant situations, and scenes admirably adapted for musical treatment; it is in lyric tragedy that his invention, originality, dramatic force, and genius for the stage, are most conspicuous. As a writer, especially as a versifier, he was often at fault, but this defect was overlooked by the composers who anxiously secured him for the sake of his poetical conception. Of his librettos, over 100 in all, only the principal can be specified here:—

La Dame blanche	Boieldieu	1825	Opéra-Comique.
Le Maçon	Auber	,,	,,
La Somnambule	Hérold	1827	Opéra.
La Muette de Portici	Auber	1828	,,
La Belle au bois dormant	Hérold	1829	,,
La Fiancée	Auber	1830	Opéra-Comique.
Le Dieu et la Bayadère	,,	,,	Opéra.
Manon Lescaut	Halévy	,,	,,
Fra Diavolo	Auber	,,	Opéra-Comique.
Le Philtre	,,	1831	Opéra.
Robert le Diable	Meyerbeer	,,	,,
Gustave III	Auber	1833	,,
Le Chalet	Ad. Adam	1834	Opéra-Comique.
Lestocq	Auber	,,	,,
Le Cheval de Bronze	,,	1835	,,
La Juive	Halévy	,,	Opéra.
L'Ambassadrice	Auber	1836	Opéra-Comique.
Les Huguenots	Meyerbeer	,,	Opéra.
Le Domino Noir	Auber	1837	Opéra-Comique.
Guido et Ginevra	Halévy	1838	Opéra.
Le Lac des Fées	Auber	1839	,,
Les Martyrs	Donizetti	1840	,,
Les Diamans de la Couronne	Auber	1841	Opéra-Comique.
La Part du Diable	,,	1843	,,
La Sirène	,,	1844	,,
Haydée	,,	1847	,,
Le Prophète	Meyerbeer	1849	Opéra.
L'Enfant Prodigue	Auber	1850	,,
Giralda	Ad. Adam	,,	Opéra-Comique.
La Tempesta	Halévy	,,	Her Majesty's.
L'Etoile du Nord	Meyerbeer	1854	Opéra-Comique.
Les Vêpres Siciliennes	Verdi	1855	Opéra.
L'Africaine	Meyerbeer	1865	,,

As will be perceived, his favourite composers were Meyerbeer and Auber, especially Auber.

Scribe died suddenly in Paris, Feb. 21, 1861. He had been a member of the French Academy since 1836, and had acquired a large fortune. His complete works have not been published, but there are several editions of his stage-pieces. That of 1855 comprises 2 vols. of operas, and 3 of opéras-comiques, and the latest (Paris, Calmann Lévy, 1874 to 81), 6 vols. 12mo. of ballets and operas, and 20 of opéras-comiques. A perusal of these gives a high idea of his fertility and resource. [G.C.]

SCUDO, PIETRO, born June 6, 1806, at Venice, but brought up in Germany. Some circumstance led him to Paris, and in 1816 he entered Choron's school, and studied singing there at the same time with Duprez. He never became a good singer, and after taking a secondary part in Rossini's 'Il Viaggio a Reims' left the boards, returned to Choron's school, and there picked up a slender knowledge of music. After the revolution of 1830 he played second clarinet in a military band. Returning to Paris he made his way into society, set up as a teacher of singing, and a composer of romances, one of which, 'Le fil de la Vierge,' was very successful. His knowledge of harmony and the elementary laws of musical accent was but slight, as is evident from his songs 'Le Dante,' 'La Baigneuse,' and 'Souvenir'; indeed he himself admits the fact, in spite of his vanity. Continuing his career as a professor of singing, he took to writing, and published 'Physiologie du rire' and 'Les Partis politiques en province' (1838). He gradually restricted himself to musical criticism, but as long as he wrote only for the 'Revue de Paris,' the 'Réforme,' and the 'Revue indépendante,' he was unknown outside certain cliques in Paris. As musical critic to the 'Revue des deux Mondes' he became a man of mark, though he was never more than a laborious writer, who made good use of German and Italian books, and managed by means of certain dogmatic formulæ and fine writing to conceal his want of knowledge and ideas. Scudo's articles are worth reading as specimens of French musical criticism before Berlioz was known, and while Fétis occupied the field without a rival. They have been mostly republished under the following titles:—'Critique et littérature musicale' (1850, 8vo; 1852, 12mo), 2nd series (1859, 12mo); 'La Musique ancienne et moderne' (1854, 12mo); 'L'Année musicale,' 3 vols. (Hachette, 1860, 61, and 62), 'La Musique en 1862' (Hetzel, 1863), and 'Le Chevalier Sarti' (1857, 12mo), a musical novel taken from Italian and German sources, of which a continuation, 'Frédérique,' appeared in the 'Revue des Deux Mondes,' but was not republished. All his works were printed in Paris.

Scudo finally became insane, and died Oct. 14, 1864, in an asylum at Blois. [G.C.]

SEASONS, THE—Die Jahreszeiten—Haydn's last oratorio. The book was compiled in German from Thomson's Seasons by Van Swieten, who induced Haydn to undertake its composition

immediately after the success of the 'Creation'; and the music was written between April 1798 and April 24, 1801, on which day the first performance took place at the Schwarzenberg palace, Vienna. Haydn always averred that the strain of writing it had hastened his death. [See vol. i. 714*b*.]

It is in four parts. The score was published in 1802–3 (without date) at Vienna; a barbarous English version accompanied the German text. In 1813 Clementi published a vocal score with a better version. The Rev. John Webb followed with a further improvement, and more recently, in 1840 or 41, Professor E. Taylor made a fourth. A selection from 'Spring' was given at Birmingham Festival 1817; Spring and Summer at the same place in 1820. It was on the repertoire of the Cecilian Society; and the Sacred Harmonic Society performed it on Dec. 5, 1851, and four times more down to 1877. [G.]

SEBALD, AMALIE. The records of the Singakademie in Berlin contain the names of Frau von Sebald (geb. Schwadke), alto, 1791, her daughters Amalie, 1801, and Auguste, 1802, soprani. They appear first as soloists in 1794, 1803, and 1804 respectively. Amalie is reported to have had 'an enchantingly beautiful voice.' C. M. von Weber was in Berlin in 1812. Of all his acquaintances made there, two, says his son, were special objects of affection ever afterwards. One was Lichtenstein; 'the other was the youngest of two most amiable, extremely musical sisters, Auguste and Amalie Sebald. For the second, in the highest degree distinguished alike for her intellectual and physical charms, Weber conceived a warm and deep, and, through the lady's virtues, a highly ennobling affection.' As Weber in 1812, so Beethoven the year before, who met her at Töplitz, whither she had come with the once-famous Countess von der Recke, whose house in Berlin, the 'Recksche Palais,' afterwards became the home of the Mendelssohns. [See vol. ii. p. 258*a*.] The impressionable composer then wrote the following epigram in her album :—

> Ludwig van Beethoven
> den Sie, wenn Sie auch wollten
> doch nicht vergessen sollten.
> [Whom even if you would
> Forget you never should.]
> Töplitz am 8. August 1812.[1]

He met her there again in Sept. 1812, and a series of notes to her of that date, published by Jahn in the 'Grenzboten,' from copies furnished by the writer of this notice, shows the extraordinary impression which she made upon him.[2]

On May 8, 1816, Beethoven wrote in a letter to Ries, 'Everything good to your wife; I, alas, have none; I have found but one, and her I never can possess.' On Sept. 16 of the same year, he said to Giannatasio, that 'he loved unhappily; that some five years before he had made the acquaintance of a person, closer connexion with whom he should have considered the highest happiness of his life. This was not to be thought of for a moment, almost an utter impossibility, a chimera. Still, his love was now as strong as on the first day. Such harmony, he added, had he never found before. He had never declared himself, and yet had not been able to get her out of his mind.'

It was at this time that Beethoven composed the cycle of songs 'To the distant loved one.' Schindler supposed his 'Autumn love' to have been for a certain Marie Koschak: he is wrong; Beethoven never saw that lady until after she had married Dr. Pachler. Amalie Sebald married the Berlin Justizrath Krause.

AUGUSTE SEBALD married Bishop Ritschel, a well-known theologian. [A.W.T.]

SECCO RECITATIVE, accurately RECITATIVO SECCO—that is, 'dry'—(also *R. parlante*; Germ. *Einfache Recitativ, Sprechende Recitativ*; Fr. *Recitatif sans Orchestre*; Eng. Simple Recitative; Plain Recitative.) The simplest form of Declamatory Music, unrelieved either by Melody, or Rhythm, and accompanied only by a Thoroughbass. [See RECITATIVE.]

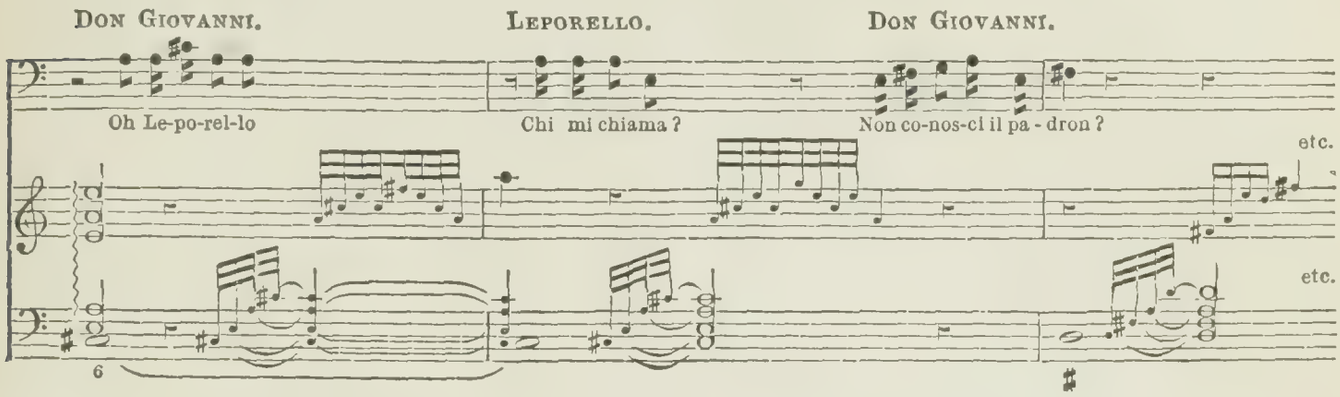
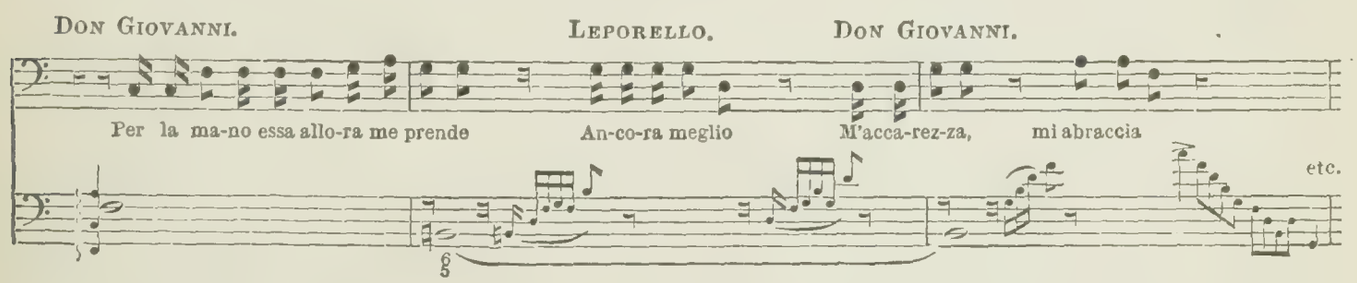
It was invented at Florence during the closing years of the 16th century; and first extensively employed, in the year 1600, in Peri's 'Euridice,' and Cavaliere's 'La Rappresentazione dell' Anima e del Corpo.' During the Classical Æra, it was used in Opera and Oratorio as the chief exponent of the Action of the Drama. Rossini first departed from the universal custom, boldly accompanying the whole of the Declamatory Music in 'Otello' by the full Stringed Band. Spohr entirely banished the simpler form of Recitative from the Oratorio, using both Stringed and Wind Instruments in his Accompaniments, throughout. Later Composers scorn to use it, even in Opera Buffa. The change of custom, like all other progressive movements, has its advantages and its disadvantages. It increases the interest of Scenes which, deprived of the resources of the Orchestra, might become tedious: but it seriously diminishes the amount of contrast attainable in effects of colouring and *chiaroscuro*, by depriving the picture of its weaker tones, and thus confining the possible gradation of light and shade within much narrower limits than those which Mozart, Cimarosa, and even Rossini himself, in his earlier years, turned to such splendid account. It is true that advanced Composers endeavour to supply, at the upper end of the scale of effect, a sufficient number of gradations to compensate for those they have cut away from the lower portion of its range: but, there must be a limit to the addition of Sax Tubas and Ophicleides; and, were there none, the contrast between simple Recitative, and even the lowest form of Orchestral Accompaniment, is infinitely stronger, in proportion, than that between the *fortissimo* of the ordinary Orchestra, and any amount of extra power that can be added to it.[2]

In the 18th century, Recitativo secco was always accompanied by the Stringed Basses alone, the Harmonies indicated beneath the Thoroughbass

[1] The '1812' was probably added to Beethoven's Autograph, and should be 1811. He was not at Töplitz on Aug. 8, 1812. (Thayer's Beethoven, iii. 215.)

[2] These letters, seven in number, are given in Ibid. iii. 212–214.

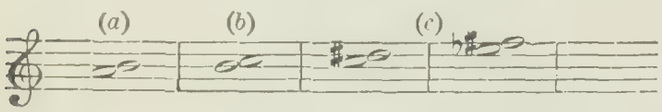
[2] See the account of *Recitativo Stromentato*, p. 85.

being filled in on the Harpsichord, Pianoforte, or Organ. As a general rule, these Harmonies were very simply expressed: but, when relief was needed, considerable licence was permitted to the Accompanyist. Such a passage as the following might therefore have been accompanied, without any excess of liberty, by the passages indicated in small notes, provided they were sparingly introduced, played lightly, and not brought too prominently forward.

When the Harpsichord and the Pianoforte were banished from the Opera Orchestra, the Accompaniment of Recitativo secco was confided to the principal Violoncello and Double Bass; the former filling in the Harmonies in light Arpeggios, while the latter confined itself to the simple notes of the *Basso continuo*. In this way, the Recitatives were performed, at Her Majesty's Theatre, for more than half a century, by Lindley and Dragonetti, who always played at the same desk, and accompanied with a perfection attained by no other Artists in the world, though Charles Jane Ashley was considered only second to Lindley in expression and judgment. The general style of their Accompaniment was exceedingly simple, consisting only of plain Chords, played *arpeggiando*; but occasionally the two old friends would launch out into passages as elaborate as those shown in the following example; Dragonetti playing the large notes, and Lindley the small ones.

In no country has this peculiar style been so successfully cultivated as in England; where the traditions of its best period are not yet forgotten. Attempts have lately been made to supersede it, by filling in the Harmonies on the Pianoforte, or arranging them for the Band. [W.S.R.]

SECHTER, Simon. One of the most important of the modern contrapuntists. Born at Friedberg, in Bohemia, on Oct. 11, 1788. In 1804, after a moderate musical education, he went to Vienna, where he applied himself with ardour to theoretical studies. In 1809, while Vienna was in the hands of the French, he made the acquaintance of Dragonetti—then living in concealment under the curious apprehension that Napoleon would oblige him to go to Paris—for whom he wrote the pianoforte accompaniments to his concertos for the double bass. In 1810 Sechter became teacher of the piano and singing to the Blind Institute, for which he wrote many songs and two masses. During the whole of this time he pushed forward his studies, working more especially at Bach and Mozart. He found a good friend in Abbé Stadler, through whose means three of Sechter's masses were performed at the court chapel. A requiem of his, and a chorus from Schiller's 'Bride of Messina' were also executed in the Concert Spirituel with success. In 1824 he became Court-organist, first as subordinate, and in 1825, on the death of Worzischeck, as chief, an office which he retained till his death. His fame as a theoretical teacher attracted numerous scholars, amongst others the great Schubert, who was on the point of taking lessons from him, when attacked by his last illness. The Emperor Ferdinand conferred upon him the large gold medal for a grand mass dedicated to his majesty, which was shortly followed by the order of St. Louis from the Duke of Lucca. In 1850 he became Professor of Composition in the Conservatorium at Vienna. His Aphorisms, etc., which he communicated to the Vienna Allg. musik. Zeitung, show him to have been a profound thinker, and give many instructive hints both to teachers and scholars. His most intimate friends were Staudigl, Lutz, and Hölzel, for whom he wrote a quantity of humorous *Volkslieder*

in contrapuntal style, as well as many comic operettas, ballads, etc. His diligence in study was astonishing. No day passed in which he did not write a fugue. A few years before his death he had the misfortune, through his own good nature, to lose almost everything, and died on the 12th September, 1867, nearly 80 years old, in poverty and privation. Sechter was much esteemed and beloved for his simplicity and goodness, and it may be truly said that he had no enemies. His system, though severe, was simple, clear, and logical. His scholars were almost innumerable: amongst them may be mentioned, Preyer, Nottebohm, the Princess Czartorijski, Sucher, Bibl, Rosa Kastner (Escudier), Rufinatscha, Bruckner, Otto Bach, Döhler, Schachner, Filtsch, S. Bagge, Benoni, Vieuxtemps, Pauer, C. F. Pohl, and Thalberg. Notwithstanding the multitude of his lessons he found time to compose a great deal of music. His unpublished works in the Imperial Library and the Musikverein at Vienna contain 4 oratorios, operas and large cantatas, music for voice, organ, and pianoforte, including 104 variations on an original theme of 104 bars; also a complete theoretical treatise ready for publication, in two portions, first on acoustics, second on canon. Among his published works are an edition of Marpurg on the Fugue, with many additions; Grundsätze der musik. Composition (3 vols. B. & H.); 12 masses; Practical examples of accompaniment from figured bass, op. 59; Practical school of thorough bass, op. 49, 98; preludes for the organ, in four books; fugues, hymns, chorale preludes; 4 fugues for PF., op. 5, dedicated to Beethoven; fugue in C minor, to the memory of Schubert, op. 43; etc., etc. Sechter completed the grand fugue for the orchestra in D major, left imperfect by Mozart. [C.F.P.]

SECOND. The smallest interval in the scale used for musical purposes. It is described by notes which are next to each other on the stave, or by letters which lie next each other in the alphabet, as A B, B C, C D♯, E♭ F♯.



Three kinds can be practically distinguished. The minor second, which is equal to a semitone, as at (*b*) in the example; the major second, which is equal to a tone, as at (*a*); and the augmented second, which is equal to three semitones, as at (*c*). They are all discords, but are characterised by different degrees of roughness. The minor second is extremely harsh, the major decidedly so, though not so extremely, and the augmented second but slightly. In ordinary musical usage the last is actually the same interval as a minor third, which is not looked upon as a dissonance at all; nevertheless the ear, distinguishing relations instinctively, classifies the combinations according to their context as having a dissonant or consonant significance. Thus when the context suggests the interval A♭ B♯, the mind will not accept it as final, but as a dissonance requiring resolution; whereas if the same interval could be expressed as A♭ C♭, it might be recognised as a characteristic portion of the minor chord of A♭, and could be accepted as final without desire for further motion.—The numerical ratios of the several intervals in just intonation are given as follows:—the minor second, 16 : 15; the grave major second, 10 : 9; the acute major second 9 : 8; and the augmented second 75 : 64. [C.H.H.P.]

SECONDO. The second player in a duet. [See PRIMO.]

SEDIE, DELLE-, ENRICO, baritone singer, son of Arcangelo Delle-Sedie, merchant of Leghorn, Italy, born 1826. In the year 1848 he volunteered in the army of Charles Albert of Piedmont, and fought against the Austrians in the war for Italian independence. He was taken prisoner at the battle of Curtatone but afterwards released, and at the close of the campaign of the following year retired from the army with the rank of lieutenant. Under the direction of his fellow-citizen, Orazio Galassi, he then devoted himself to the study of singing, and in 1851 made his début at Pistoia in Nabucco.

In 1854 he was engaged to perform Rigoletto at Florence: casting aside the traditional conception of Varesi, who had created the *rôle* at Venice, he adopted an entirely original rendering of the character, and at once asserted himself as an artist of high rank. From that time his position was secure; he appeared with unvarying success at Rome, Milan, Vienna, Paris, and London, and though possessed of so little voice as to gain the sobriquet of *Il baritono senza voce*, he made up by dramatic accent and purity of style for the shortcomings of nature. In 1867, at the earnest request of Auber, he accepted a professorship at the Conservatoire of Paris on the most advantageous terms hitherto offered. Under him a commission was appointed for the entire remodelling of that institution, but the death of Auber, and the outbreak of the Franco-Prussian war, compelled the government to abandon their intention. In 1874 he published a large work upon the art of singing and musical declamation, under the title of *L'Art Lyrique*, of which a lengthy critical notice appeared in the 'Westminster Review' of July 1876.

Signor Delle-Sedie is a Cavaliere of the Order of the Crown of Italy, for his military services in the campaigns of 1848, 1849; Cavaliere of the order of SS. Maurizio and Lazzaro; and member of many societies and academies both of Italy and France. He has now retired from the stage, lives in Paris, and devotes himself entirely to the teaching of his art. [J.C.G.]

SEE, THE CONQUERING HERO COMES. A well-known piece of Handel's music. It occurs in the 3rd act of 'Joshua,' as a welcome to Caleb after the taking of Debir, in three repetitions of the same form: (1) Chorus of youths, S.S.A., lines 1 and 2 repeated as a horn duet; (2) As a duet (Signore Cassarini and Galli) with flute accompaniment; (3) in full chorus. 'Joshua' was finished Aug. 12, 1747, and produced March 9, 1748.

'Judas Maccabeus' was produced April 1, 1747, and repeated April 1, 1747, 'with additions.' One of the additions was 'See, the conquering hero,' doubtless on account of the great success which had greeted it in 'Joshua' three weeks before. The air has been often treated as a theme for variations, and Reinecke has recently combined it with the chorale 'Nun danket alle Gott,' in his overture 'Friedensfreier' (1872) at the conclusion of the Peace between Germany and France. [G.]

SEGNO, *i.e.* the sign 𝄋. [See DAL SEGNO.]

SEGUE, 'follows'—as *Segue l' aria*, 'the aria follows'; a direction frequently found at the end of recitatives. It is thus equivalent to the more modern word *attacca*. It is also found occasionally at the foot of a page where a space is left after one movement in order that the next may begin at the top, to avoid turning over in the middle. It then indicates that no stop is to be made between the two movements. [J.A.F.M.]

SEGUIDILLA (sometimes written SIGUIDILLA), a popular national dance of Spain. The origin of both name and dance are uncertain; it existed in La Mancha in the time of Cervantes (see Don Quixote, Part II, chap. 38), but there is no evidence to show whether it is indigenous, or introduced into Spain by the Moors. It is however certain that from La Mancha it spread all over Spain, and it is still danced in both town and country. Seguidillas are divided into three kinds—Seguidillas Manchegas, the original form of the dance, in which it assumes a gay and lively character; Seguidillas Boleras,[1] more measured and stately; and Seguidillas Gitanas, danced very slowly and sentimentally. To these some writers add a fourth kind, the Seguidillas Taleadas, said to be a combination of the original Seguidilla with the Cachucha. The music is written in 3-4 or 3-8 time, usually in a minor key, and is performed on the guitar with occasionally a flute, violin, or castanet accompaniment. The *coplas*, or words sung by the musicians, are written in couplets of four short lines followed by an *estrevillo* or refrain of three lines, but some coplas want this latter feature. Both music and words often partake of the character of an improvisation, the former remarkable for strange and sudden modulations, and the latter treating of both serious and comic subjects. A collection of coplas was published at the end of the last century by N. Zamacola, writing under the pseudonym of Don Preciso. From the introduction to this book, the following quaint description of the Seguidilla is translated: 'So soon as two young people of the opposite sexes present themselves standing face to face at a distance of about two varas[2] in the middle of the room, the 'ritornelo' or prelude of the music begins; then the seguidilla is insinuated by the voice—if it be a manchega, by singing the first line of the copla, if it be a bolera, by singing two lines, which must only take up four bars. The guitar follows, playing a pasacalle;[3] and at the fourth bar the seguidilla begins to be sung. Then the dance breaks out with castanets or crotolas,[4] running on for a space of nine bars, with which the first part concludes. The guitar continues playing the pasacalle, during which the dancers change to opposite positions by means of a very deliberate and simple promenade ('paseo'). While singing again, at the beginning of the fourth bar, each goes on for nine bars more, making the variations and differences of their respective schools, which forms the second part. Again they change places, and upon each dancer returning to the spot where they began to dance, the third part goes on in the same way as the second, and on arriving at the ninth bar, the voice, the instrument, and the castanets cease all at once, and as if impromptu, the room remaining in silence, and the dancers standing immovable in various beautiful attitudes, which is what we call "well stopped" (Bien parado).' Space will not allow us to give an example of the music which accompanies this beautiful dance. In Book IV. of Luigi Borghi's 'Opera Dances' (London, 1783) is a seguidilla modified for theatrical representation, and in the First Act of 'Carmen' there is a Spanish air which Bizet has entitled 'Seguidille.' Better examples than these will be found in Mendel's Lexicon (sub voce *Seguidilla*), and in the Appendix to Part I. of Mariano Soriano Fuertes's 'Historia de la Musica Española' (Madrid, 1855–1859), in which specimens are given of the varieties of the dance. With regard to the words, the following copla (from Don Preciso's 'Colleccion de Coplas,' Madrid, 1799) may serve as an example:

El Lunes me enamoro,
Mártes lo digo,
Miércoles me declaro,
Júeves consigo:
Viérnes doy zelos
Y Sabado y Domingo
Busco Amor nuevo.[5]

[W.B.S.]

SEGUIN, ARTHUR EDWARD SHELDEN, commonly known as EDWARD, was born in London, April 7, 1809. He received his musical education at the Royal Academy of Music, and first appeared in public in 1828 at concerts and performances of Italian operas given by its pupils. His voice was a deep bass, of very extensive compass, and he met with a very favourable reception. In 1829 he sang at Exeter Festival. In 1831 he appeared at the theatre in Tottenham Street as Polyphemus in Handel's 'Acis and Galatea.' In 1832 he sang at the Concert of Ancient Music. In 1833 and 1834 he was engaged at Covent Garden, and in the latter year appeared at the King's Theatre as Il Conte Robinson in Cimarosa's 'Matrimonio Segreto,' and also sang at the Festival in Westminster

[1] Not to be confounded with the Bolero, said to have been invented in 1780 by Don Sebastian Zerezo.

[2] 1 vara = 34 inches.

[3] Literally 'street-pass'; any popular street-song. See PASSACAGLIO, vol. ii. p. 661 *a*.

[4] A kind of castanet.

[5] Translation:—'On Monday I fall in love, on Tuesday I say so, Wednesday I declare myself, Thursday I succeed: Friday I cause jealousy, and Saturday and Sunday I seek a fresh love.'

Abbey. From 1835 to 1837 he was engaged at Drury Lane. In August 1838 he appeared at the English Opera House in Macfarren's 'Devil's Opera,' and soon afterwards quitted England for America, made his first appearance at the National Theatre, New York, as the Count in Rooke's 'Amilie' on Oct. 15, 1838, and was extremely well received. He afterwards formed an opera company named 'The Seguin Troupe,' who performed at various places in the United States and Canada. Amongst other distinctions he was elected a chief by one of the Indian tribes, and received an Indian name, signifying 'The man with the deep mellow voice'; an honour which had never before been conferred on any Englishman, except Edmund Kean, the tragedian. He died at New York, Dec. 9, 1852.

His wife, ANN CHILDE, was also a pupil of the Royal Academy of Music, and appeared in public as a soprano singer in 1828 in the same performances as her future husband, and with equal success. In 1832 she sang at the Concert of Ancient Music, and in 1834 at the Westminster Abbey Festival. After performing for two or three seasons at the King's Theatre as 'seconda donna,' she appeared on the English stage at Drury Lane, Nov. 3, 1837, as Donna Anna in the English version of Mozart's 'Don Giovanni.' She accompanied her husband to America and performed in opera until his death, when she retired from the stage and taught music in New York, where she was residing in 1880.

His younger brother, WILLIAM HENRY SEGUIN, born 1814, also a pupil of the Royal Academy of Music, possessed a light bass voice and was a concert singer and member of the choir of the Temple Church. He died Dec. 28, 1850. He married Miss GOOCH, soprano singer, a fellow pupil at the Academy, who survived him a few years only. [W.H.H.]

SEHNSUCHT ('longing' or 'yearning'—an untranslatable word).

> Nur wer die Sehnsucht kennt
> Weiss was ich fühle,

is one of the Songs of Mignon in Goethe's Wilhelm Meister, which has been specially attractive to two great composers. Beethoven composed it four times for voice and PF.—three times in G minor, once in Eb major—and the four were published Sept. 22, 1810, at Vienna. Schubert set the words four times—twice as a solo song for soprano (op. 62, no. 4, and 40 Lieder, no. 13); as a duet for Mignon and the Harper (op. 62, no. 1); and as a quintet for men's voices. Goethe wrote another 'Sehnsucht' ('Was zieht mir das Herz so?' Schubert, Lf. 37, 2); and songs with the same title are found in the works of Schiller ('Ach aus dieses Thales grunden,' Schubert, op. 39), Mayrhofer ('Der Lerche wolkennahe,' Schubert, op. 8, 2), and Seidl ('Die Schiebe freiert,' Schubert, op. 105, 4).

The so-called Sehnsucht-walzer, known also as 'Le Desir,' often attributed to Beethoven, was compiled from a 'Trauer-walzer' composed by Schubert in 1816, and published Nov. 29, 1821, as no. 2 of 'Original Tänze,' op. 9, and from Himmel's 'Favorit-walzer'; and was published under Beethoven's name by Schotts in 1826. [G.]

SEMBRICH, MARZELLA, born 1858 at Lemberg, Galicia, was taught music by her father, and played in public both piano and violin at the age of twelve; she afterwards received further instruction on these instruments from Stengel (to whom she is now married), and Bruckmann, both professors at Lemberg. She then went to Vienna, for completion of her studies under Liszt, but discovering herself to be the possessor of a fine voice, determined to attempt a vocal career, and for that purpose studied singing at Milan under Lamperti the younger (at present professor at the Conservatorium, Dresden). On June 3, 1877, she made her début at Athens as Elvira in 'I Puritani,' and was highly successful there for two months in that, and as Lucia and Dinorah. She returned to Vienna, studied the German répertoire under Professor Levy, and in Oct. 1878 made a highly successful début at Dresden as Lucia. She remained there until the spring of 1880, becoming well known for her performances of Zerlina, Susanna, and Constance, of Mozart, the heroines in Flotow's Martha and Stradella, of Gilda, Amina, etc. She sang at the Lower Rhine Musical Festival of 1880; and June 12 of the same year made her first appearance in England at the Royal Italian Opera as Lucia, and was greatly successful in that, Amina, and Margaret of Valois. She returned there for the seasons 1881–82, playing for the first time in England Dinorah, and Constance in the revival of Mozart's 'Entführung.' She has also sung at Milan, Vienna, Warsaw, St. Petersburg, Moscow, etc., and during her engagements abroad has occasionally played with great success in the twofold capacity of pianist and violinist. Madame Sembrich's voice is about $2\frac{1}{2}$ octaves in compass, viz. from the lower C to F in alt, and is very brilliant in the upper register; she also possesses considerable powers of execution. [A.C.]

SEMELE, a secular oratorio by Handel, was composed in 1743, between June 3 and July 4. The libretto is slightly altered from an opera-book of Congreve's, written in 1707. 'Semele' is termed by Arnold 'A Dramatic Performance,' by Mainwaring 'An English opera but called an Oratorio,' while it was announced at different times in the 'General Advertiser' as 'Semele, after the manner of an Opera,' and 'Semele, after the manner of an Oratorio.' The first performance took place on Feb. 10, 1744, at Covent Garden Theatre, where it was repeated three times in the same year. In the following December it was performed twice, with additions and alterations, at the King's Theatre, Haymarket, and was revived by Smith and Stanley in 1762. The Cambridge University Musical Society revived it on November 27, 1878. The original MS. is in Buckingham Palace, but there are some interesting sketches (principally of Act iii.) in the Fitzwilliam Museum at Cambridge. [W.B.S.]

SEMET, Théophile, born at Lille, Sept. 6, 1824. The prizes for the cello and harmony which he gained at the local Conservatoire procured him a grant from the municipality to study in Paris, and he entered Halévy's class for composition, but left without obtaining a prize, in order to take to teaching. He was, however, a thorough artist, and his vein of original melody and refined harmony soon made him known. His first work was merely a few songs and some charming orchestral music for 'La petite Fadette,' vaudeville in 2 acts (Variétés, Dec. 28, 1850), but he at length procured, through his fellow-pupil Carvalho, a better opportunity, and his 'Nuits d'Espagne,' 2 acts (May 26), and 'La Demoiselle d'honneur,' 3 acts (Dec. 30), were both produced in 1857 with success at the Théâtre Lyrique; 'Gil Blas' (March 26, 1860), an opéra-comique in 5 acts, and 'Ondine,' 3 acts (Jan. 7, 1863)—the former his most popular piece—followed at the same theatre, but his next work, 'La petite Fadette' (Sept. 11, 1869), libretto by Carré (he was evidently a great admirer of Georges Sand), was produced at the Opéra Comique. In this work—revived at Lille, April 1881, with enthusiastic applause—there is much colour and expression, and great charm, indeed all Semet's works contain real gems of melody and harmony. Their drawback is their difficulty.

Besides his operas he composed songs for a piece called 'Constantinople' (1854); melodies; a cantata (performed at the Opéra, Aug. 15, 1862); airs de ballet for 'Les Pirates de la Savane' (1867), and many part-songs, some of which, especially 'La Danse des Sylphes,' are remarkable.

M. Semet, who has for many years played the drums at the Opéra, has brought out no new work since 1870. In common with many other composers he is looking forward to the revival of a third Théâtre Lyrique in Paris, and in the meantime lives in retirement at Créteil. [G.C.]

SEMIBREVE (Lat. *Semibreris*; Ital. *Semibreve*; Fr. *Ronde*; Germ. *Taktnote, Ganze Note*). Franco of Cologne, the earliest known writer on Measured Music (*Cantus mensurabilis*) who furnishes the types from which the forms of our modern Notation are evidently derived, describes notes of four different kinds—the Double Long (or Large), the Long, the Breve, and the Semibreve—which last was, in his day, the shortest note in use, though no very long time elapsed before the Minim was added to the list. The forms of these notes are generally supposed to have been suggested by those of the Neumae of an earlier period; the Large and Long being clearly traceable to the Virga; and the Breve and Semibreve to the Punctus.[1] Don Nicola Vicentino, however, in his 'L'antica Musica ridotta alla moderna Prattica,' printed at Rome in 1555, refers the forms of all these notes to a different origin; deriving the Large, the Long, and the Breve, from the *B quadratum*, or Square B, (♮); and the Semibreve, from the *B rotundum* (♭); the transformation being effected, in each case, by depriving the figure of one or both its tails. But Vicentino has fallen into so many palpable errors that we cannot trust him: and, in the present instance, his theory certainly does not accord with that early form of the Semibreve which is produced by cutting the Breve (▪) in half, diagonally, thus, (◤). This form soon gave way to the Lozenge (◆ or ◇), which was retained in use until late in the 17th century, when it was replaced, in Measured Music, by the round note of our present system (𝅝), though in *Gros fa*—the Gregorian system of Notation which represents the Black Letter of Music—the Lozenge remains in use to the present day.

Until the beginning of the 17th century, the Semibreve represented one third of a Perfect Breve, and the half of an Imperfect one. In the Greater Prolation, it was equal to three Minims; in the Lesser, to two. In either case, it was accepted as the norm of all other Notes; and was held to constitute a complete Measure, or Stroke. In the Greater Prolation—or, as we should now call it, Triple Time—this Stroke was indicated by a single down-beat of the hand, representing what we write as a dotted Semibreve. In the Lesser Prolation—the Common Time of the modern system—it was indicated by a down and an up beat, called respectively the *Thesis* and the *Arsis* of the Measure. It will be understood, that these two beats represented two Minims; and, happily for us, we are not left altogether in doubt as to the average pace at which these two Minims were sung, in the great Polyphonic Compositions of the 15th and 16th centuries: for, apart from the traditions of the Sistine Chapel, early writers have left a very definite rule for our guidance. The Thesis and Arsis of the Lesser Prolation, they say, represent the beats of the human pulse. Now, the rapidity of the human pulse, taking into calculation the variations exhibited at all ages, and in both sexes, ranges between 66·7 and 140 per minute:[2] allowing, therefore, for roughness of calculation, we may say that the Compositions of Josquin des Prés, and Palestrina, may be safely interpreted between 𝅗𝅥 = 60, and 𝅗𝅥 = 140—a sufficiently extended range, surely, to satisfy the individual taste of the most *exigeant* Conductor.

In Modern Music, the Semibreve retains more than one of the characteristics that distinguished it in the 15th and 16th centuries. It is now, indeed, the longest instead of the shortest note in common use, for the employment of the Breve is altogether exceptional: but it is none the less the norm from which all other notes are derived. To this day we teach our children to say 'A Semibreve is equal to two Minims, four Crotchets,' and so on, to the end of the Time-Table. Again, in our *Alla breve* Time, (𝁵), it is divided into two Minims, represented by an up and down beat, exactly as in the Lesser Prolation, as described by Morley and other early writers. More frequently we divide it into four Crotchet-beats, (C), but this does not alter its

[1] See vol. ii. p. 471 *a*.

[2] See 'Carpenter's Human Physiology' (Lond. 1881), pp. 300 *et seq.*

character as a normal type; and indeed it was frequently so divided, in the 16th century, in the works of the great Madrigal writers. We may therefore say that, of all the notes now in use, the Semibreve is the one which unites us most closely to the system of those who invented the germ of the method we ourselves follow; and it furnishes the safest guide we know of to the right understanding of their works. [W.S.R.]

SEMICHORUS, *i.e.* Half chorus; a word used to denote a kind of antiphonal effect produced by employing half the number of voices at certain points, and contrasting this smaller body of sound with the full chorus. [J.A.F.M.]

SEMICROMA (Lat. *Semichroma*; Eng. Quaver, or Semiquaver). The Italian name for the Semiquaver. Old writers, however, sometimes apply the term Croma to the Crotchet, and Semicroma to the Quaver; and, so vague was once the distinction between the two, that even Baretti, writing as late as 1824, makes the word 'Croma' signify 'a Crotchet or Quaver.' The etymology of the word Chroma is derived from the very early custom of using red notes intermixed with black ones. The red notes being sung more quickly than the black ones, the duration of a red Minim was a little longer than that of a black Semiminim (or Crotchet); and the note was called *Chroma* on account of its colour. [See SEMIQUAVER, SEMIFUSA, SEMIMINIMA, QUAVER, NOTATION.] [W.S.R.]

SEMIFUSA. The Latin name for the Semiquaver; but sometimes applied to the Quaver also. The etymology of the term is not very clear. The most probable theory is that which traces it to a fancied resemblance between the early form of the Quaver, and that of a spindle (*fusus*). [See SEMICROMA, SEMIQUAVER, SEMIMINIMA, QUAVER, NOTATION.] [W.S.R.]

SEMIMINIMA MAJOR and MINOR (Eng. Greater, and Lesser Half-Minim = Crotchet, and Quaver; Ital. *Croma e Semicroma*; Germ. *Viertel und Achtel*; French *Noire et Croche*). Though the Minim was so called, because, at the time of its invention, it was the smallest (*i.e.* the shortest) of all notes, Composers soon found it convenient to divide it in half, and even into four parts. Franchinus Gafurius, quoting from Prosdocimus de Beldemandis, describes and figures these divisions in his 'Practica Musicae,' printed in 1496. The Greater Semiminima, the equivalent of the modern Crotchet, was a black lozenge-headed note, with a tail, ; the Lesser Semiminima, now called the Quaver, was a similar note, with a single hook, . Sometimes the head of the greater Semiminim was 'void'—that is to say, open, or white—in which case, this note also had a hook, to distinguish it from the Minim, ; and, when this hooked form was used, the figure which we have described above as proper to the Greater Semiminim, was used for the Lesser one. When black and red notes were used together, the red Minim served as the diminutive of the black one; and the Semiminim was called *Chroma*, on account of its colour. This name was afterwards applied both to the Greater and the Lesser Semiminim; and hence it came to pass that, in later times, the term Chroma was applied indiscriminately to the Crotchet and the Quaver. [See SEMICHROMA, NOTATION.] [W.S.R.]

SEMIQUAVER (Lat. *Semifusa*; Ital. *Semicroma, Biscroma, Semifusa*; Germ. *Sechzehntel, Sechzehntheil-Note*; Fr. *Double croche*). The sixteenth part of a Semibreve.

The earliest mention of the Semiquaver occurs in the 'Practica Musicae' of Franchinus Gafurius, printed at Milan in 1496. It may be found—though very rarely—in the printed Polyphonic Music of the 16th century, in the form of a black lozenge-headed note, with a double hook, or ; and it is manifestly from this early type that our present figure is derived. In the 16th century both Semiquavers and Quavers were always printed with separate hooks. The custom of joining Quavers together by a single line, and Semiquavers by a double one, dates from the 17th century; and the credit of the invention is generally accorded to John Playford. Hawkins gives the year 1660 as 'about' the date of Playford's improvement; and tells us that the new method was first copied by the Dutch, then by the French, and afterwards by the Germans; but quotes the folio edition of Marcello's Psalms (Venice, 1724) as a proof that the Italians adhered to the old plan until late in the 18th century—as did also the Spaniards.[1] Long before that time, the custom of grouping Semiquavers after the modern manner was in constant use in England (except—as now—in cases in which a separate syllable was sung to each note), as may be seen in the early printed editions of Purcell's 'Te Deum,' and other similar works, in which may also be noticed the substitution of the round head for the earlier lozenge. [See SEMICROMA, SEMIFUSA, SEMIMINIMA, QUAVER, NOTATION.] [W.S.R.]

SEMITONE (from the Greek ἡμιτόνιον). Half a tone; the smallest interval in the ordinary musical scales. The semitone may be of different kinds, each of which has a different theoretical magnitude.

Since the invention of the diatonic scale the natural interval of the fourth has been subdivided artificially into two tones and a semitone. In the ancient Greek time the two tones were both what are now called *major* tones, and the hemitone had a magnitude determined by the difference between their sum and the fourth: but when harmony began to prevail, one of the tones was diminished to a *minor* tone, and this gave the modern semitone a little greater value. The semitone, so formed, as belonging to the diatonic scale (from B to C, or from E to F for example) is called a *diatonic* semitone.

The introduction of chromatic notes gave rise to a third kind of semitone, as from C to C♯ or

[1] Hawkins, Hist. vol. iv. bk. iii. ch. 5, *note*.

from G to Gb; this is called a *chromatic* semitone and has a less magnitude than the diatonic one.

Finally came the great simplification of music by dividing the octave into twelve equal intervals, each of which was called a *mean* semitone; thus abolishing practically the difference between the diatonic and the chromatic values. A semitone may now be considered, in practical music, as simply the interval between the sounds given by any two adjoining keys on a well-tuned piano.

The relations between the theoretical magnitudes of the different kinds of semitones are about as follows:—If we represent the magnitude of a mean semitone by 25, the true magnitude of a diatonic semitone will be about 28; of a chromatic semitone about 18; and of the ancient Greek hemitone about 23. [W.P.]

SEMIRAMIDE (*i. e.* Semiramis, Empress of Nineveh). A favourite subject with Italian writers of operas. Librettos upon it were written by Moniglia, Apostolo Zeno, and Silvani; and Clement's Dictionnaire Lyrique contains a list of 21 operas composed to one or other of these by the masters of the eighteenth century. Voltaire's play on the same subject was also adapted to music and set by Graun (Berlin, 1754), and Catel (1802). Rossini's well-known chef-d'œuvre was written to a libretto by Rossi, and produced at Venice Feb. 3, 1823; and in London, at the King's Theatre, July 15, 1824. In French, as 'Semiramis,' it appeared in Paris July 9, 1860.—SEMIRAMIDE RICONOSCIUTA, words by Metastasio, was set by Vinci, Porpora, Cocchi, Sarti, Traetta, Meyerbeer, and Gluck—the last of these at Vienna in 1748. It is important as revealing some of the qualities by which Gluck has been rendered immortal. [G.]

SEMLER, FRANZ XAVER, a viola-player of some renown in Berlin, the last to use the viola as a solo instrument. He was born in 1772, and lasted down to Feb. 27, 1857. His sister Sophie (afterwards Frau Neilas) in 1784 made a great hit as Constanze in the 'Entführung.' Mozart visited her in 1789 at Potsdam, and her brother tells a charming little story, for which his name is worth preserving. 'Mozart was asked to extemporise, and, as usual, was willing enough. He sat down to the piano, and asked the company for two themes. My sister stood close by to watch his playing. Mozart, always full of his fun, looked up at her and said, "Come, haven't you too got a bit of a subject for me?" (Habens auch a Themerl aufen Gewissen). She hummed one; on which he began in his own charming style, toying first with one and then with the others, and at last bringing in all three together to the delight of everybody.' (Otto Jahn, ii. 411, from Semler's own account.) [G.]

SEMPLICE, 'simple'; a direction denoting that the passage so marked is to be performed without any adornment or deviation from the time, used particularly in passages of which the character might possibly be misunderstood. A curious instance occurs in Chopin's Rondo for two pianos, op. 73, where the second subject (in A minor) is inscribed 'Semplice senza ornamenti.' The lovely Arietta which forms the subject of the variations in Beethoven's last PF. Sonata, op. 111, is marked 'Adagio molto semplice cantabile.' [J.A.F.M.]

SEMPRE, 'always'; a word used in conjunction with some other mark of time or expression to signify that such mark is to remain in force until a new direction appears. Its purpose is to remind the performer of the directions which might otherwise be forgotten—as in the scherzo of the Eroica Symphony, where the direction *Sempre pp. e staccato* is repeated again and again throughout the movement. [J.A.F.M.]

SENESINO, FRANCESCO BERNARDI DETTO, *i. e.* 'F. B. called the Sienese,' one of the most famous of the *sopranist* singers who flourished in the last century. He was born about 1680, at Siena (whence he derived his name), and received his musical education from Bernacchi, at Bologna. Little or nothing is heard of his career previous to 1719. At that time he was singing at the Court theatre of Saxony, and when Handel came to Dresden in quest of singers, was engaged by him for London.

Senesino's first appearance in this country (Nov. 1720) was in Buononcini's opera 'Astarto,' which at once established him in public favour as a singer of the first rank. He sang next in a revival of Handel's 'Floridante,' and in the celebrated 'Muzio Scævola'; afterwards in Handel's 'Ottone,' 'Flavio,' and 'Giulio Cesare' (1723), 'Tamerlano' (1724), 'Rodelinda' (1725), 'Scipio' and 'Alessandro' (1726), and in various operas and pasticcios by other composers. In 'Giulio Cesare' his declamation of the famous accompanied recitative 'Alma del gran Pompeo' created a special sensation. A writer in the London Magazine (Feb. 1733) relates an amusing anecdote of Senesino in this opera: 'When I was last at the opera of Julius Cæsar, a piece of the machinery tumbled down from the roof of the theatre upon the stage, just as Senesino had chanted forth these words "Cesare non seppe mai che sia timore"—Cæsar never knew fear. The poor hero was so frightened that he trembled, lost his voice, and fell crying. Every tyrant or tyrannical minister is just such a Cæsar as Senesino.' In the opera 'Alessandro' it is said that when, in the part of Alexander, he led his soldiers to the assault of Ossidraca, he so far forgot himself in the heat of combat as to stick his sword into one of the pasteboard stones of the wall of the town, and bear it in triumph before him as he entered the breach! This opera had a run of two months, and its last performance, advertised for June 7, was prevented by the sudden illness of Senesino, who, as soon as he was able to travel, set off for Italy, for the recovery of his health, promising to return the next winter. This promise, however, was not kept in time to enable the Opera-house to open till after Christmas, a fact alluded to in the following prologue, spoken by Mrs. Younger at

the revival of 'Camilla' (performed entirely in English), Nov. 26, 1726:

> Ye British fair, vouchsafe us your applause,
> And smile, propitious, on our English cause;
> While Senesino you expect in vain,
> And see your favours treated with disdain:
> While, 'twixt his rival queens, such mutual hate
> Threats hourly ruin to your tuneful state,
> Permit your country's voices to repair,
> In some degree, your disappointment there:
> Here may that charming circle nightly shine,
> 'Tis time, when that deserts us, to resign.

Senesino reappeared in Handel's 'Admeto,' early in 1727. This was followed in the same year by 'Riccardo 1mo,' and in 1728 by 'Siroe' and 'Tolomeo,' in which a great effect was made by the echo song, 'Dite che fa,' sung by Cuzzoni, with many of the passages repeated behind the scenes by Senesino. But now, after several unprosperous seasons, the society called the Royal Academy, for which Handel had directed the operas at the Haymarket, was dissolved; the theatre was forced to close its doors for lack of support, and the Italian singers dispersed over the Continent. Hawkins attributes to this time the quarrel which ended in a final rupture between Senesino and the great composer. But this is disproved by the fact that Senesino returned to sing for Handel in 1730. That there was however much discord in the company before it separated is true enough. The quarrels between the two 'rival queens' dated from the beginning of their engagement, and Senesino, whose temper was arrogant and imperious, and who was the spoiled child of the fashionable world and of the public, exerted no appeasing influence. Quantz relates in his memoirs, that Senesino's quarrels brought about the dissolution of the Dresden company in 1719. It is said by Burney (who quotes it from Walpole) that once, at a rehearsal in London, he offended Mrs. Anastasia Robinson (afterwards Countess of Peterborough) so grievously, that Lord Peterborough 'publicly and violently' caned him behind the scenes. Handel's own disposition was not conciliatory, and 'he suspected that Senesino's example had given encouragement to that refractory spirit which he found rising in the two contending females' (Hawkins).

After an absence of nearly three years, however, Senesino rejoined the Haymarket company, under Handel's management, at a salary of 1400 guineas, and appeared on Feb. 2, 1731, in 'Poro,' then considered a great success. In the same year were revived 'Rodelinda' and 'Rinaldo.' 'Ezio' and 'Sosarme' were produced in 1732. Besides singing in all these, Senesino took part (May 2, 1732) in 'Esther,' Handel's first oratorio, described as 'a new species of exhibition at the Opera-house,' and on June 10, in a curious performance, under the composer's own direction, of 'Acis and Galatea.' Several airs and three choruses were interpolated on this occasion, from Handel's early Neapolitan Serenata on the same subject, and the piece was sung partly in English and partly in Italian.

The last of Handel's operas in which Senesino appeared, was 'Orlando' (Jan. 1733), but he took part later in the same season in 'Deborah,' described then as an opera, and performed (as was 'Esther') on opera nights. The long impending quarrel now came to a crisis. Handel could not brook the opposition to his will of a singer, however eminent or idolized by the public, and, in the end, their engagement was broken off. The composer was regarded with no very friendly eye by the English aristocracy, many of whom were alienated by his rough independence and want of respect of persons. 'All these wealthy adversaries of Handel naturally espoused the cause of Senesino from the outset... and ended by demanding that Senesino should be retained . . . Handel replied that Senesino should never reappear in his theatre.' (Schoelcher.) Accordingly, says Burney, 'the nobility and gentry opened a subscription for Italian operas at Lincoln's Inn Fields, inviting Porpora thither to compose and conduct, and engaging Senesino, Cuzzoni, Montagnana, Segatti, Bertolli, and afterwards Farinelli, to perform there.' There Senesino remained till 1735, when he returned to Siena, with a fortune of £15,000, and built himself a house.

Senesino's voice was a mezzo soprano, or, according to some, a contralto. Although limited in compass it was considered by many good judges to be superior in quality even to that of Farinelli. It was clear, penetrating, and flexible, his intonation faultless, his shake perfect. Purity, simplicity, and expressiveness were the characteristics of his style, while for the delivery of recitative 'he had not his fellow in Europe.' To judge from his portraits, the expression of his countenance is both arrogant and coarse. Hawkins says that he was a graceful actor, but one would hardly suppose it, judging from his representation in Bickham's Musical Entertainer (1737), entitled 'The Ladies' Lament for the loss of Senesino.' The engraving represents him as a giant, clothed like a Roman emperor, with women kissing the hem of his coat of mail, and some weeping. On the other side are heaps of bags of gold, being carried by porters towards the frigate on which he is about to embark.

In 1739 Senesino was living at Florence, and sang a duet with the Archduchess Maria Theresa there. He died about 1750. [F.A.M.]

SENFF, Bartholf, an eminent German music-publisher, was born at Friedrichshall, Coburg, Sept. 2, 1818. He founded the house which bears his name, in Leipzig, in 1850, and his catalogue contains original editions of Mendelssohn (ops. 104, 109, and 2 Clavierstücke), Schumann (ops. 82, 106, 117, 122, 134), Brahms (ops. 5, 6, Gavotte by Gluck, 5 Studien für PF.), Gade, Hiller, Reinecke, Rietz, Rubinstein (ops. 8, 42, 48, 51, 52, 54, 57, 59, 60, 63, 64, 65, 66, 67, 70, 72, 73–78, 80, 84, 86, 87–92, 94–102, 106, 107, 'Der Dämon,' 'Feramors,' 'Kalaschnikoff,' 'Die Kinder der Haide,' 'Nero,' etc.), and other masters. Also valuable republications, such as Pauer's 'Alte Claviermusik,' David's 'Concertstudien' for the violin, Clauss-Szarvady's 'Clavierstücke'; and especially an edition of Schubert's

songs in 20 volumes, edited by Julius Rietz. [See vol. iii. p. 356*b*, 371*a*.] Of Schubert he has further published Lachner's orchestration of 'Miriam,' a movement of a Quartet in C minor dating from 1820, etc., etc. Also the excellent educational works of Louis Köhler (ops. 47, 50, 79, 112, 128, 150, 151, 152, 175, 190, 270, 280).

Senff is the editor and proprietor of the well-known musical periodical 'Signale für die musikalische Welt.' [See SIGNALE.] [G.]

SENFL or SENFEL, LUDWIG, born at Basel or Basel Augst (Basle) towards the end of the 15th century. A volume of MS. songs in the Vienna library contains some verses, written and set to music by Senfl himself, describing his early enthusiasm for music, his education under Heinrich Isaac, and his gratitude to that master. At an early age he entered the Court chapel of Maximilian I., ultimately succeeded Isaac as chapelmaster, and held that office till the emperor's death (Jan. 1519), on which occasion he wrote music to the words 'Quis dabit oculis nostris fontem lacrimarum.' In 1520 he was at Augsburg, received a present of 50 gulden from Charles V. on Feb. 19, and in the following November personally edited the 'Liber selectarum Cantionum,' one of the first music books printed in Germany. Thence he went to Munich, though in what capacity is uncertain. On one title-page (1526) he is called 'Musicus intonator,' on another (1534) 'Musicus primarius,' of the duke of Bavaria, while in his own letters he subscribes himself simply 'Componist zu München.' The date of his death is unknown. In Forster's collection of Liedlein (preface dated Jan. 31, 1556) he is spoken of as 'L. S. seliger' (*i.e.* dead); and if the title 'musicus primarius' stands for 'chapelmaster' he must have died or retired some years before, since Ludwig Daser had held that office for some years when Lassus went to Munich in 1557.

The well-known letter from Luther to Senfl[1] is no evidence that the composer had worked specially for the Reformed Church, though the existence of the correspondence has given rise to that idea. Indeed his connection with the strictly Catholic court of Munich would, as Fétis points out, render it most improbable.[2] Four letters written by Senfl to the Margrave Albrecht of Brandenburg and to Georg Schultheis are printed in the 'Allgemeine Musik. Zeitung' for Aug. 12, 1863.

A portrait engraved on a medal by Hagenauer of Augsburg, with the inscription 'Ludovvicus Senfel,' and on the reverse 'Psallam deo meo quamdiu fuero 1529,' is in the collection of coins and medals at Vienna.

The royal library at Munich contains the manuscript church service books begun by Isaac and completed by Senfl, as well as manuscript masses by the latter. His most important published works are (1) 'Quinque salutationes D. N. Hiesu Christi,' etc. (Norimbergae 1526); (2) 'Varia carminum genera, quibus tum Horatius, tum alii egregiae poetae . . . . . harmoniis composita' (id. 1534); (3) '121 newe Lieder' (id. 1534), with 81 nos. by L. S.; (4) 'Magnificat octo tonorum, à 4' (id. 1537); (5) '115 guter newer Liedlein' (id. 1544), with 64 nos. by L. S. Besides these Eitner[3] names above 100 separate pieces printed in various collections of the 16th century. In modern notation 9 sacred pieces (à 4) are given by Winterfeld in 'Der evangelische Kirchengesang' (Leipsic 1843), and 5 Lieder by Liliencron in 'Die historischen Volkslieder der Deutschen' (Leipzig 1865-69). (J.R.S.-B.]

SENNET—also written SENET, SENNATE, SYNNET, CYNET, SIGNET or SIGNATE—a word which occurs in stage-directions in the plays of the Elizabethan dramatists, and is used to denote that a particular fanfare is to be played. It is a technical term, and what particular notes were played is now unknown. A Sennet was distinguished from a Flourish, as is proved by a stage-direction in Dekker's 'Satiromastix,' 'Trumpets sound a florish, and then a sennate.' (Nares' Glossary.) [W.B.S.]

SENZA, 'without'—as *Senza organo*, 'without organ'; a direction of frequent occurrence throughout Handel's organ concertos; *Senza repetizione*, 'without repeat' [see REPEAT]; *Senza tempo*, 'without time,' which occurs in Schumann's Humoreske, op. 20, in the movement marked Precipitoso. The right hand is marked *Come senza tempo* ('Wie ausser tempo,' in German), while the left remains *in tempo*. The same direction is employed at the end of Chopin's Nocturne, op. 9. no. 3. [J.A.F.M.]

SENZA PIATTI (without the cymbals) indicates that the bass-drum only is to be played, as in the first allegro of the Overture to 'Guillaume Tell.' [DRUM 3, last paragraph.] [V. de P.]

SEPTET (Fr. *Septuor*; Ital. *Septetto*). A composition for seven instruments or voices, with or without accompaniment.

There is no instance, among the works of the great composers, of a septet for strings only, though there are several octets (Mendelssohn, Bargiel, Raff, Gade, Svendsen, etc.). Beethoven's famous Septet for Strings and Wind naturally heads the list, and Hummel's for Piano, Strings, and Wind is the next best known, though far inferior to Spohr's difficult and brilliant work for a similar combination (op. 147). The great paucity of instrumental septets is probably owing to the fact that wind instruments are too full and powerful in tone to sound well with single strings, or even the piano. A striking instance of this incompatibility is accorded by Saint-Saëns' recently produced Septet for Piano, Strings and Trumpet; but, truth to say, whenever we hear even Beethoven's Septet or Schubert's Octet, we have the impression of an exceedingly feeble orchestra, and yearn for the proper fulness of string power, albeit these works are not in the least orchestral.

Operatic situations have seldom given rise to, or opportunity for, vocal septets, but the

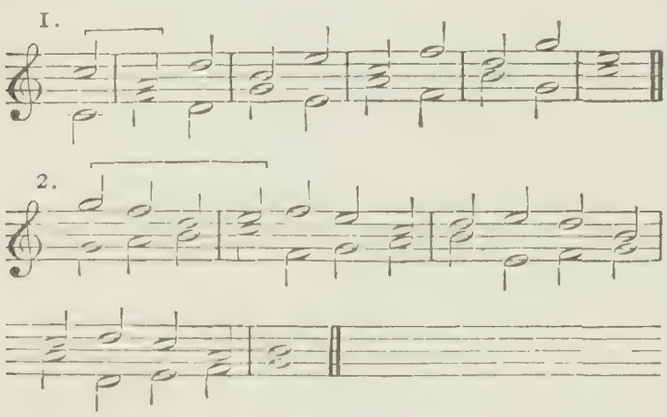
[1] Dated Coburg, Oct. 4, 1530. The letter is printed in 'Dr. M. Luther's Gedanken über die Musik,' F. A. Beck (Berlin 1828), p. 58.

[2] 'Biographie des Musiciens,' vi. 44.

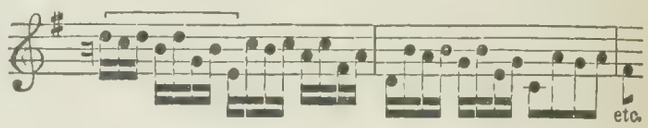
[3] 'Bibliographie' (Berlin 1877).

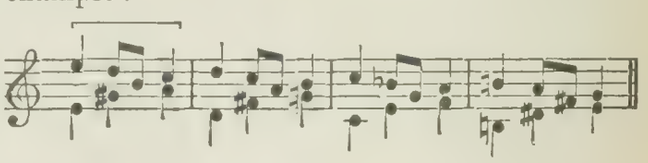
magnificent specimen in the last act of Goetz's 'Taming of the Shrew' deserves foremost mention, and as a unique thing of its kind we may also point to the scene (Act iii, Scene 2) in Wagner's 'Die Walküre,' where occur several short pieces for female voices in seven-part harmony with entirely independent accompaniment. [F.C.]

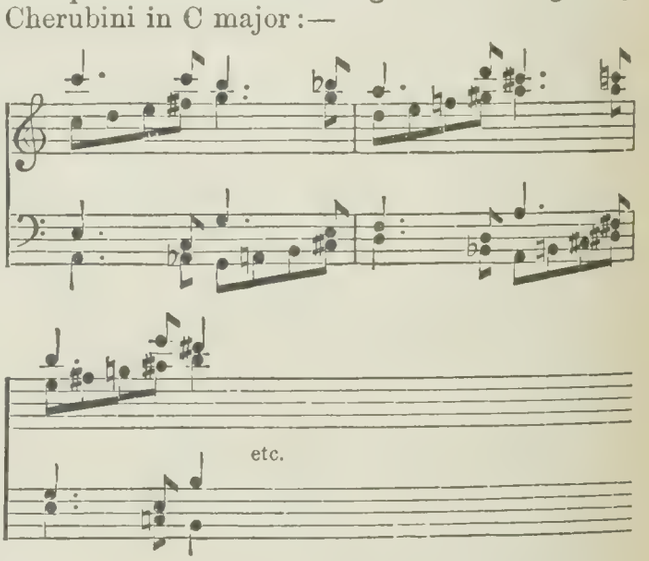
SEQUENCE is generally taken to mean the repetition of a definite group of notes or chords in different positions of the scale, like regular steps ascending or descending, as in the following outlines :—



The device has been a favourite one with composers, from Corelli, Bach, and Handel, to Schumann, Brahms, and Wagner. The reason is partly that it is so thoroughly intelligible without being commonplace. The mind is easily led from point to point by recognising each successive step after the first group of chords has been given, and is sufficiently interested by the slight amount of diversity which prevails at each repetition. It thus supplies a vital element of form in a manner which in some cases has certain advantages over simple exact repetition, especially when short phrases are repeated in juxtaposition. It was consequently made much use of by early composers of sonatas, and instrumental works of like nature, such as Corelli and his immediate successors; and in many cases examples make their appearance at analogous points in different movements, indicating the recognition of formal principles in their introduction. This occurs, for instance, near the beginning of the second half in the following movements from Corelli's Opera Quarta: Corrente and Allemanda of Sonata 1, Allemanda and Corrente of Sonata 2, Corrente of Sonata 3, Corrente and Giga of Sonata 4, Gavotte of Sonata 5, Allemanda and Giga of Sonata 6, and so forth. A large proportion of both ancient and modern sequences are diatonic; that is, the groups are repeated analogously in the same key series, without consideration of the real difference of quality in the intervals; so that major sevenths occasionally answer minor sevenths, and diminished fifths perfect fifths, and so forth; and it has long been considered allowable to introduce intervals and combinations in those circumstances which would otherwise have been held inadmissible. Thus a triad on the leading note would in ordinary circumstances be considered as a discord, and would be limited in progression accordingly; but if it occurred in a sequence, its limitations were freely obviated by the preponderant influence of the established form of motion. Such diatonic sequences, called also sometimes diatonic successions, are extremely familiar in Handel's works. A typical instance is a Capriccio in G major, published in Pauer's 'Alte Meister,' which contains at least fifteen sequences, some of them unusually long ones, in four pages of Allegro. The subject itself is a characteristic example of a sequence in a single part; it is as follows :—

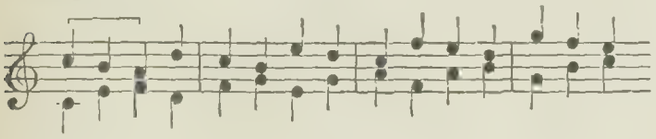


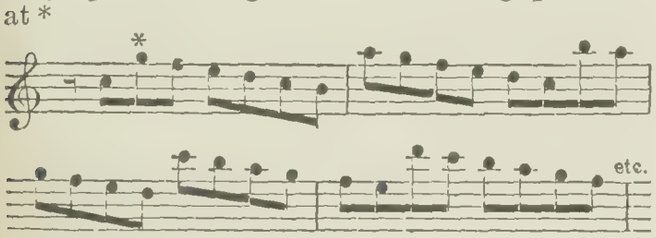
A kind of sequence which was early developed, but which is more characteristic of later music, is the modulatory sequence, sometimes also called chromatic. In this form accidentals are introduced, sometimes by following exactly the quality of the intervals where the diatonic series would not admit of them, and sometimes by purposely altering them to gain the step of modulation. This will be easily intelligible from the following example :—

The usefulness of the device in such circumstances is, if anything, even more marked than it is in a single key, because of the greater breadth of range which it allows, and the closeness and cogency of the successive transitions which it renders possible. A compact and significant example to the point is the following from a fugue by Cherubini in C major :—

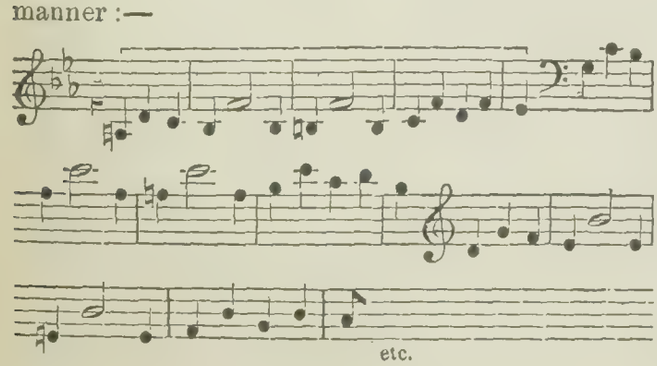


Beethoven made very remarkable use of this device, especially in the great Sonata in B♭, op. 106, from which an example is quoted in the article MODULATION. [See ii. 350.] The 'working out' portion of the first movement of the same sonata is an almost unbroken series of sequences of both orders; and the introduction to the final fugue is even more remarkable, both for the length of the sequence, and the originality of its

treatment. The first-mentioned, which is from the Slow Movement, is further remarkable as an example of a peculiar manipulation of the device by which modern composers have obtained very impressive results. This is the change of emphasis in the successive steps of which it is composed. For instance, if the characteristic group consists of three chords of equal length, and the time in which it occurs is a square one, it is clear that the chord which is emphatic in the first step will be weakest in the next, and *vice versâ*. This form will be most easily understood from an outline example :—



A passage at the beginning of the Presto at the end of Beethoven's Leonora Overture, No. 3, is a good example of a sequence of this kind in a single part. It begins in the following quotation at *

The extension of the characteristic group of a sequence is almost unlimited, but it will be obvious at once that in harmonic sequences the shorter and simpler they are the more immediately they will be understood. In long-limbed sequences the hearer may soon perceive that there is a principle of order underlying what he hears, though its exact nature may always elude his apprehension, and in respect of the larger branches of form this is a decided advantage. Among short-limbed emphatic sequences in modern music, the one of eight steps which occurs towards the end of the first full portion of the Overture to the Meistersinger is conspicuous, and it has the advantage of being slightly irregular. The long-limbed sequences are sometimes elaborately concealed, so that the underlying source of order in the progression can only with difficulty be unravelled. A remarkable example of a very complicated sequence of this kind is a passage in Schumann's Fantasia in C major (op. 17), in the movement in Eb, marked 'Moderato con energia,' beginning at the 58th bar. The passage is too long to quote, but the clue to the mystery may be extracted somewhat after this manner :—



In order to see how this has been manipulated reference must be made to the original.

A species of sequence which is familiar in modern music is that in which a figure or melody is repeated a tone higher; this has been termed a Rosalia. [See vol. iii, p. 160.] Another, which is equally characteristic, is a repetition of a figure or passage a semitone higher; an example from the Eroica Symphony is quoted in vol. ii. p. 346 of this Dictionary.

The device has never been bound to rigid exactness, because it is easy to follow, and slight deviations seasonably introduced are often happy in effect. In fact its virtue does not consist so much in the exactness of transposition as in the intelligibility of analogous repetitions. If the musical idea is sufficiently interesting to carry the attention with it, the sequence will perform its function adequately even if it be slightly irregular both in its harmonic steps and in its melodic features; and this happens to be the case both in the example from the Slow Movement of Beethoven's Sonata in Bb, and in the passage quoted from Schumann's Fantasia. It is not so, however, with the crude harmonic successions which are more commonly met with; for they are like diagrams, and if they are not exact they are good for nothing. [C.H.H.P.]

SEQUENTIA (*Prosa*; Eng. Sequence, or Prose). A Hymn of peculiar structure, sung on certain Festivals at High Mass, after the Gradual, Versus, Tractus, and Alleluia.

The Sequentia owes its name to its position in the Mass; in which it appears, as the continuation, or sequence, of the long series of Verses and Antiphons, interposed between the Epistle and the Gospel. In the Middle Ages it was called a Prose; because, though written for the most part in rhymed Latin, and frequently with perfect uniformity of rhythm, the cadence of its syllables was governed, not, as in classical Poetry, by quantity, but by accent—a peculiarity which deprived it of all claim to consideration as Verse of any kind. Its introduction into the Liturgy is generally supposed to date from the 9th or 10th century. In the 11th and 12th it was very extensively used; and many of the most beautiful specimens we possess were written by the great Hymnologists who flourished during these productive periods. Mediæval Office-Books contain innumerable Sequences, of striking originality; but, at the last revision of the Roman Liturgy, by direction of the Council of Trent, the greater number of these were expunged. Five, however, were retained, in the revised Missal; and these five occupy a very prominent position in the Services in which they are incorporated, as well as in the history of Ecclesiastical Music.

1. The Sequence appointed for Easter Sunday is 'Victimæ paschali,' the oldest now in use, dating, in all probability, from the 10th century.

2. Not very much less ancient is that for Whit-Sunday, 'Veni Sancte Spiritus'; in rhymed triplets of Trochaic Dimeter Catalectic, written, about the year 1000, by King Robert II. of France,

and called, by mediæval writers, 'The Golden Sequence.'

3. For the Festival of Corpus Christi, S. Thomas Aquinas wrote the celebrated Sequence, 'Lauda Sion,' which is generally believed to date from about the year 1261.

4. The 'Stabat Mater,' sung on the 'Feasts of the Seven Dolours of Our Lady' (the Friday in Passion Week, and the Third Sunday in September), is generally referred to the end of the 12th, or beginning of the 13th century. The name of its author has not been certainly ascertained: but Daniel,[1] after much patient investigation, attributes it to Jacobus de Benedictis.

5. More justly celebrated than any of these, is the 'Dies iræ,' written, during the latter half of the 12th, or beginning of the 13th century, by Thomas of Celano, and sung in the 'Requiem,' or Mass for the Dead. In the triple Stanzas of this wonderful Poem the rhymed Latin of the Middle Ages attained its highest perfection; and, though the 'Stabat Mater' is frequently said to be second only to it in beauty, the distance between the two is very great. No Latin hymn has probably been so often translated.

The Plain Chaunt Melodies adapted to these five Sequences, in the Gradual, differ from Hymn Melodies chiefly in their continuity. Each Melody is founded, it is true, upon certain fixed and well-marked phrases; but these phrases are not mechanically repeated, as in the Hymn, to each successive Stanza of the Poetry. The authorship of these Melodies is indiscoverable. They were probably composed by the Poet, simultaneously with the words.

In addition to these venerable Melodies, we possess innumerable settings of all the Sequences now in use, by the great Masters of the Polyphonic School; and many, by the Classical Composers of the 18th and 19th centuries. For these see LAUDA SION; VENI SANCTE SPIRITUS; VICTIMÆ PASCHALI; STABAT MATER; and DIES IRÆ (App.). [W.S.R.]

SERAFIN, SANTO and GEORGIO (uncle and nephew), two celebrated violin-makers of Venice. The uncle, as his label informs us ('Sanctus Seraphin Utinensis fecit Venetiis'), was originally of Udine, a town in the Venetian territory towards the mountains of Carinthia, and probably of Jewish extraction. His violins date from about 1710 to 1740. The nephew, if we may judge from the style of his instruments, worked with the uncle many years, and appears to have succeeded him in the business. The instruments of Sanctus Serafin occupy a middle place between the Italian and the Tyrolese school. As far as external appearance goes, the maker seems to vacillate between the model of Stainer and that of Nicholas Amati. But in the essential particulars of the art, in the selection of wood of the finest and most sonorous quality, in the proper calculation of the proportions, and the solidity and finish of the parts, he worked on the principles of the Cremona makers. Few equalled him as a workman. Those who wish to see how far mechanical perfection can be carried should examine Serafin's purfling with a magnifying glass. In Serafin's earlier years, the Stainer character predominates in his instruments: in his later years he leaned to the Amati model. His instruments are famous for their perfect finish (reminding forcibly of the style of Stradivarius), their remarkably lustrous deep red varnish, and fine mellow tone.

George Serafin followed his uncle's later model with such precision that it is difficult to find any point of difference. Like his uncle, he finished his instruments to a degree of perfection which amounts to a fault, depriving them, as it does, of character and individuality. Like his uncle, he used a large copperplate label (nearly all the Italian makers used letterpress labels) bearing the inscription 'Georgius Seraphin Sancti nepos fecit Venetiis, (1743).' Both makers branded their instruments at the tail-pin. Their works are not common in this country, and specimens in good preservation realise from £20 upwards. [E.J.P.]

SERAGLIO, THE. The English title of an adaptation of Mozart's ENTFÜHRUNG AUS DEM SERAIL, brought out at Covent Garden, Nov. 24, 1827. Much of Mozart's music was cut out, and popular English melodies and airs from other operas inserted instead (Moscheles, Life, i. 193). The perpetrators of this outrage—at that time a common proceeding—were Mr. Dimond, who translated the book, and Kramer, the director of the King's Band at Brighton. The scenery was painted by David Roberts, and the effects were 'rich and amazingly beautiful' (Moscheles).—As 'Il Seraglio' and 'Der Serail' the opera was announced and played, by the German Company at Drury Lane, June 14, 1854; and as 'Il Seraglio' it was performed at Her Majesty's Theatre June 30, 1866, and at Covent Garden June 9, 1881. [G.]

SERAPHINE. In vol. i. p. 667*a* reference is made to the seraphine as a precursor of Debain's HARMONIUM. It was an English free-reed instrument resembling the German Physharmonica, which latter was brought to this country by the Schulz family in 1826, and introduced to the London public at a concert at Kirkman's rooms in Frith Street, Soho, by EDOUARD SCHULZ, then a boy of 14. In 1828 a similar instrument, but named Aeol-harmonica, was played by young Schulz in a Philharmonic Concert (Concertante for Aeol-harmonic and 2 guitars, April 28). In 1833, John Green, who had been Clementi's traveller, and had a shop in Soho Square, brought out the Seraphine. According to Mr. Peters (for many years with Messrs. Broadwood, and formerly Green's pupil), the reeds for the seraphine were made by Gunther the piano-maker, and the cases by Bevington the organ-builder, Green putting them together. Green engaged old Samuel Wesley to give weekly performances upon the seraphine at his shop, and managed for some time to dispose of his instruments at 40 guineas each. But the seraphine was harsh and raspy in tone, and never found favour with sensitive musicians. The wind apparatus, similar to the organ, was a dead-weighted bellows giving

1 Thesaurus Hymnologicus, Tom. II. (Lipsiæ, 1855).

a uniform pressure, and a swell was produced by opening a shutter of a box placed over the reeds.

In the year 1841, Mr. W. E. Evans invented the 'Organo Harmonica,' the improvements on the seraphine consisting of thin steel reeds artistically voiced, and coiled springs in the reservoir to enable the player to produce a rapid articulation with a small wind pressure, and to increase the power of tone as the reservoir filled. Eminent musicians, among them Potter, Novello, and Sir George Smart, publicly pronounced Mr. Evans's instrument more valuable than the seraphine as a substitute for the organ, but neither the one nor the other was capable of what is now known as 'dead expression.'

Patents for various improvements of the seraphine were taken out by Myers and Storer in 1839, by Storer alone in 1846, and by Mott in the same year. There is further reference to it in patents of Pape 1850, and Blackwell 1852. About the last-named date it was entirely superseded by the harmonium. [A.J.H.]

SERENADE (Ital. *Serenata*; Fr. *Sérénade*; Germ. *Ständchen*). Evening song. The Italian word *Serenata* means, literally, fine weather—more especially, that of a calm summer night. Hence, the word has been applied, indiscriminately, to many different kinds of Music, intended to be sung, or played, at night, in the open air: and, so generally has this connection of ideas been accepted, that, by common consent, the term 'Serenade' has identified itself, in many languages, with the Song sung by a lover standing beneath his mistress's window, or the Concert of Instrumental Music substituted for it by an admirer with 'no voice for singing.' This is not, indeed, the only sense in which the term is used: but it is the most popular one; and, for the present, we shall entirely confine ourselves to it.

To be true to Nature, a Serenade of this kind should be simple in construction, melodious in character, sensuous in expression, and accompanied by some kind of Instrument which the lover might conveniently carry in his hand. All these conditions are fulfilled in the most perfect example of the style that ever has been, or is ever likely to be written—'Deh vieni alla fenestra,' in 'Il Don Giovanni.' The Melody of this is as artless as a primitive *Chant du pays*; yet capable—*teste* Tamburini—of breathing the very soul of voluptuous passion; and accompanied by a Mandoline. No other embodiment of the type can be compared with this; but 'Ecco ridente il cielo,' and the 'Se il mio nome,' in the 'Barbieres' of Rossini and Paisiello, are very beautiful examples.

Stage surroundings are, however, by no means indispensable to the true Serenade; nor is there any limit to the amount of earnest feeling, or even hopeless sadness, that may be thrown into it. Schubert has left us two examples, each of which stands unrivalled, as the exponent of its own peculiar vein of Poetry. Neither scenery, nor costume, are needed, to enforce the tone of chivalrous devotion which raises 'Who is Sylvia' above other Compositions of its class, or to deepen the passionate longing of 'Leise flehen meine Lieder.'

The distance which separates the examples we have quoted from such Compositions as Donizetti's 'Com' e gentil,' or Kücken's 'Maurisches Ständchen' is impassable: yet both are meritorious enough in their way; and a hundred others will suggest themselves to the reader. From these, however, we must turn to the consideration of the same idea clothed in an instrumental dress. And, let it be clearly understood that we are not speaking, here, of the grand Instrumental Serenade—which is quite another thing; but of the lover's greeting to his mistress, expressed in instrumental form for lack of voice to sing with.

The most delicious example of this that we possess is the Serenade in Sterndale Bennett's Chamber Trio in A, Op. 27. We have, here, in the sustained Melody for the Pianoforte, accompanied by the Guitar-like *pizzicato* of the Stringed Instruments, every essential feature of the vocal Serenade, except the words; while, in Mendelssohn's 'Serenade and Allegro Gioioso' for Pianoforte and Orchestra (Op. 43), we may imagine, both the lover's greeting, and the lady's brilliant response from the Pianoforte in her boudoir.

Many more examples will suggest themselves to the reader: but it is not often that the idea is carried out so happily as in those we have mentioned. [W.S.R.]

SERENATA (Ital. *Serenata*; Fr. *Sérénade*; Germ. *Serenade*). Though the terms Serenata and Serenade are generally regarded as interchangeable—so nearly synonymous, that we have no choice but to give the one as the translated equivalent of the other—they mean, in musical language, two very different things. We have described the Serenade, in the foregoing article. We have now to speak of the Serenata; which has nothing in common with its shorter namesake, beyond its assumed fitness for an evening performance in the open air.[1]

The Serenata may be either vocal or instrumental. The vocal form is the oldest; but neither the most common, nor the most clearly defined, as to scope and intention. It may, in fact, be considered as a form of Cantata; which may be either dramatic, or imaginative, or even a simple Ode on any subject not actually sacred. Handel applied the term to his Italian Pastoral, 'Aci, Galatea, e Polifemo,' written, at Naples, in 1709; to the Ode composed for the Birthday of Anne of Denmark, in 1712; and to the English Pastoral, 'Acis and Galatea,'[2] written, at Cannons, in 1720. It is quite possible that all these works may have been originally performed in the open air: the first, on a calm evening at Naples; the second, in the Court Yard of S. James's Palace; and the third, in the Park, at Cannons. But it is equally possible that the name may have been given, in each case, to a Composition supposed to be suitable for performance, *al fresco*, on a

[1] It will, however, be noticed, that, in this case, the word given as the German equivalent for Serenata is not 'Ständchen,' but 'Serenade.' The technical terminology of Germany here draws a distinction which is not perceptible in that of other countries.

[2] Called also, in early copies, 'Opera,' 'Mask,' and 'Pastoral.'

fitting evening, though not actually so performed. We must not omit mention of Stradella's Serenata; in which two lovers, each with his orchestra *in a coach*, serenade a lady, a work which Handel honoured by borrowing from it. [For this see STRADELLA.]

Quite distinct from Compositions of this class is the Instrumental Serenata, the form of which is much more clearly defined, and comprised within much narrower limits. This now neglected, and almost obsolete Art-form, was a very popular one during the latter half of the 18th century; and, for some considerable time, occupied a position midway between those of the Orchestral Suite which preceded, and the Symphony which followed it. From the former it borrowed the multiplicity, and from the latter the colouring, of the long series of lightly-developed Movements of which it usually consisted. Neither the sequence nor the structure of these Movements was subject to any very rigid law. Two forms, however, were considered so necessary that they may almost be described as indispensable—the March, and the Minuet. With the former, almost every Serenata of any consequence began, or ended. The latter was almost always interposed between two Allegros, or an Allegro and an Andante, or, indeed, between any two Movements of any other kind; and used so freely, that it frequently made its appearance, several times, in the course of a Composition of importance. The Gavotte, and Bourrée, so freely used in the older Suite, were completely banished from the Serenata. The Instruments employed were Violins, Violas, Violoncellos, Double-basses, Flutes, Oboes, Bassoons, Horns, Trumpets, and Drums: rarely Clarinets, for, when the Serenata was at its best, the Clarinet was not much used, in ordinary Orchestras. Mozart, however, has used both Clarinets and Corni di Bassetto in Serenatas written for Wind Instruments alone, or Wind Instruments supported only by a Double-bass. When Wind Instruments alone were employed, the Composition was often called 'Harmoniemusik'; and this term was so generally received, that Music for Wind Instruments is popularly called 'Harmony,' in Germany, to the present day. The term Cassation was also frequently applied to works of this kind, whether written for the full Orchestra or for Wind Instruments alone; and many pieces, not differing very much from these, were called Divertimenti. Sometimes the number of Instruments employed was very small. Beethoven has written a Serenata, of some length (Op. 25) for Flute, Violin, and Viola, only; and another very complete one (Op. 8), for Violin, Viola, and Violoncello. The reason for this diversity of Instruments is obvious. The Serenata was almost always intended for private performance. It was, therefore, a matter of necessity that it should accommodate itself to the resources of the particular establishment for which it was intended.

The form of the Serenade varied, within certain limits, almost as much as its Instrumentation. Mozart has left us eleven examples—Nos. 100, 101, 185, 203, 204, 239, 250, 320, 361, 375, and 388, in Köchel's Catalogue. Some of these contain as many as eight distinct Movements. Of the introductory March, and the indispensable Minuet, we have already spoken. In addition to these, there are generally two principal Allegros, or an Allegro and a Rondo, or Presto, like those of a Symphony; and two Andantes, each preceded and followed by a Minuet. The Minuets are constantly varied with two or more Trios, each for different combinations of Instruments. In No. 185 there are two lovely Andantes; one with Oboe and Horn, *obbligato*; the other for Stringed Instruments and Flutes. In other Movements, Solo Violins are employed, with admirable effect. No. 239 is written for a double Orchestra, consisting of Stringed Instruments only—including two Solo Violins—and Drums; and the effect of this combination is singularly happy. One striking peculiarity of the Serenata is, that, unlike the Symphony, it does not, as a general rule, employ the entire Orchestra in every Movement. This arrangement adds greatly to its effects of light and shade; as, for instance, when the whole body of Instruments is made to unite, in the Coda of a Minuet, to the earlier portions of which an individuality of colouring has been imparted by the employment of new and varied combinations contrasted together in each of the several Trios.

The prominent features of the Serenata are, one and all, so strikingly exemplified in the writings of Mozart, that we can recommend no more interesting or instructive models than these for the student's guidance. Haydn also wrote Serenatas, but seems to have taken less kindly to the style than Mozart—probably from the deeper love he naturally felt for the Symphony of his own creation. That Schubert should have left the style untried is more surprising; unless, indeed, we have to deplore the loss of any works of the kind among his perished MSS. From the pen of Beethoven, we possess only the two examples already cited. That written for Violin, Viola, and Violoncello, commonly known as the 'Serenade Trio' (Op. 8), is a delicious inspiration, in D major, consisting of a spirited March, an Adagio, a Minuet, a second Adagio, a Scherzo, with which the Adagio is thrice alternated, a Polacca, a Thema con Variazioni, and a repetition of the opening March, by way of Finale. The second example (Op. 25), written in the same key, for Flute, Violins, and Violas, contains an Entrata, a Minuet, with two Trios, an Allegro molto, an Andante con Variazioni, an Allegro scherzando e vivace, an Adagio, and an Allegro vivace.

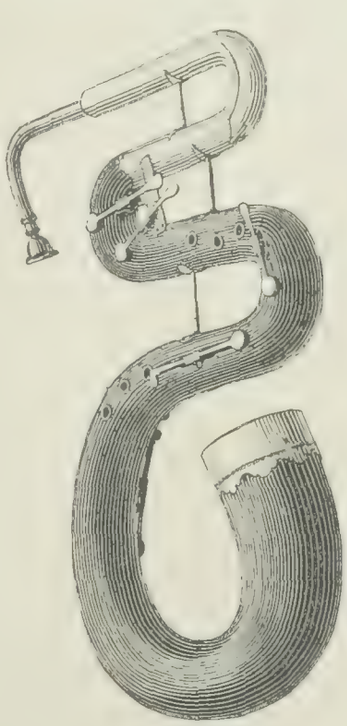
Haydn's comparative neglect of the Serenata foreshadowed, only too plainly, the treatment it was afterwards destined to meet with at the hands of the musical world in general. The more perfect development of the Symphony put an end to the desire for its cultivation; the gradual diminution in the number of private Orchestras, to the necessity for its production: and this, so

completely, that, had we not all been familiarised with it, through the entertainment provided for Don Giovanni at his fatal supper-table, it would long since have passed quite out of mind. And after all the character of that delightful entertainment approaches more nearly to that of a Divertimento, than to that of a true Serenata. [W.S.R.]

SERGEANT TRUMPETER. An officer of the royal household, who presides over 16 trumpeters in ordinary. The first mention of the office occurs in the reign of Edward VI., when it was held by Benedict Browne (who had been one of the 16 trumpeters to Henry VIII. at a salary of 16*d.* a day), at an annual salary of 24*l.* 6*s.* 8*d.* The office does not appear to have been regularly kept up for a very long period. It is not again mentioned in any list of royal musicians until 1641. No further notice of it occurs until 1685, when Gervase Price held it, and appointments to it have since been continuously made. Price was succeeded by Matthias Shore, one of the trumpeters in ordinary, who was followed in 1700 by his son William, who in his turn was replaced, a few years later, by his brother John, the most celebrated trumpeter of his time. [See SHORE.] On John Shore's death in 1752 Valentine Snow, the most eminent performer of the day, for whom Handel wrote the difficult obbligato trumpet parts in his oratorios etc., obtained the appointment. Snow died in 1770, and for a long time the majority of his successors were not even musicians. [See SNOW, VALENTINE.] One of them, however, John Charles Crowle, who held the office in 1812, deserves mention for having bequeathed to the British Museum the splendidly illustrated copy of Pennant's 'London,' so dear to lovers of London topography. About 1858 it was decided that the office should again be given to a musician, although not to a trumpeter, and Joseph Williams, the eminent clarinettist, a member of the Queen's band of music, received the appointment; and upon his death in April 1875, J. G. Waetzig, the excellent bassoon player, also a member of the Queen's band, was appointed his successor, and is the present holder of the office (1882). The salary of the office has long been £100 per annum. The Sergeant Trumpeter formerly claimed, under letters patent, a fee of 12*d.* a day from every person sounding a trumpet, beating a drum, or playing a fife in any play or show without his licence (for which license 20*s.* a year was demanded), and Matthias and William Shore successively issued advertisements in the newspapers authorising all magistrates to receive such fees for them, and apply them to the relief of the poor. Such privileges were, however, long since abrogated. [W.H.H.]

SEROFF (SYEROFF), ALEXANDER NIKOLAEVITCH, a Russian composer, born at Petersburg May 11, 1818. Although his musical gifts developed themselves early, and he was educated on the violoncello by Carl Schuberth, and in general musical knowledge by Hunke, it was not till 1850, and after holding an appointment in the Crimea, that he forsook the law (in which he had risen to the rank of magistrate) for the profession of music. He came before the public first as a critic, in an attack on Oulibischeff's pamphlet on Beethoven ('Beeth. ses Critiques et ses Glossateurs') and on Fétis[1], as well as in many papers in favour of Wagner in various periodicals; and at length, by the establishment of a periodical of his own, 'The Arts' ('Iskustro'), 1860; and 'Theatre and Music' ('Teatr o Muzika'), 1867. In 1863 he made his first public appearance as a composer, of both libretto and music, in two grand operas produced at the Imperial Opera House, 'Judith,' May 16; and 'Rogneida,' October 27. Both were successful, and 'Rogneida,' which owed its popularity in some measure to the church music introduced, ran for 23 nights in three months, and procured for its author an imperial pension of 1200 roubles. These were followed in 1866 by 'Taras Bulba,' and in 1867 by 'Wakula the Smith,' a ballet—the words of the former and the action of the latter being founded by himself on one of Gogol's novels, but neither arriving at performance; and those again by 'Wrajia Siela,' or 'The Power of Evil,' the libretto of which he constructed from a drama of Ostrowski's. On this work he bestowed enormous pains, and the 5th act was still unfinished when he died (Petersburg, Feb. 1871). It was completed by his friend Solowieff, and produced at St. Petersburg on the 19th of the following April. It has now become a great favourite. Seroff was an extreme and enthusiastic partisan for Wagner. In addition to the works already mentioned, he composed an Ave Maria, written for Mad. A. Patti in 1868; a Stabat Mater (for three female voices), and music to Schiller's Song of the Bell. [G.]

SERPENT (Eng. and Fr.; Germ. *Schlangenrohr*; Ital. *Serpentone*). An all-but obsolete instrument forming the natural bass of the ancient cornet family, played with a cupped mouthpiece similar to that of the bass trombone. It consists of a wooden tube about 8 feet long, increasing conically from $\frac{5}{8}$ of an inch in diameter at the mouthpiece to 4 inches at the open end. The name is obviously derived from the curved form into which the tube is contorted, presenting three U-shaped turns followed by a large circular convolution. The bell end is moreover turned forward from the player, and the mouthpiece makes a right-angled backward turn to reach his lips. There are six holes on the front of the instrument, to be stopped by the three middle fingers of either hand; those for



[1] These are reviewed in Liszt's 'Kritik der Kritik.'

the left hand on the third descending branch; those for the right on the fourth ascending branch towards the bell. The holes are set in groups of three, within reach of the outstretched fingers. The hands are passed through the convolutions to the front of the tube, away from the performer; the weight of the whole is supported on the upper edges of the two forefingers, and grasped by the two thumbs, which are kept at the back of the instrument.

The serpent is considered to consist of three parts, (1) the mouthpiece, (2) the crook, or curved brass tube leading into (3) the wooden body, which is built up of several pieces held together by a leathern covering. It is usually said to have been invented by a canon of Auxerre, named Edmé Guillaume, in 1590. The story bears a somewhat suspicious resemblance to that of the discovery of the bassoon by a canon of Ferrara in the first half of the same century. But there can be no doubt that about this period clerical musicians employed bass reed and brass instruments for the accompaniment of ecclesiastical plainsong. Indeed Mersenne, who gives a remarkably good and complete account of the Serpent, notices that 'even when played by a boy it is sufficient to support the voices of twenty robust monks.' The *Serpent d'Eglise* is still a recognised functionary in French churches.

The scale of the Serpent is in the highest degree capricious, and indeed fortuitous. In this respect it resembles the bassoon. Mersenne gives it a compass of seventeen diatonic notes from eight-foot D upwards, and intimates that the intervening chromatics can be obtained by half-stopping. He does not name the device of cross-fingering so largely employed on the bassoon. Berlioz, who speaks slightingly of it, states that it is in B♭, and that parts for it 'must be written a whole tone above the real sound.' The old parts however from which the writer played 17 years ago at the Sacred Harmonic Society were all, without exception, in C.

It is obvious that the Serpent, like every other instrument with a cupped mouthpiece, can produce the usual harmonic series of notes. These in Mersenne's work seem limited to the fundamental, its octave, and twelfth. There would be no difficulty in obtaining a far larger compass. Lichtenthal[1] who, as an Italian, highly values the Serpent, gives its compass as no less than four full octaves from the *Do bassissimo*, which 'does not exist on the pianoforte (1826), but on the pedal of the organ of 16 feet,' up to the *Do* of the violin on the third space. He states moreover that the lowest sound of *Do* can only be used from time to time, 'avendo bisogno di una particolare buona imboccatura'—requiring a specially good lip. It is evidently a 'pedal' note similar to those obtained on the trombone, and a good instance of the great licence given to the lip in instruments of this character.

It will be seen from the woodcut that one hand being applied to an ascending, and the other to a descending branch, the usual sequence of fingering is inverted in the two hands; the scale proceeding downwards in the left and upwards in the right. The Serpent is probably the only instrument in existence exhibiting so quaint and unscientific a device. This fact, and the different lengths of sounding-tube intervening between the holes—the distance between the mouthpiece and the first finger-hole being 44 inches; between the next three only about 4 inches in all; between these and the next three for the right hand, 13 inches; and from the last hole to the bell, 31 inches; making 96 inches, or 8 feet—indicate the great imperfection of the instrument mechanically considered, and point to the conclusion that a good player must have relied more on his dexterity and on the strength of his embouchure, as mentioned above, than on the resources of the instrument itself. Later makers, however, added a multiplicity of keys, both above and below, which only complicated without facilitating performance. It is well known that the notes D, A, and some others, the holes for which were the most approximately correct in position, had far greater force and correctness than others less accurately planted on the resonant tube. On the other hand, owing to the material of the Serpent and to its bore, its tone was certainly more tender and less obtrusive than that of the blatant brass valve-instruments which have replaced it in the modern orchestra. It is practically disused except in some few foreign churches, and forgotten by all but musical antiquaries. A part for it is however found in the score of Mendelssohn's overtures 'The Calm Sea and Prosperous Voyage' and 'St. Paul,' in the overtures to 'Masaniello,' 'The Siege of Corinth' (between the 2nd and 3rd trombones), and 'Rienzi.' It is also found in the Score of 'I Vepri Siciliani.' It is usually replaced in performance by the ophicleide. A Yorkshireman of Richmond, named Hurworth, who played in the private band of George III., could execute elaborate flute variations with perfect accuracy on this unwieldy instrument. There were till a few years ago two Serpents in the band of the Sacred Harmonic Society, played by Mr. Standen and Mr. Pimlett. They were, however, dispensed with soon after the introduction of two of the writer's improved contrafagotti.

There is a Method for the *Serpent*, containing studies and duets, published by Cocks. The only concerted music set down to it seems to have been originally intended for the bassoon.

A 'Contra Serpent' was shown in the Exhibition of 1851, made by Jordan of Liverpool. It was in E♭ of the 16-foot octave. It was however too unwieldy to be carried by the player, and required independent support. Another modification of this instrument was invented by Beacham and played on by Prospère in Jullien's orchestra. It was named the Serpentcleide, and was essentially an ophicleide with a body of wood instead of brass. [W. H. S.]

SERPETTE, GASTON, French composer, born at Nantes Nov. 4, 1846, began life as an advocate,

[1] Dizionario della Musica, tom. i. p. 193.

but gave up the bar for music. He was a pupil of Ambroise Thomas at the Conservatoire, and took the 'Grand prix' in 1871 for a cantata (Jeanne d'Arc) of great promise. On his return from Italy, despairing of acceptance at the Opéra Comique, he closed with the Bouffes Parisiens, and produced 'La Branche cassée' (3 acts, Jan. 23, 1874), with a success which induced him to go on composing works of the same slight character. 'Le Manoir du Pic Tordu' (May 28, 1875), 'Le Moulin du Vert galant' (April 12, 1876), and 'La Petite Muette' (Oct. 3, 1877), all in 3 acts, followed in Paris, and 'La Nuit de St. Germain' (March 1880) in Brussels. Neither this nor 'Koby,' composed in Rome, have been published, though the former contains pretty flowing music. Some of Serpette's detached melodies show that he might succeed in a higher class of work than he has yet attempted. His last feat is 'Madame le Diable' (April 5, 1882), composed for Jeanne Granier, the favourite singing actress of 'La Renaissance' theatre. [G.C.]

SERVA PADRONA, LA—the maid turned mistress. An Italian intermezzo, or piece in 2 acts, containing 3 characters, one of whom is a mute. Words by Nelli, music by Pergolesi. Written and produced at Naples in 1731 or 1733, and in Paris first on October 4, 1746, at the Théatre Italien, where it had a long run, and again at the Académie on August 1, 1752. This was followed by an obstinate contest between the reformers, headed by Rousseau, and the conservative musicians—'Guerre des Lullistes et des Bouffonistes.' In 1754 a translation, 'La servante maitresse,' was brought out, and had a run of 150 consecutive nights. It was revived, Aug. 13, 1862, at the Opera Comique, for the début of Mme. Galli-Marie, and was given in London, at the 'Royalty,' March 7, 1873.—An imitation of Nelli's libretto, with the same title, was composed by Paisiello during his stay at St. Petersburg. [G.]

SERVAIS, Adrien François, a great violoncellist, was born at Hal, near Brussels, June 7, 1807. His study of music began early, but it was not till he heard a solo by Platel on the cello, that he fixed on the instrument on which he became so famous. He became a pupil of Platel's in the Brussels Conservatoire, where he rapidly rose to the first rank. At the advice of Fétis he went to Paris, where his success was great. In 1835 he visited England, and on May 25 played a concerto of his own at the Philharmonic Concert, where he was announced as 'principal violoncello to the King of the Belgians.' He then returned home, and wisely resolved to study for a year, and it was during this period that he formed the style by which he was afterwards known. In 1836 he reappeared in Paris, and the next dozen years were occupied in a series of long tours through Germany, Holland, Austria, Norway, Russia, and even Siberia. In 1842 he married in St. Petersburg. In 1848 he settled at Brussels as Professor in the Conservatoire, and formed many distinguished pupils. He died at his native village Nov. 26, 1866, of an illness contracted during his third visit to Petersburg. His works comprise 3 Concertos, and 16 Fantasies, for cello and orchestra; 6 Etudes for cello and PF.—with Grégoir; 14 Duos for ditto; 3 Duets for violin and cello—with Léonard; one Duet for ditto—with Vieuxtemps. His honours were many, and gave point to Rossini's *bon mot*—that he was the King of Cellists still more than the Cellist of Kings. Servais' tastes were very simple, and his great delight was to slip on a blouse and (like Mozart) play skittles. At the close of his life he became very stout, and the peg now used to support the cello is said to have been invented by him as a relief. A biography of Servais was published at Hal by Vanderbroeck Desmeth, 1866. His eldest son Joseph, born at Hal Nov. 28, 1850, succeeded his father in June 1872 as professor of the cello at the Brussels Conservatoire. He appeared first at Warsaw with his father, and the pair excited the greatest enthusiasm. In 1868 he was appointed solo violoncellist at Weimar and remained two years. In 1875 he played for the first time in Paris at one of Pasdeloup's Popular Concerts, when some of the journals spoke in terms of extravagant praise of his performance. The instrument used by both father and son is a fine Stradivarius presented by the Princess Yousoupoff. A second son, François Matthieu was a pupil in the same establishment. [T.P.H.]

SERVICE. In matters relating to the Church this word is used in two totally different senses; first, as a rough translation of *Officium, Ordo, Ritus*, as when we say Communion-service, Ordination-service, and so on; next as a purely musical term, as when we say 'Wesley's Service in E,' etc. It is with this latter application of the word only that we have here to deal.

A Service may be defined as a collection of musical settings of the canticles and other portions of the liturgy which are by usage allowed to be set to free composition. The term therefore excludes all versicles or responses, or other portions founded on plainsong; all chants, whether Gregorian or Anglican; and all anthems, as their words are not necessarily embodied in the liturgy, but selected at will. On the other hand, it includes the Nicene Creed, *Gloria in excelsis*, and other portions of the liturgy which have from the most ancient times received a more or less free musical treatment.

The origin of the acceptance of the term in this limited musical sense is somewhat obscure. The gradual disuse of distinctive names of offices —such, for instance, as Matins, Vespers, Mass, etc.—after the Reformation, helped to bring the generic word 'service' into very general use; and it has therefore been supposed that musicians called their compositions 'services' because they were set to certain unvarying portions of the church 'services.' But this explanation is far from satisfactory, for obvious reasons; it gives too much latitude to the term, and offers no reason why it should ever have become limited to its present meaning. But a much more simple

explanation is possible if the popular use of the word 'service' be looked into. Originally signifying the duty rendered by servant or slave, it afterwards became used roughly for the persons rendering the service, just as we now hear people speak of the 'Civil Service,' meaning the body of men who do the service, and of a 'service' of railway trains, meaning a regular group or succession. From this conception the word obtains a further meaning of a 'set' of things having a definite use; for example a 'dinner-service'—a 'set' of things for use at dinner; or, again, a 'service of plate'—a 'set' of gold or silver vessels, etc. Although an analogous meaning of the musical term seems not hitherto to have been suggested, its correctness appears so highly probable that we shall in future understand by 'service' merely a 'set' of canticles or other movements prepared by a composer for use at a complete function.

The fullest form of a set or service would include free musical compositions for (1) The Venite, (2) Te Deum, (3) Benedicite, (4) Benedictus, (5) Jubilate, (6) Kyrie eleison, (7) Nicene Creed, (8) Sanctus, (9) Gloria in excelsis; (10) Magnificat, (11) Cantate Domino, (12) Nunc Dimittis, (13) Deus Misereatur.

It will be necessary to say a few words about some of these movements separately before making any remarks on our services generally. The *Venite* has long since disappeared from the list of free compositions, and is now universally treated as one of the psalms, and sung to a chant instead of being rendered as a motet. In the form in which the Venite was printed in the Breviary may perhaps be traced the reason why many of our earliest church-composers after the Reformation, such as Tallis, Bevin, Bird, Gibbons, and others, left settings of the Venite in motet-form. But this treatment of the psalm was probably found to lengthen unduly the time occupied by the Matins; and it may also have been felt that an elaborate choral setting of these particular words seriously injured their force as an invitation to join in public worship. On the whole it is not a matter for regret that the Venite now takes its place merely as an introductory psalm. It is perhaps worthy of remark that the custom, still prevalent in many parts of the country, of singing the Venite only, and then reading the psalms for the day, may be the slowly dying tradition of a time when the Venite was sung to a special musical setting. Those who maintain this custom should at least open their eyes to the absurdity of inviting people to 'sing unto the Lord,' and then permitting them only to *say* the psalms.

The free setting of the *Benedicite omnia opera* did not long maintain its ground, owing probably to its excessive length. Purcell set this canticle, and it is even now occasionally sung to his music; Blow also wrote an elaborate Benedicite in his Service in E minor. But the canticle itself fell for a long time into neglect, and when revived, it was sung either to a chant in triple measure, or to a 'single' chant, or to a Gregorian tone having a 'short ending.' Hayes contributed one of the earliest triple-measure chants.

The *Gloria in excelsis*, though set to music by Tallis, fell almost entirely out of the 'service' owing to the loss of choral celebrations of the Holy Communion. On their resumption during the last few years the *Gloria* has once more been included in the set, after a long period of virtual disuse. The *Kyrie eleison* and *Sanctus* maintained their place in the set; the former because it was always sung at the so-called 'table-prayers' (that is, a Communion-office brought to a sudden conclusion at the end of the Creed, Sermon, or Prayer for the Church militant); the latter lived on as an introit, a duty it fulfilled at one time universally in our cathedrals; happily it has now been superseded by a short appropriate anthem or hymn.

The *Jubilate* completely ousted the *Benedictus* for a long period. The earliest writers of our Reformed Church—Tallis, Byrd, Gibbons, Bevin, Farrant, and others—set the *Benedictus* to music, but it was afterwards practically lost, until, within the last few years, a better feeling has restored it to the place which it should hold according to the spirit of the rubric, if not according to its letter.

The *Cantate Domino* and *Deus misereatur* may be said to have been in fashion from time to time. Both Blow and Purcell set these alternative canticles, and later Aldrich also; but they reached their highest popularity at the end of last and the early part of this century. At the present time they have again fallen somewhat into the background.

In addition to the contents of a service as above enumerated, the most modern composers add musical settings of the Offertory sentences, also of the Doxologies before and after the Gospel, and sometimes also of the *Sursum Corda, Agnus Dei,* and *Benedictus.* The Offertory sentences may perhaps be looked upon as a legitimate addition to the set, but the Gospel-doxologies and *Sursum Corda* have both their own ancient plainsong, and the *Agnus Dei* and *Benedictus* are not ordered by our rubric to be sung in the office of Holy Communion.

Having made these few remarks about the contents of a service, we must now discuss the musical character of our English services, assuming that a *Te Deum, Benedictus* (or *Jubilate*), *Magnificat,* and *Nunc Dimittis* may be taken as the main framework of an ordinary service. It can hardly be doubted that Tallis, the chief of the early post-Reformation composers, was influenced, when setting his celebrated Te Deum in D minor, by the character of the then well-known Ambrosian Te Deum which Marbecke published in the 1550 Prayer-book. There can be traced an evident wish to form a melody, if not actually in a Church mode, in a tonality closely resembling one of them. Tallis also avoided contrapuntal devices (in which he was a distinguished expert), and limited within strict bounds the *ambitus* of his melody and the number of his harmonic com-

binations. Anybody who will take the trouble to compare his graceful and melodious anthems 'Hear the voice and prayer' and 'If ye love Me' with his Service, must perceive that he wrote his setting of the canticles under an evident self-imposed restraint. The whole of the Service was made to follow absolutely the style of the Te Deum, and the result is, that music of a dignified and ecclesiastical type has been produced—pure, perhaps, but certainly uninteresting. Led in this direction by so great and famous a composer as Tallis, many of his contemporaries and immediate successors followed in his footsteps, and English cathedrals possess a considerable store of plain contrapuntal services in minor keys. This style, the growth of the middle of the 16th century, has even been imitated by those modern purists who seem to think that the highest function of an art consists in founding factories of sham antiques. It is often a matter of surprise to those untutored in the narrow traditions of our cloisters why such glorious canticles as the Te Deum and Magnificat should be so often sung to music of the most sad and sombre description. The explanation now becomes simple. The oldest known Te Deum was in the Phrygian mode; Tallis wrote his setting in an irregular Doric mode; his followers, having lost the knowledge of the church modes, used the minor keys instead: the fashion, once started, kept its hold on church musicians for a considerable period. These 'minor' settings of the canticles will, however, sometimes be found remarkably suitable for use in penitential seasons, or in times of public calamity—a contracted but respectable sphere of utility.

Closely following the class of services just described comes the strict contrapuntal school, of which 'Gibbons in F' forms such a noble example. Gibbons has not found so many imitators as would be expected, but the real reason probably lies in the fact that his counterpoint is so remarkably smooth and fine that it is not an easy task to follow in his steps. Tallis died in 1585, Gibbons in 1625—just forty years later; a change or growth of musical style might therefore have been expected at the latter date. It must not be thought that Gibbons was the first to write the 'pure contrapuntal' service; a *Magnificat* and *Nunc Dimittis* by Dr. Tye (who was organist to Edward VI.) show that he transferred his motet-style without any change to his settings of these canticles, which consist almost entirely of short 'points' or phrases of four-part imitation. This is just what Gibbons did, but he threw more melodic freedom and greater breadth into his work, and therefore it has lived, while Tye's *Magnificat* is only known to antiquarians.

Half a century after the death of Gibbons the settings of the canticles had become merely meaningless collections of short 'points'; and, instead of running on with dignified continuity, the music came to be broken up into a number of small sections, for voices *soli* alternately with, or in frequent contrast to, short choruses. The influence of the French school, which had the most disastrous effects on English anthems, affected the services also, though to a lesser degree. The services of Purcell and Blow may be considered typical of both the virtues and vices of this school,—melodious, but restless and purposeless.

Seven years before the death of Blow a man was born, who, without possessing any special musical gifts, was destined to bring about a vast change in the character of services; that man was the very second-rate Charles King. The only possible way of accounting for the enormous popularity of his services is to view them as a protest against contrapuntal devices, and as a restoration of simplicity, even if the simplicity is closely allied to weakness. To the influence of King we probably owe two short but beautiful settings from the pen of Dr. Boyce (who died about thirty years after him); one is in the key of C, the other in A.

The next development of the form and character of services was the forerunner of the present 'dramatic' school. Attwood deserves an important place in any sketch of the history of services for his bold attempt to attach to the words music which should vary as their character. This had of course been done to some extent before his time, but nearly always with a polite leaning to the conventionalities of the past; Attwood struck out a fresh path. This fact should be borne in mind by those who are disposed to criticise severely the weak points in his services. Attwood died in 1838, and we soon find ourselves face to face with S. S. Wesley, whose Service in E has been, and is, a model for many living writers; and he has been followed by a large group of living composers, all of whom are striving to produce services in which the natural emotions called up by the character of the words shall be reflected in unartificial music. From the above sketch it will be seen that the service has gone through some such stages of growth as the following:—

1. Early simple harmonic (Tallis, Patrick, and others).
2. Early contrapuntal (Gibbons and others).
3. Late contrapuntal (Blow, Purcell, and others).
4. Late simple harmonic (King, Boyce, and others).
5. Modern dramatic (Attwood, Wesley, and others).

Yet these divisions, although well-marked in the works of the leaders of each school, are completely broken down by that large number of composers who have either followed some previous school implicitly, or have combined the characteristics of several.

It has already been stated that Gibbons had but few imitators, yet his influence on both Child and Creyghton is distinctly marked. These two musicians were born early in the 17th century, Child in 1606, Creyghton in 1639. The services by Child in the keys of F and G followed the cheerful bright character of Gibbons; the same remark applies to the well-known Service in Eb

by Creyghton. In each of these cases a major key has been selected and the gloomy colouring of the earliest school entirely discarded. When King tried his hand at counterpoint he generally made a sad mess of it, hence his Service in C and his Service in F (especially the *Magnificat* and *Nunc Dimittis*) are those which were most liked, and to them was principally due the initiation of the later simple harmonic style. To this school Dr. Cooke, organist of Westminster Abbey (b. 1734) contributed a most useful service in the key of G. The *Te Deum* of the deservedly popular Service in F by Henry Smart proves how much breadth and dignity can be thrown into the 'late simple harmonic' style by the hand of genius; other portions of the service, especially the *Benedictus* and Nicene Creed belong to the modern dramatic school.

One of the finest, if not the finest setting of the *Te Deum* and *Jubilate* to which the English Church can point, is that by Croft, in A. It combines a suitable variety of sentiment with a dignified unity as a whole; and while in turn it is plaintive, penitential, or joyous, it bursts at the close of the *Gloria* to the *Jubilate* into a rich *fugato* highly artistic and effective.

It has been asserted that our modern church-composers have had placed before them the same problem which confronted Palestrina, and are solving it in the wrong way. This is not the case. The real question is broadly this—Should church-music be a level unvarying vehicle for supporting the sacred words, or should it strive to illustrate them? Or, in other words—Should it be a passive receptacle, a mere unobjectionable frame to which the words are to be fitted, or should the music be an active and appropriate comment on the text? The question is not one which can be answered off-hand; all that we can do here is to chronicle the fact that our modern composers have adopted the latter view, and are striving to do for sacred music what the 'romantic' school did for the secular branch. If modern writers of services can be sometimes charged with sentimentality, they can retort that they at least do not exhibit primitive dreariness. Palestrina had to choose between the frivolous artificialities which had then burdened church-music, and the classical style of his own adoption; not between a classical style and a romantic style not then dreamed of. A careful balancing of the various merits of different characters of services will, it is to be hoped, lead our modern writers to form an eclectic school which shall avoid weak sentimentality on the one side, and orthodox dryness on the other. But controversy on this subject has for the last few years been running very high, and opposing parties are not in that temper of mind which can contemplate eclecticism as desirable.

The use of the full orchestra in our cathedrals and churches, which has become common during the last few years, has called into existence a considerable number of festival settings of the *Magnificat* and *Nunc Dimittis*; these are distinctly modern in character of course, but are for the most part admirable specimens of their kind.

It rarely happens that any foreigner attempts to enter the mysterious boundaries of English service-music; yet Mendelssohn ventured upon the step. His *Te Deum* and *Jubilate* in A, *Magnificat* in B♭ and *Nunc Dimittis* in E♭, are evident attempts to follow a style to which he had no doubt been attracted by his occasional visits to St. Paul's and Westminster Abbey. Of these four canticles, the *Te Deum* is unquestionably the finest, the last portion reaching a high standard of beauty and pathos. The contrapuntal writing of the *Magnificat* is exceedingly clever, especially the fugue to the words 'as he promised'; the *Nunc Dimittis* is rather spoilt than improved by the reintroduction of the prayer 'Lord now lettest Thou Thy servant depart in peace,' after the triumphal burst 'To be a light to lighten the Gentiles.' But the whole work is published in octavo form and takes its place amongst the services on the music-lists of our principal cathedrals, a strong evidence of its appreciation by our conservative church musicians.

Those who desire to study the literature of services will find ample materials in Barnard's Collection (imperfect and rare); Boyce's Collection of Cathedral Music, 3 vols.; Arnold's Collection, 3 vols.; Rimbault's Collection of Services, 1 vol.; Ouseley's Collection of Services, 1 vol.; various manuscripts in our cathedrals. Full information as to Barnard's Collection will be found under the head BARNARD, vol. i. p. 140 of this Dictionary; to each of the succeeding collections above named interesting biographical notices are attached, for the most part extremely correct. Ouseley has given a notice of Richard Farrant as the composer of an 'early simple harmonic' Service in D minor; this however was composed by a 'Mr. Farrant of Salisbury,' not by Richard Farrant; they were probably near relatives.

The rapid growth of music which has taken place in all our parish churches during the last few years has called into existence a new class of 'congregational' settings of the Canticles, under the name of Chant-services. The need of them was felt a century ago, when 'Jackson in F,' their true forerunner, first appeared; no wonder that worshippers were glad on the one hand to escape from the 'reading' of the Te Deum by parson and clerk, and on the other hand from the cathedral service in which they could take no part. And it must be admitted also that the weakest chant-service is an improvement on the system of singing the canticles to single or double chants. It would not be fair to criticise modern chant-services; their authors have produced them as works of utility, not of art; and their need is still so pressing that composers of ability who are willing to lay aside their own artistic aims and don the strait-jacket of a congregation's limited requirements and powers deserve all encouragement and gratitude.

Instead of finding the terms 'chorus' and

'solo' in the older services, we find 'full' and 'verse'; the former explains itself, but the latter is curious, and the origin of its use in this sense has never been satisfactorily explained. [See VERSE.] [J.S.]

SESQUI. A Latin word, signifying, literally, the whole *plus* its half.

In musical terminology, the prefix Sesqui is used, in combination with certain numeral-adjectives, to express the Proportion, either of Harmonic Intervals or of rhythmic combinations. [See PROPORTION.] Thus, Sesquialtera expresses the Proportion of two to three, and therefore represents the Perfect Fifth, which is produced by sounding two-thirds of a given string. Sesquitertia, expressing the Proportion of three to four, represents the Perfect Fourth, sounded by three-fourths of the string. Sesquiquarta, or four-fifths, represents the Major Third. Sesquiquinta represents the Minor Third, given by five-sixths of the resonant string. Sesquisexta, six-sevenths, and Sesquiseptima, seven-eighths, correspond with no Intervals in the accepted Canon of the Scale: but, Sesquioctava, or eight-ninths, represents the peculiar form of the Major Second known to Theorists as the Greater Tone; and Sesquinona, nine-tenths, gives the Lesser Tone—an Interval, which, though conventionally called a Major Second, and treated, in practice, as identical with that just described, is less, by one Comma, than the Tone represented by Sesquioctava.[1]

In rhythmic combinations, Sesquialtera is used as the general symbol of Triple Time. The term Sesquialtera is also applied to passages of three notes sung against two; Sesquitertia, to three notes sung against four; and Sesquiquarta, to four notes sung, or played, against five. [See HEMIOLIA.] [W.S.R.]

SESQUIALTERA. A compound organ stop consisting of several ranks of pipes, sometimes as many as five. Various combinations of intervals are used, but they only represent different positions of the 3rd, 5th, and 8th of the groundtone in the third or fourth octave above. The sesquialtera thus gives brilliancy to the tone by reinforcing these upper partials.

The origin of the term Sesquialtera, as applied to an organ stop, is rather obscure. In the list of ratios given by Boethius, at the close of the 5th or beginning of the 6th century, which were exactly reproduced by almost every writer on music up to the 16th century, the term *proportio sesquialtera* signifies numbers having the ratio 2 : 3; the term therefore is really applicable to all stops having pipes at an interval of a fifth from the groundtone, such as the Quint, Twelfth, Larigot (nineteenth), etc. As stated above, the Sesquialtera organ stop does actually contain pipes having this relation, only, (it also contains pipes having the ratio 5 : 4 the tierce), which Boethius called a *proportio sesquiquarta*. On the whole it may be safely said that the word Sesquialtera was originally used for the purpose of showing that the stop contained pipes having ratios other than 2 : 1, or other than an octave-series. [J.S.]

SESTET or SEXTET (Fr. *Sextuor*; Ital. *Sestetto*). A composition for six instruments, or six voices, with or without accompaniment.

Instrumental sestets are of two kinds; those for strings only, which belong to the same class as string quartets and quintets, being monochromes in six real parts, and those for various combinations of strings, wind and pianoforte, which belong to the class of pianoforte quartets etc., and may be regarded as miniature symphonies. The first of these two classes is, naturally, but rarely met with, six-part harmony not being easy to write; but the few examples we have are striking ones. We may pass over Haydn's solitary specimen, called an 'Echo,' for 4 violins and 2 cellos, and mention only that of Spohr, in C (op. 140), a charming work; the two immortal compositions of Brahms (B♭, op. 18; G, op. 36), which stand at the head of modern chamber-music; the Sextet of Raff, op. 178, in G minor; and that of Dvorshak, recently introduced into England. Raff's work deserves more than a passing word, being one of that composer's most carefully written productions. It is a veritable triumph of counterpoint; not only is the labour of 6-part writing never for a moment shirked, but every device of imitation and canon is lavishly expended. One canon of 6 in 3 in the variations is particularly happy.

All the above are for 2 violins, 2 violas and 2 cellos. Turning now to the second and more comprehensive class, we find a few more in point of number but none of much artistic value. The prolific Boccherini wrote sixteen, Haydn one, Mozart only the 'Musical Joke.' Beethoven's Sestet for Strings and 2 obligato Horns (op. 81*b*) is interesting, but unfortunately impracticable for modern players.[2] His Sestet for Wind Instruments, op. 71 (for 2 clarinets, 2 horns, and 2 bassoons, in E♭), is an early work and little known. Beethoven himself mentions it in a letter of August 8, 1809, as 'one of my earlier things, and not only that, but written in a single night; perhaps the only thing in its favour is that it is the work of an author who has at least brought forward better works—though for many such works are the best.' (Nohl's Neue Briefe, No. 53.) Sterndale Bennett's Sestet for Piano and Strings a very early work (op. 8) is an elegant pianoforte piece with an unimportant though often picturesque accompaniment for strings, in which the piano has, perhaps, an undue share of work. Onslow left 2 sestets—ops. 30 and 77 *bis*.

It should be noticed that the sestets and quintets of Reicha and other composers, when written for wind instruments only, are practically quartets, one or more of the instruments taking a rest in turn. [F.C.]

[1] The Greater and Lesser Tones are, by some theorists, called the Acute and the Grave Major Second.

[2] A 1st Horn part is in existence, on which Beethoven has written '6tet of mine. God knows where the other parts are.' The slow movement has been adapted to voices as 'The Vesper Hymn,' and had a wide popularity in 'Orpheus.'

SESTINI, Giovanna, a singer engaged at the Italian opera in London as *prima buffa* in 1783. She first appeared in 'La Marchesa Giardiniera' of Anfossi. Although the quality of her voice was not agreeable ('gritty and sharp' Lord Mount-Edgecumbe describes it), and her vocalisation not of the first order, her beauty, vivacity, and intelligence won for her great popularity with the public. Kelly, who heard her at Dublin in 1787, mentions her in his Reminiscences as the best *buffa* of her time. She was 'first woman' for many years, then, in the decline of her voice, became second, and even after that sang at intervals at Covent Garden and the Haymarket. She was one of those useful people who are ready at a moment's notice to take almost any part, and up to 1791 was often recalled to strengthen a weak company. She remained constantly in England, and died here at last, in great poverty. Her salary for her first season was £450.

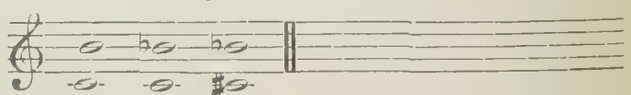
One V. Sestini, possibly a relation, was wardrobe keeper at the King's Theatre in 1821, and the name of Miss Sestini, a singer, appears in some English playbills of 1839. [F.A.M.]

SETTIMETTO. Italian for a septet, or composition for seven instruments, or in seven parts. In the earlier programmes of the Philharmonic Society, Beethoven's Septet is occasionally styled Settimetto. [G.]

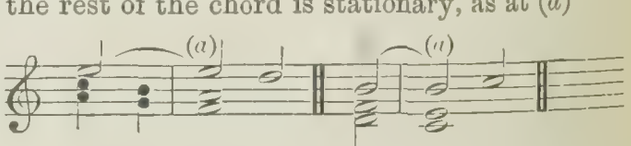
SEVEN LAST WORDS, THE—*i. e.* the seven last sentences or exclamations of Christ: —(1) 'Pater dimitte illis; non enim sciunt quid faciant.' (2) 'Amen dico tibi, hodie mecum eris in paradiso.' (3) 'Mulier ecce filius tuus, et tu ecce mater tua.' (4) 'Sitio.' (5) 'Deus meus, Deus meus, ut quid dereliquisti me?' (6) 'Consummatum est.' (7) 'Pater in manus tuas commendo spiritum meum.'—A composition of Haydn's dating about 1785. It was then the custom in the principal church of Cadiz to have a kind of oratorio during Passion week.[1] The church was hung with black, and a single lamp only was lighted. At noon the doors were shut. An orchestral prelude was played; then the Bishop mounted the pulpit, read one of our Lord's last 'words,' and made an exhortation upon it. He then came down, and threw himself on his knees before the altar. During this there was again orchestral music. He then mounted the pulpit a second time, and pronounced the second 'word,' and a second discourse, and so on till the last. In or about 1785 Haydn received a request from Cadiz to compose orchestral pieces for this purpose, each piece to be an adagio of about 10 minutes long. This he did, substituting however (as the original parts show) for the Bishop's voice a long recitative for a bass in the case of each of the seven 'words.' In this form the work was performed at Vienna, March 26, 1787, and was published in parts by Artaria in the same year—as '7 sonate, con un Introduzione, ed al fine un terremoto'—for orchestra, op. 47; for strings, op. 48; for piano solo, op. 49. It quickly spread to other countries, was sold to Forster of London in the summer of the same year for 5 guineas, Haydn protesting, and endeavouring to obtain another 5, but with doubtful success;[2] and was announced by Longman and Broderip in The Times of Jan. 1, 1788, as 'A set of Quartetts .... expressive of the Passion of Our Saviour, op. 48. 8*s*.' Haydn himself conducted them (whether with the recitatives or not and for full orchestra does not appear) as the middle part of a concert at the King's Theatre, Haymarket, May 30, 1791, and repeated the performance at the benefit of little Clement the violin-player. For the payment for the Paris edition he waited long. At last a package arrived from the publisher containing a chocolate tart. After looking at it for some time in disgust he broke off a piece for his servant, when out ran a number of ducats!

The work is now known as a cantata, with words to each movement. When or by whom the words were added is not quite clear; for the various statements the reader must be referred to Pohl's 'Joseph Haydn' (ii. 217, 218).[3] Pohl's conclusion appears to be that Haydn adapted to his music—perhaps with Van Swieten's assistance—words which he met with at Passau on his way to England in 1794, except those to the Earthquake, which are from Rammler's 'Tod Jesu.' At the same time he arranged each of the 'words' in plain harmony, and added a movement for wind instruments only between movements 4 and 5. The 'Seven Words' were for long a favourite in Vienna both in church and concert-room. One of the last performances was at the Alt-Lerchenfeld church, when Franz Schubert's brother Anton ('Father Hermann') delivered the discourses.[4] [G.]

SEVENTH. The intervals which contain seven notes comprise some of the most important chords in music, and such as have been peculiarly conspicuous in musical history. They are divided mainly into three classes—major sevenths, minor sevenths, and diminished sevenths; as



1. The major sevenths, as CB, FE, GF♯, are very harsh—in fact the harshest combination used in modern music except the minor second, such as BC. They are only endurable either when prepared and duly resolved, or when they result from the use of an appoggiatura or grace-note, or passing note. They occur most commonly as suspensions, resolving either up or down, while the rest of the chord is stationary, as at (*a*)



or with the condensed forms of resolution, when

1 This was done on Good Friday 1882, at St. John's Parish Church, Worcester, England, by the incumbent, the Rev. Walter Carr.

2 Pohl, 'Haydn in London, p. 92.

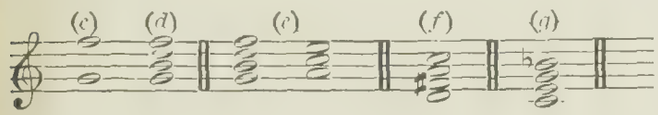
3 The Biographie Universelle states categorically that the adaptation was by Michael Haydn.

4 See Pohl's 'Joseph Haydn,' ii. 214, 341, etc.

the rest of the chord moves simultaneously with the motion of the discordant note, as at (*b*)

Of these major sevenths there are several forms, but as they all have the same general principles of formation and treatment they do not require detailed consideration.

2. The minor sevenths are more individually characteristic. Of these the most important is the Dominant seventh, as at (*c*), for the key of C. The discordance of this combination is very slight. By itself it is but little more harsh than



some combinations which are universally accepted as concords, such as the minor sixth; but its harshness is increased by the addition of the other notes which fill up the harmony, as at (*d*), since the indispensable major third in the chord makes a diminished fifth with the seventh. Nevertheless its mildness has long been recognised, and it was used as early as the beginning of the 17th century with greater freedom than any other discord, by being relieved of the condition of being prepared. [See HARMONY, vol. i. p. 674.] But the laws of its resolution continued, and still continue, more or less restricted. It naturally resolves into the Tonic chord; because its third is the leading note of the key and tends to the Tonic; its seventh naturally tends to the third of the Tonic chord, which is in the major divided from it only by the small interval of a semitone; and its root or bass note already supplies the fifth of that chord, which naturally acts as the connecting link between the two harmonies of dominant and tonic; so that all the vital notes of the Tonic chord are as it were predicted by its sounding, and consequently it is the most natural and forcible penultimate in cadences, in which it occurs with extreme frequency. [See CADENCE; HARMONY.] It is hardly necessary to point out that it can be resolved otherwise, since it so often plays a part in interrupted cadences; as for instance where the Tonic chord is supplanted by the chord of the Submediant (*e*); but it is in consequence of the very predisposition which it creates to expect the Tonic chord that interrupted cadences have such marked effect. [See INTERRUPTED CADENCE.] There is no other minor seventh in the key which can be accompanied by a diatonic major third; but there are two at least that can be obtained with one chromatic note in them, and these are so frequently used as if they belonged to the key that some theorists have agreed to affiliate them. These are the minor seventh on the supertonic with a chromatic major third, and the minor seventh on the tonic, in which the seventh itself is chromatic, as (*f*) and (*g*), in relation to the key of C. These are respectively the dominant sevenths of the Dominant and Subdominant keys, so that in any sense they lie very close to the principal key, and can resolve into it with the greatest ease; and they are often taken without preparation as distinct ingredients of its harmonic material without other reference to the keys to which they diatonically belong.

The minor seventh on the supertonic, with a diatonic minor third, is a chord which has much exercised theorists. It comprises the same notes as the chord which has been generally known formerly and even partially now as the Added sixth; and it is more often met with in the form from which that name was derived. But in whatever position, it has long been peculiar among discords for the variability of its resolution, since the note which would be the seventh if the supertonic were at the bottom of the chord, stands still in resolution almost as often as it moves downwards to the conveniently contiguous leading note of the key. For the various views entertained concerning this chord, see HARMONY and ROOT.

3. The chord of the Diminished seventh is a familiar combination both to theorists and musicians. It is in its complete form composed of a set of minor thirds, and this as much as anything gives it its notoriously ambiguous character, since any of its elements can be treated as the discordant note, with the result of leading to a different key in each several case. It is now commonly held to be the inversion of a minor ninth with the root note omitted. [See DIMINISHED INTERVALS, vol. i. p. 448.] [C.H.H.P.]

SEVERN, THOMAS HENRY—brother of Joseph Severn the painter, the intimate friend of Keats, Leigh Hunt, etc.—was born in London, Nov. 5, 1801, and after many difficulties became manager of Farn's music business at 72 Lombard Street. He was the first conductor of the CITY OF LONDON CLASSICAL HARMONISTS, started in 1831. [See vol. i. 352 *a*.] He was virtually self-taught, and his knowledge of music was derived from study of the scores of the great masters, and from practice. He died at Wandsworth, April 15, 1881. Severn was the author of an opera, and of various songs which were very popular in their time. Amongst these were two sets to words by Haynes Bayley, 'Songs of the Boudoir,' containing the well-known 'We met, 'twas in a crowd'; and 'Songs of the days of Chivalry'; also three songs by Herrick; a Cantata, 'The Spirit of the Shell'; two Te Deums (Novello & Co.), etc., etc. [G.]

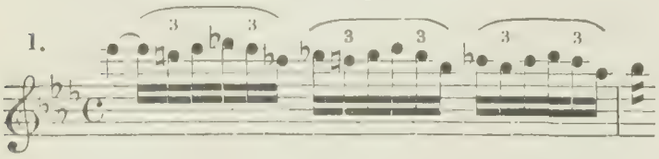
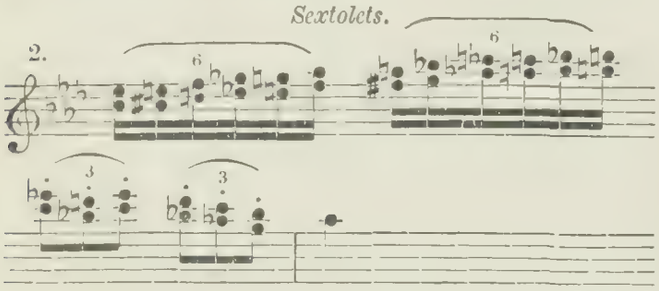
SEXT (Lat. *Officium (vel Oratio) ad Horam Sextam*; *Ad Sextam*). The last but one of the 'Lesser Hours' in the Roman Breviary.

The Office begins, as usual, with the Versicle, and Response, 'Deus in adjutorium.' These are followed by a Hymn—Rector potens, verax Deus—which never changes; Verses 81–129 of the Psalm, 'Beati immaculati,' sung in three divisions, but under a single Antiphon; the 'Capitulum' and 'Responsorium breve' for the Season; and the Prayer (or Collect) for the Day.

In Collegiate Churches, the Offices of Terce

and Sext, are usually sung immediately before and after High Mass. The Plain Chaunt Music for the various Offices is contained in the Antiphonarium Romanum, and the Directorium Chori. [W.S.R.]

SEXTOLET (Fr. *Sextolet*; Ger. *Sextole*; Ital. *Sestina*). A group of six notes of equal length, played in the time of four ordinary notes of the same species. To distinguish them from regular notes of like form the number 6 is placed above or below the group. The true sextolet is formed from a triplet, by dividing each note into two, thus giving six notes, the first of which alone is accented; but there is also a similar group of six notes, far more frequently used than the real sextolet, in which a slight accent is given to the fourth note as well as the first. This group, which really consists of two triplets, is properly known as the Double Triplet, and should be marked with the figure 3 over the second and fifth notes, though it is frequently marked with 6, and called a sextolet. The difference is well shown in the following two extracts from the Largo of Beethoven's Concerto in C, op. 15. [See also TRIPLET.]

Double Triplets.

Sextolets.

[F.T.]

SEXTUS (*Pars sexta, Sextuplum*; Eng. The Sixth Voice, or Part). In the Part-Books of the 15th and 16th centuries, four Voices only were, as a general rule, mentioned by name; the Cantus, Altus, Tenore, and Bassus. When a fifth Voice was needed, it was called Quintus, or Pars Quinta, and corresponded exactly, in compass, with one of the first four. When yet another Voice was added, it was called Sextus, or Pars Sexta; and corresponded in compass with another original Voice-Part. The extra Part, therefore, represented sometimes an additional Treble, sometimes an Alto, sometimes a Tenor, and sometimes a Bass; and always corresponded, in compass, with some other Part of equal importance with itself. [W.S.R.]

SEYFRIED, IGNAZ XAVER, RITTER VON, born Aug. 15, 1776, in Vienna, was originally intended for the law, but his talent for music was so decided, that, encouraged by Peter Winter, he determined to become a professional musician. In this, his intimacy with Mozart and subsequent acquaintance with Beethoven were of much use. His teachers were Kozeluch for the PF. and organ, and Haydn for theory. In 1797 he became joint conductor of Schikaneder's theatre with Henneberg, a post he retained in the new Theater an der Wien, from its opening in 1801 till 1826. The first work he produced there was a setting of Schikaneder's comic opera 'Der Löwenbrunnen' (1797), and the second, a grand opera 'Der Wundermann am Rheinfall' (1799), on which Haydn wrote him a very complimentary letter. These were succeeded by innumerable operas great and small, operettas, singspiele, music for melodramas, plays (including some by Schiller and Grillparzer), ballets, and pantomimes. Specially successful were his biblical dramas, 'Saul, König von Israel' (1810), 'Abraham' (1817), 'Die Maccabaër,' and 'Die Israeliten in der Wüste.' The music to 'Ahasverus' (1823) he arranged from piano pieces of Mozart's, and the favourite singspiel 'Die Ochsenmenuette' (1823) (an adaptation of Hofmann's vaudeville 'Le menuet du bœuf') was a similar pasticcio from Haydn's works. His church music, widely known and partly printed, included many masses and requiems, motets, offertoires, graduales, a 'Libera' for men's voices composed for Beethoven's funeral, etc. Seyfried also contributed articles to Schilling's 'Universal Lexikon der Tonkunst,' Schumann's 'Neue Zeitschrift für Musik,' the 'Leipziger Allg. Zeitung,' and 'Cäcilia,' besides editing Albrechtsberger's complete works—the 'General-bass-Schule,' 'Compositionslehre,' and a Supplement in 3 vols. on playing from score (Haslinger)—and Beethoven's Studies in Counterpoint. Herr Nottebohm's critical investigations have reduced this last work to its proper value. [See vol. i. 209 and ii. 479.]

Seyfried was elected an honorary or a corresponding member of innumerable musical societies, at home and abroad. His pupils included Louis Schlösser, Karl Krebs, Heinrich Ernst, Skiwa, Baron Joseph Pasqualati, Carl Lewy, Heissler, Kessler, J. Fischhof, Sulzer, Carl Haslinger, Parish-Alvars, R. Mulder, S. Kuhe, Walther von Goethe, Baron Hermann Löwenskiold, F. von Suppé, Köhler, and Basadona.

His closing years were saddened by misfortune, and his death took place Aug. 27, 1841. He rests in the Währinger cemetery (Ortsfriedhof), near Beethoven and Schubert. [C.F.P.]

SFOGATO (open, airy), a word used in rare instances by Chopin in certain of those little cadenzas and ornaments that he is so fond of using, to indicate what may be called his own peculiar touch, a delicate and, as it were, ethereal tone, which can only be produced upon the pianoforte, and then only by performers of exceptional skill. 'Exhalation' is the only word that conveys an idea of this tone when it is produced. A 'Soprano sfogato' is a thin, acute, voice. [J.A.F.M.]

SFORZANDO, SFORZATO, 'forced'; a direction usually found in its abbreviated form *sf.* or *sfz.* referring to single notes or groups of notes which are to be especially emphasized. It is nearly equivalent to the accent >, but is less apt

to be overlooked in performance, and is therefore used in all important passages—as for instance, in certain canons where the leading part has a strongly accented note which is to be brought out with equal force in the imitating part. Good instances occur in Beethoven's Sonata for violin and piano in C minor, Op. 30, No. 2, in the trio of the Scherzo; in Schumann's Etudes Symphoniques Variations, etc. [J.A.F.M.]

SGAMBATI, Giovanni, a remarkable pianist and composer, was born at Rome May 28, 1843. His mother was English, the daughter of Joseph Gott, sculptor, a native of London, who had for many years practised his art in Rome. Giovanni was intended for his father's profession, that of an advocate, and would have been educated with that view but for his strong turn for music.

After the death of the father in 1849 the mother migrated with her two children to Trevi in Umbria, where she married again. The boy learned the piano and harmony from Natalucci, a former pupil of Zingarelli's at the Conservatorio of Naples; and from the age of six often played in public, sang contralto solos in church, conducted small orchestras, and was known as the author of several sacred pieces. In the year 1860 he settled at Rome and soon became famous for his playing, and for the classical character of his programmes. His favourite composers were Beethoven, Chopin, and Schumann, and he was an excellent interpreter of the fugues of Bach and Handel. Shortly after this he was on the point of going to Germany to study, when Liszt's arrival in Rome saved him from that necessity. With him Sgambati worked long and diligently. He soon began to give orchestral concerts, at which the symphonies and concertos of the German masters were heard in Rome for the first time under his bâton. In 1864 he wrote a String Quartet; in 1866 a PF. Quintet (F minor, op. 4); in 1867, an Octet, a second PF. Quintet (G minor, op. 5), an Overture for full orchestra, to Cassa's 'Cola di Rienzi,' etc., etc. He conducted Liszt's 'Dante' Symphony at Rome, Feb. 26, 1866, with great success and credit to himself. In 1869 Liszt and he made a visit to Germany together, and at Munich Sgambati heard Wagner's music for the first time. In 1870 he published an album of 5 songs (Blanchi), which was quickly followed by other vocal pieces. Sgambati had for some time attracted the notice of Herr von Keudell, the well-known amateur, and Prussian Ambassador at Rome. At the orchestral concerts which he conducted at the Embassy, several of his works were first heard; and there, in 1877, he and his music first made the favourable acquaintance of Wagner, through whose recommendation the two quintets and other pieces were published by Schotts of Mayence. Encouraged by this well-merited recognition he composed a Prelude and Fugue for the PF. (op. 6), a Festival Overture, a Concerto for PF. and orchestra, a second String Quartet, various PF. pieces, and a Symphony for full orchestra. The symphony was produced at a concert in the Quirinal, March 28, 1881, in presence of the King and Queen of Italy, and other great personages. Its success was great, and the King conferred on Sgambati the order of the Crown of Italy on the occasion. In 1882 he made his first visit to England, and performed his PF. Concerto at the Philharmonic of May 11, and his Symphony at the Crystal Palace, June 10. Both works were well received, but the symphony made much the greater impression of the two. Though original in ideas and character it adheres to the established forms; it is at once thoughtfully worked out and gracefully expressed, with a great deal of effect and no lack of counterpoint, and it left a very favourable impression.

In 1869 Sgambati founded a free PF. class in the Academy of St. Cecilia at Rome. This has since been adopted as part of the foundation of the Academy, and in 1878 he himself became professor of the piano and a member of the Direction.

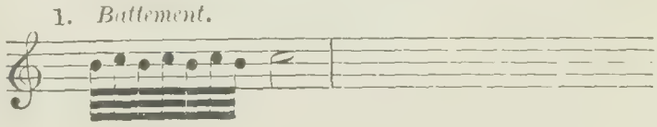
The following list shows the chief of his published works to this date (July 1882).

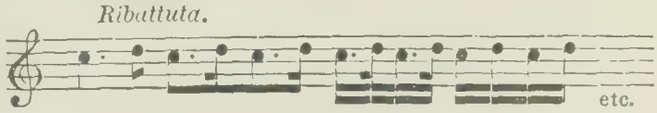
Op. 1. Album of 5 songs (Blanchi).
2. Album of 10 songs (Ricordi).
3. Notturno, PF. (Manganelli).
4. Quintet for PF. and strings (F minor).
5. Quintet ditto. (G minor).
6. Prelude and Fugue in E♭ minor, PF. solo.
7.
8.
Op. 9.
10. 2 Etudes for PF. solo; 1 in D♭; 2 in F♯ minor.
11.
12. Fogli volanti.
13.
14. Gavotte.
15. Concerto in G minor for PF.
16. Symphony in D. [G.]

SHAKE or TRILL (Fr. *Trille*, formerly *Tremblement*, *Cadence*; Ger. *Triller*; Ital. *Trillo*). The shake, one of the earliest in use among the ancient graces, is also the chief and most frequent ornament of modern music, both vocal and instrumental. It consists of the regular and rapid alternation of a given note with the note above, such alternation continuing for the full duration of the written note.

The shake is the head of a family of ornaments, all founded on the alternation of a principal note with a subsidiary note one degree either above or below it, and comprising the *Mordent* and *Pralltriller* [see Mordent] still in use, and the Ribattuta (Ger. *Zurückschlag*) and *Battement*[1] (Ex. 1), both of which are now obsolete.

1. *Battement.*

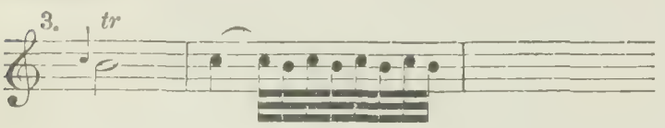


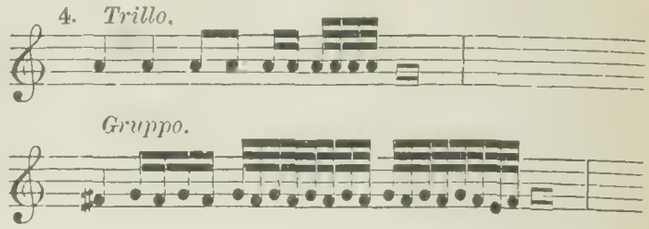
Ribattuta.

The sign of the shake is in modern music *tr.* (generally followed by a waved line ~~~~ if over a long note), and in older music *tr.* ~, ~~, and occasionally +, placed over or under the note; and it is rendered in two different ways, beginning with either the principal or the upper note, as in example 2:—

[1] Rousseau (Dict. de Musique) describes the *Battement* as a trill which differed from the ordinary trill or *cadence* only in beginning with the principal instead of the subsidiary note. In this he is certainly mistaken, since the *battement* is described by all other writers as an alternation of the principal note with the note *below*.

2. *Written.* *Performed.* *Or thus.*

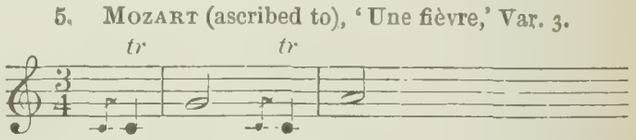
These two modes of performance differ considerably in effect, because the accent, which is always perceptible, however slight it may be, is given in the one case to the principal and in the other to the subsidiary note, and it is therefore important to ascertain which of the two methods should be adopted in any given case. The question has been discussed with much fervour by various writers, and the conclusions arrived at have usually taken the form of a fixed adherence to one or other of the two modes, even in apparently unsuitable cases. Most of the earlier masters, including Emanuel Bach, Marpurg, Türk, etc., held that all trills should begin with the upper note, while Hummel, Czerny, Moscheles, and modern teachers generally (with some exceptions) have preferred to begin on the principal note. This diversity of opinion indicates two different views of the very nature and meaning of the shake; according to the latter, it is a trembling or pulsation—the reiteration of the principal note, though subject to continual momentary interruptions from the subsidiary note, gives a certain undulating effect not unlike that of the *tremulant* of the organ; according to the former, the shake is derived from the still older *appoggiatura*, and consists of a series of appoggiaturas with their resolutions—is in fact a kind of elaborated appoggiatura,—and as such requires the accent to fall upon the upper or subsidiary note. This view is enforced by most of the earlier authorities; thus Marpurg says, 'the trill derives its origin from an appoggiatura (*Vorschlag von oben*) and is in fact a series of descending appoggiaturas executed with the greatest rapidity.' And Emanuel Bach, speaking of the employment of the shake in ancient (German) music, says 'formerly the trill was usually only introduced after an appoggiatura,' and he gives the following example—

3. *tr*

Nevertheless, the theory which derives the shake from a trembling or pulsation, and therefore places the accent on the principal note, in which manner most shakes in modern music are executed, has the advantage of considerable, if not the highest antiquity.[1] For Caccini, in his Singing School (published 1601), describes the *trillo* as taught by him to his pupils, and says that it consists of the rapid repetition of a *single* note, and that in learning to execute it the singer must begin with a crotchet and strike each note afresh upon the vowel *a* (*ribattere ciascuna nota con la gola, sopra la vocale a*). Curiously enough he also mentions another grace which he calls *Gruppo*, which closely resembles the modern shake.

4. *Trillo.*

And Playford, in his 'Introduction to the Skill of Musick' (1655) quotes an anonymous treatise on 'the Italian manner of singing,' in which precisely the same two graces are described.[2] Commenting on the shake Playford says, 'I have heard of some that have attained it after this manner, in singing a plain-song of six notes up and six down, they have in the midst of every note beat or shaked with their finger upon their throat, which by often practice came to do the same notes exactly without.' It seems then clear that the original intention of a shake was to produce a trembling effect, and so the modern custom of beginning with the principal note may be held justified.

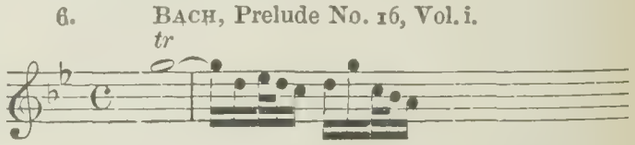
In performing the works of the great masters from the time of Bach to Beethoven then, it should be understood that, according to the rule laid down by contemporary teachers, the shake begins with the upper or subsidiary note, but it would not be safe to conclude that this rule is to be invariably followed. In some cases we find the opposite effect definitely indicated by a small note placed before the principal note of the shake, and on the same line or space, thus—

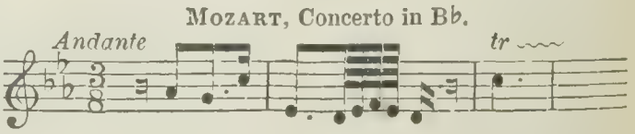
5. Mozart (ascribed to), 'Une fièvre,' Var. 3.

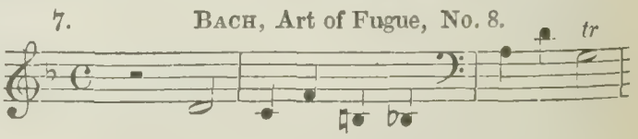


and even when there is no small note it is no doubt correct to perform all shakes which are situated like those of the above example in the same manner, that is, beginning with the principal note. So therefore a shake at the commencement of a phrase or after a rest (Ex. 6), or after a downward leap (Ex. 7), or when preceded by a note one degree below it (Ex. 8), should begin on the principal note.

6. Bach, Prelude No. 16, Vol. i.



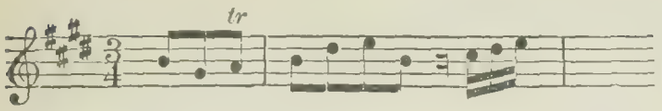
Mozart, Concerto in B♭.

7. Bach, Art of Fugue, No. 8.



1 The exact date of the introduction of the trill is not known, but Consorti, a celebrated singer (1590), is said to have been the first who could sing a trill. (Schilling, 'Lexikon der Tonkunst.')

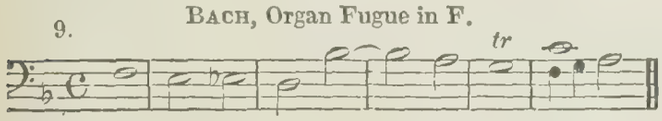
2 The author of this treatise is said by Playford to have been a pupil of the celebrated Scipione della Palla, who was also Caccini's master.

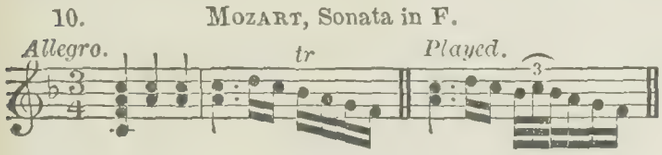
8. BACH, Sonata for PF. and Flute, No. 6.



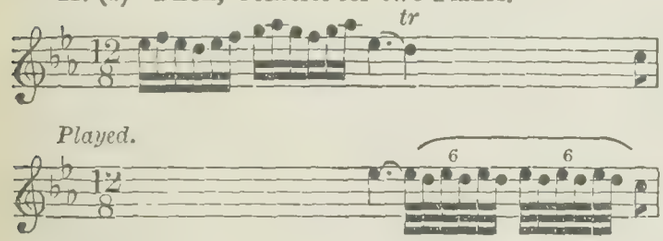
It is also customary to begin with the principal note when the note bearing the shake is preceded by a note one degree above it (Ex. 9), especially if the tempo be quick (Ex. 10), in which case the trill resembles the *Pralltriller* or inverted mordent, the only difference being that the three notes of which it is composed are of equal length, instead of the last being the longest (see vol. ii, p. 364).

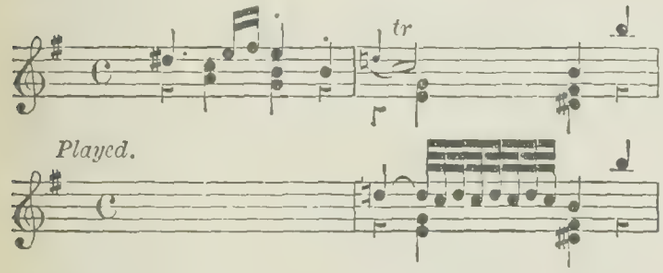
9. BACH, Organ Fugue in F.

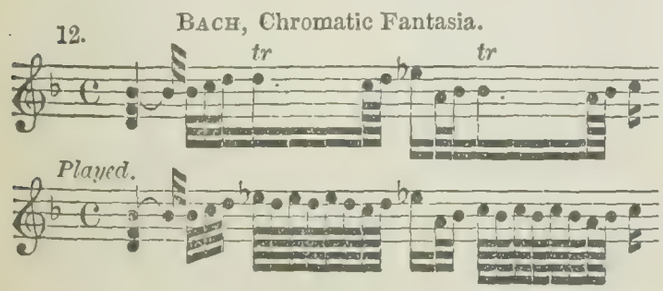


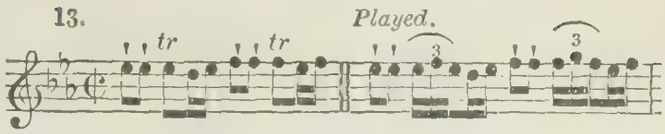
10. MOZART, Sonata in F.

If however the note preceding the shake is slurred to it (Ex. 11 *a*), or if the trill note is preceded by an appoggiatura (Ex. 11 *b*), the trill begins with the upper note; and this upper note is *tied* to the preceding note, thus delaying the entrance of the shake in a manner precisely similar to the 'bound Pralltriller' (see vol. ii. p. 364, Ex. 13). A trill so situated is called in German *der gebundene Triller* (the bound trill).

11. (*a*) BACH, Concerto for two Pianos.

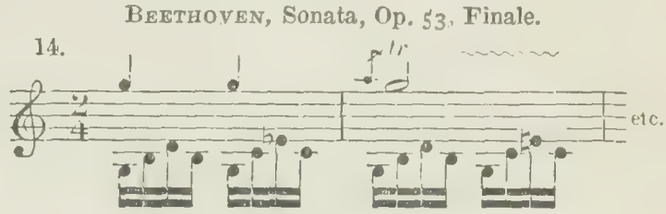


(*b*) HAYDN, Trio in E minor.

When the note carrying a shake is preceded by a short note of the same name (Ex. 12), the upper note always begins, unless the anticipating note is marked staccato (Ex. 13), in which case the shake begins with the principal note.

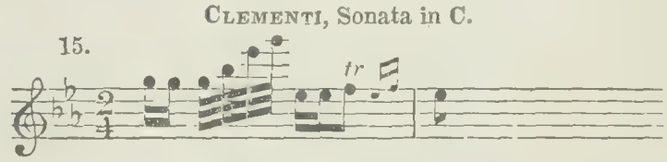
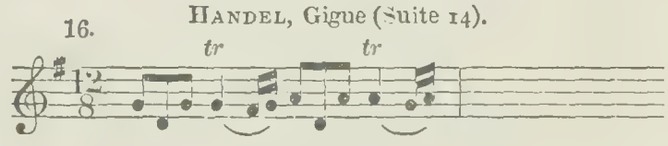
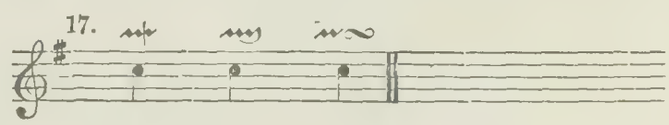
12. BACH, Chromatic Fantasia.

MOZART, Sonata in C minor.

13.

In modern music, when a trill beginning with the subsidiary note is required, it is usually indicated by a small grace-note, written immediately before the trill-note (Ex. 14). This grace-note is occasionally met with in older music (see Clementi, Sonata in B minor), but its employment is objected to by Türk, Marpurg, and others, as liable to be confused with the real appoggiatura of the bound trill, as in Ex. 11. This objection does not hold in modern music, since the bound trill is no longer used.

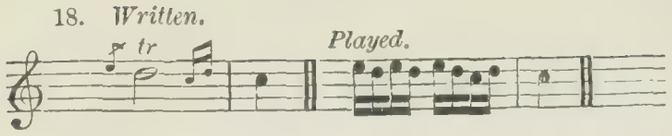
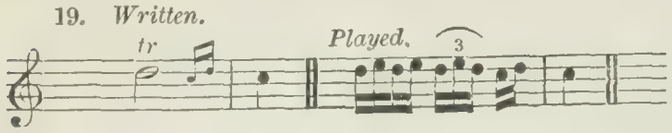
BEETHOVEN, Sonata, Op. 53, Finale.

14.

Immediately before the final note of a shake a new subsidiary note is generally introduced, situated one degree *below* the principal note. This and the concluding principal note together form what is called the *turn* of the shake, though the name is not strictly appropriate, since it properly belongs to a separate species of ornament of which the turn of a shake forms in fact the second half only.[1] [See TURN.] The turn is variously indicated, sometimes by two small grace-notes (Ex. 15), sometimes by notes of ordinary size (Ex. 16), and in old music by the signs of a vertical stroke, a small curve in a downward direction, or a regular turn, added to the ordinary sign of the trill (Ex. 17).

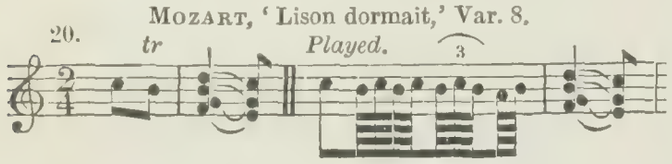
CLEMENTI, Sonata in C.

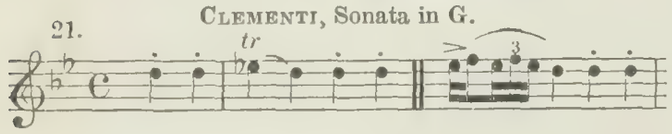
15.

16. HANDEL, Gigue (Suite 14).

17.

For the sake of smoothness, it is necessary that the note immediately preceding the turn should be a principal note. In the shake beginning with the upper note this is the case as a matter of course (Ex. 18), but in the modern shake an extra principal note has to be added to the couple of notes which come just before the turn, while the speed of the three is slightly quickened, thus forming a triplet (Ex. 19).

[1] The turn of a trill is better described by its German name *Nachschlag*, or after-beat.

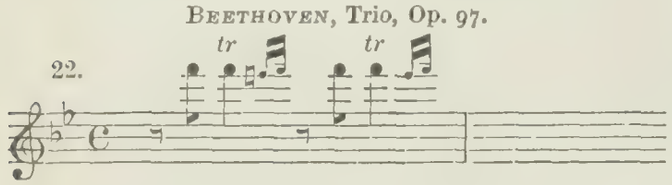
18. *Written.* *Played.*

19. *Written.* *Played.*

Sometimes the turn is not indicated at all, but it has nevertheless to be introduced if the shake is followed by an accented note (Ex. 20). If however the next following note is unaccented, no turn is required, but an extra principal note is added to the last couple of notes, that the trill may end as well as begin with the principal note (Ex. 21). When the trill is followed by a rest, a turn is generally made, though it is perhaps not necessary unless specially indicated (Ex. 22).

MOZART, 'Lison dormait,' Var. 8.

20.

CLEMENTI, Sonata in G.

21.

BEETHOVEN, Trio, Op. 97.

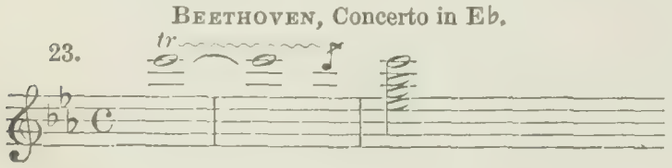
22.



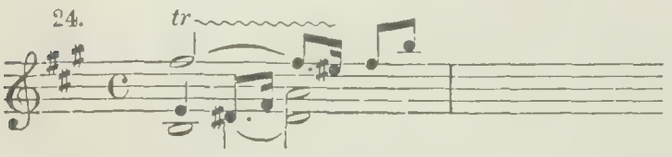
When a note ornamented by a shake is followed by another note of the same pitch, the lower subsidiary note only is added to the end of the shake, and the succeeding written note serves to complete the turn. This lower note is written sometimes as a small grace-note (Ex. 23), sometimes as an ordinary note (Ex. 24), and is sometimes not written at all, but is nevertheless introduced in performance (Ex. 25).

BEETHOVEN, Concerto in E♭.

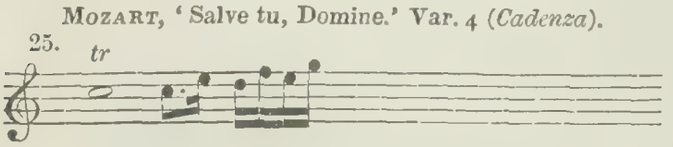
23.



CLEMENTI, Sonata in A.

24.

MOZART, 'Salve tu, Domine.' Var. 4 (*Cadenza*).

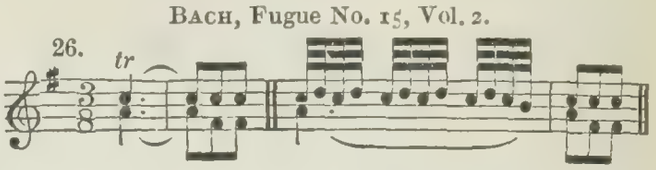
25.



Even when the trill-note is tied to the next following, this extra lower note is required, provided the second written note is short, and occurs on an accented beat (Ex. 26). If the second note is long, the two tied notes are considered as forming one long note, and the shake is therefore continued throughout the whole value.

BACH, Fugue No. 15, Vol. 2.

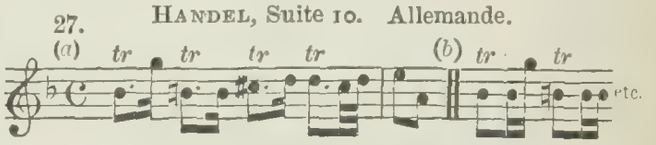
26.



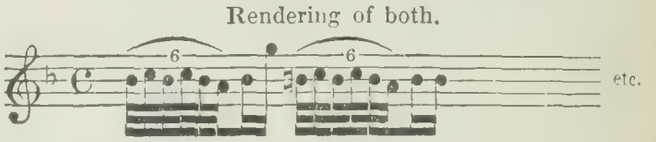
Very similar is the rendering of a shake on a dotted note:—the turn ends on the dot, which thus takes the place of the second of the two notes of the same pitch. Thus the effect of the two modes of writing shown in Ex. 27 *a* and *b*, would be the same, If, however, the dotted note is followed by a note a degree lower, no turn is required (Ex. 28).

HANDEL, Suite 10. Allemande.

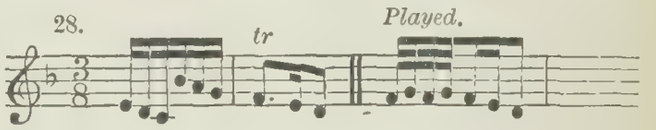
27. (*a*) (*b*)



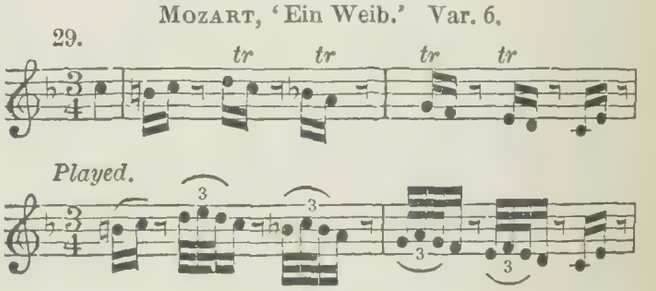
Rendering of both.



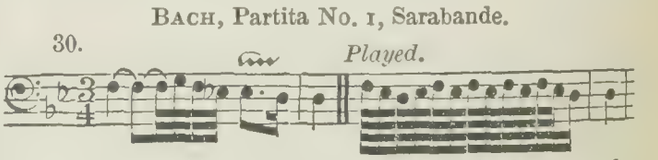
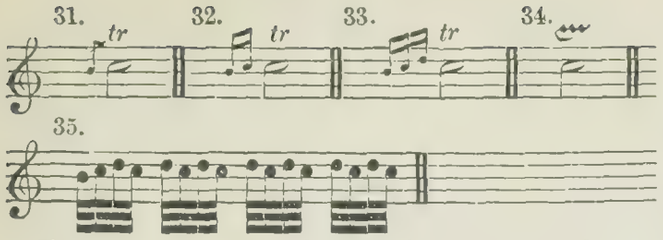
HANDEL, Suite 10. Allegro.

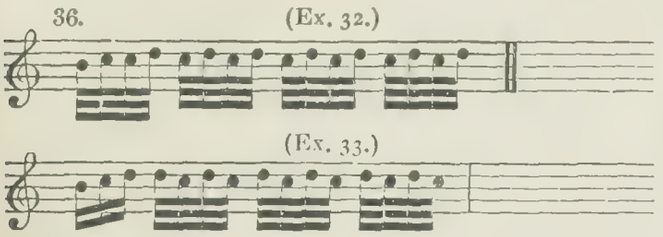
28. *Played.*

Trills on very short notes require no turn, but consist merely of a triplet—thus,

MOZART, 'Ein Weib.' Var. 6.

29.

Besides the several modes of ending a shake, the commencement can also be varied by the addition of what is called the upper or lower prefix. The upper prefix is not met with in modern music, but occurs frequently in the works of Bach and Handel. Its sign is a tail turned upwards from the beginning of the ordinary trill mark, and its rendering is as follows—

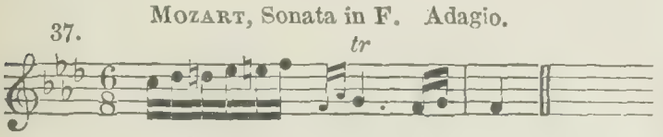
BACH, Partita No. 1, Sarabande.

30. *Played.*

The lower prefix consists of a single lower subsidiary note prefixed to the first note of a shake which begins with the principal note, or of two notes, lower and principal, prefixed to the first note of a shake beginning with the upper note. It is indicated in various ways, by a single small grace-note (Ex. 31), by two (Ex. 32), or three grace-notes (Ex. 33), and in old music by a tail turned downwards from the commencement of the trill mark (Ex. 34), the rendering in all cases being that shown in Ex. 35.

From a composer's habit of writing the lower prefix with one, two, or three notes, his intentions respecting the commencement of the ordinary shake *without* prefix, as to whether it should begin with the principal or the subsidiary note, may generally be inferred. For since it would be incorrect to render Ex. 32 or 33 in the manner shown in Ex. 36, which involves the repetition of a note, and a consequent break of legato—it follows that a composer who chooses the form Ex. 32 to express the prefix intends the shake to begin with the upper note, while the use of Ex. 33 shows that a shake beginning with the principal note is generally intended.



That the form Ex. 31 always implies the shake beginning with the principal note is not so clear (although there is no doubt that it usually does so), for a prefix is possible which leaps from the lower to the upper subsidiary note. This exceptional form is frequently employed by Mozart, and is marked as in Ex. 37. It bears a close resemblance to the Double Appoggiatura. [See that word, vol. i. p. 79.]

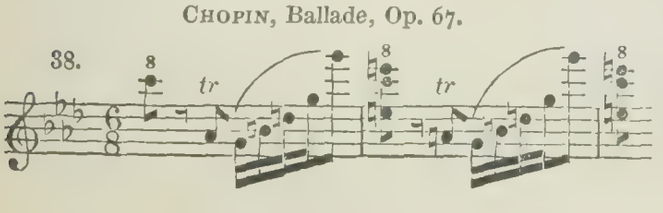
Mozart, Sonata in F. Adagio.

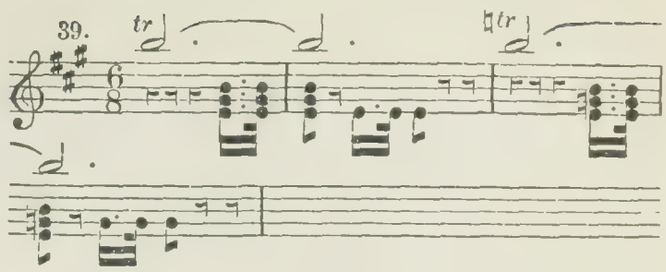


Among modern composers, Chopin and Weber almost invariably write the prefix with two notes (Ex. 32); Beethoven uses two notes in his earlier works (see Op. 2, No. 2, Largo, bar 10), but afterwards generally one (see Op. 57).

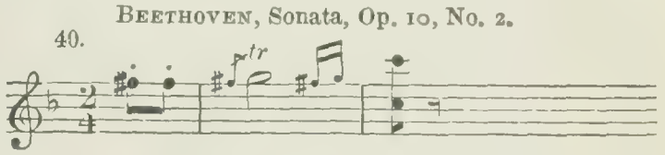
The upper note of a shake is always the next degree of the scale above the principal note, and may therefore be either a tone or a semitone distant from it, according to its position in the scale. In the case of modulation, the shake must be made to agree with the new key, independently of the signature. Thus in the second bar of Ex. 38, the shake must be made with B♮ instead of B♭, the key having changed from C minor to C major. Sometimes such modulations are indicated by a small accidental placed close to the sign of the trill (Ex. 39).

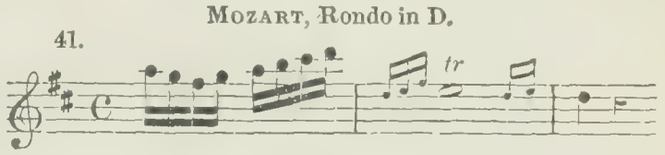
Chopin, Ballade, Op. 67.



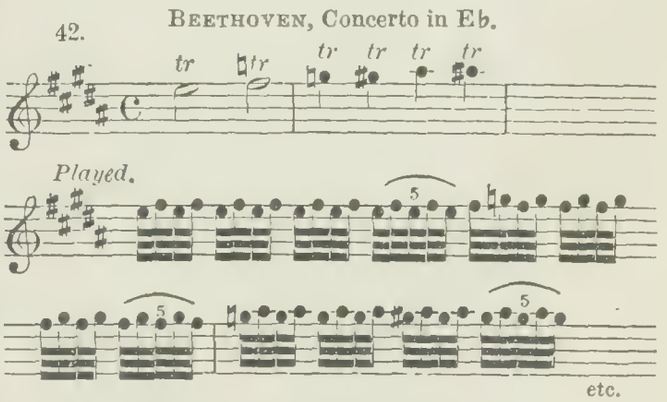
Beethoven, Choral Fantasia.

The lower subsidiary note, whether employed in the turn or as prefix, is usually a semitone distant from the principal note (Ex. 40), unless the next following written note is a whole tone below the principal note of the shake (Ex. 41). In this respect the shake follows the rules which govern the ordinary turn. [See Turn.]

Beethoven, Sonata, Op. 10, No. 2.



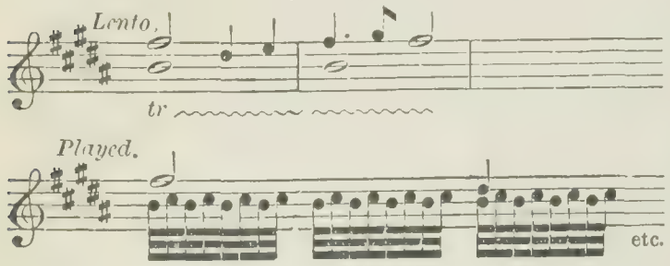
Mozart, Rondo in D.

A series of shakes ascending or descending either diatonically or chromatically is called a Chain of Shakes (Ital. *Catena di Trille*; Ger. *Trillerkette*). Unless specially indicated, the last shake of the series is the only one which requires a turn. Where the chain ascends diatonically, as in the first bar of Ex. 42, each shake must be completed by an additional principal note at the end, but when it ascends by the chromatic alteration of a note, as from G♮ to G♯, or from A to A♯, in bar 2 of the example, the same subsidiary note serves for both principal notes, and the first of such a pair of shakes requires no extra principal note to complete it.

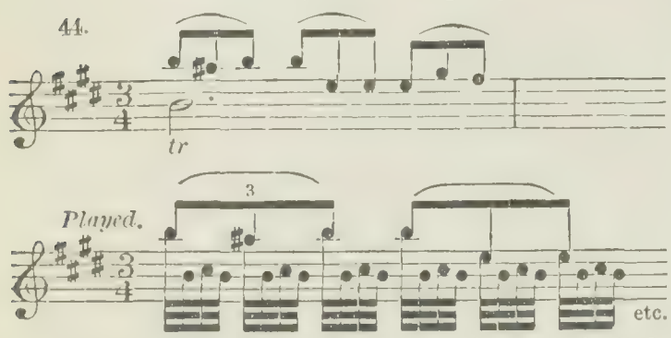
Beethoven, Concerto in E♭.



In pianoforte music, a shake is frequently made to serve as accompaniment to a melody played by the same hand. When the melody lies near to the trill-note there need be no interruption to the trill, and either the principal or the subsidiary note (Hummel prescribes the former, Czerny the latter) is struck together with each note of the melody (Ex. 43). But when the melody lies out of reach, as is often the case, a single note of the shake is omitted each time a melody-note is struck (Ex. 44). In this case

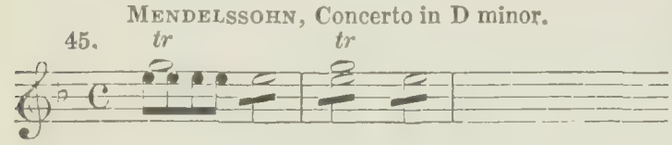
the accent of the shake must be upon the upper note, that the note omitted may be a subsidiary and not a principal note.

43. CRAMER, Study. No. 11.

BEETHOVEN, Sonata. Op. 109.

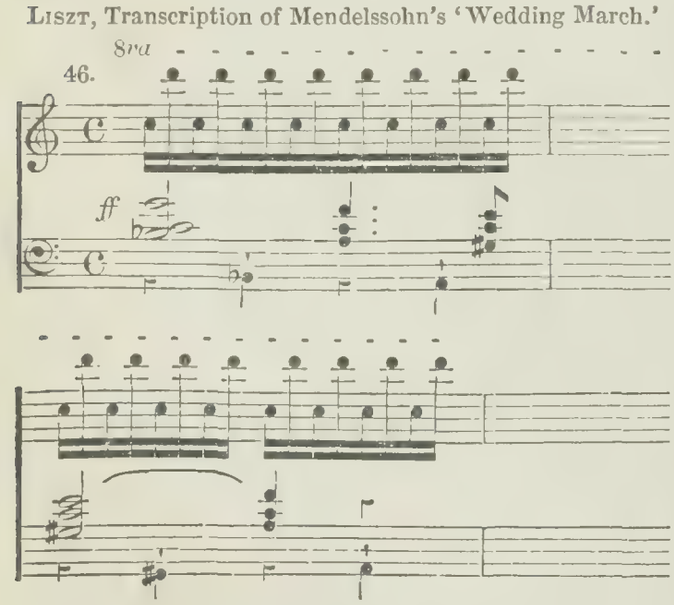
44.

The above arrangement constitutes what is called a false trill, the effect of a complete trill being produced in spite of the occasional omission of one of the notes. There are also other kinds of false trills, intended to produce the effect of real ones, when the latter would be too difficult. Thus Ex. 45 represents a shake in thirds, Ex. 46 a shake in octaves, and Ex. 47 a three-part shake in sixths.

MENDELSSOHN, Concerto in D minor.

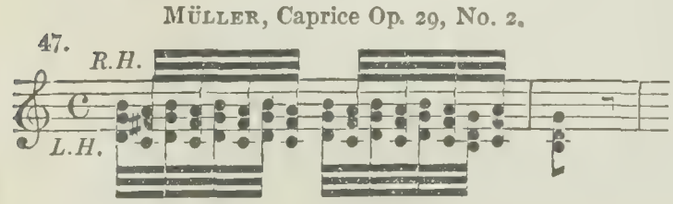
45.



LISZT, Transcription of Mendelssohn's 'Wedding March.'

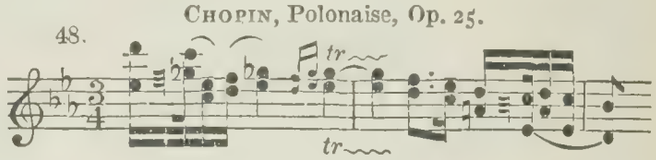
46.

MÜLLER, Caprice Op. 29, No. 2.

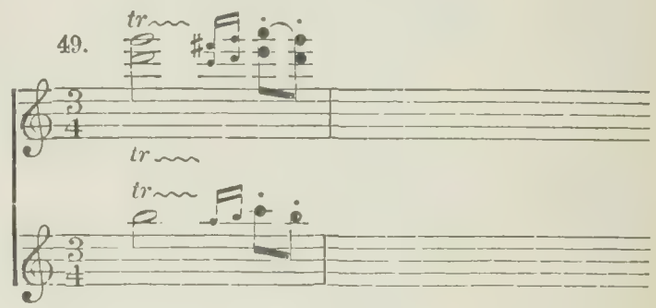
47.



The above method of producing a shake in three parts is generally resorted to when great force is required, otherwise the ordinary method is quite practicable, and both double and triple shakes are frequently met with in modern brilliant music (Ex. 48, 49).

CHOPIN, Polonaise, Op. 25.

48.

BEETHOVEN, Polonaise. Op. 89.

49.

The speed of a shake cannot be exactly defined in notes, since it is usually better, except in the case of very short trills (as in Ex. 29), that the notes of the shake should bear no definite proportion to the value of the written note. Generally, the shake should be as rapid as is consistent with distinctness. When a proportional shake is required it is usually written out in full, as at the end of the Adagio of Beethoven's Sonata in E♭, Op. 27, No. 1. [F.T.]

SHAKESPEARE, WILLIAM, composer, vocalist, pianist, born at Croydon June 16, 1849. At the age of 13 he was appointed organist at the church where formerly he had attracted attention in the choir. In 1862 he commenced a three years course of study of harmony and counterpoint under Molique; but after that master's death, having in 1866 gained the King's Scholarship at the Royal Academy of Music, continued his studies there for five years under Sir W. Sterndale Bennett. Whilst at the Royal Academy he produced and performed at the students' concerts a pianoforte sonata, a pianoforte trio, a capricio for pianoforte and orchestra, and a pianoforte concerto; and attracted some notice as a solo-player.

He was elected Mendelssohn Scholar in 1871, for composition and pianoforte-playing, and in accordance with the wish of the Committee entered the Conservatorium at Leipzig. There, whilst under the instruction of the director, Carl Reinecke, he produced and conducted in the Gewandhaus a symphony in C minor. Having discovered himself to be the possessor of a tenor voice, he was sent by the Mendelssohn Scholarship Committee to study singing with Lamperti at Milan, and there remained for two and a half years. But though singing was his chief pursuit he did not neglect composition, and while in Italy wrote two overtures, two string quartets, and other works.

In 1875 he returned to England, and entered upon the career of a concert and oratorio singer. He was appointed in 1878 Professor of Singing, and in 1880 conductor of the concerts, at the Royal Academy of Music.

His voice, though both sweet and sympathetic in quality, is somewhat deficient in power; and his success as a singer must therefore be attributed to the purity of his vocal production and to his complete mastery of all styles of music.

His compositions, which are marked by considerable charm and elegance, show the influence of Schumann and Bennett; and in his Overture, performed at the Crystal Palace in 1874, and his Pianoforte Concerto, at the Brighton Festival of 1879, he proves himself an adept at musical form. [J.C.G.]

SHARP (*Diesis*, from Lat. *Divisio*; Fr. *Dièse*). The term which expresses the raising of a note by a less quantity than a whole tone. F sharp is half a tone higher than F natural: a singer 'sang sharp'—that is, sang slightly higher than the accompaniment; 'the pitch was sharpened'—that is, was slightly raised.

The sign for a sharp in practical music is ♯; for a double sharp, two half tones, ×. In French the same signs are used, but the raised note is entitled dièse—Fa dièse, Ré dièse, etc.; in German Fis, Dis, etc., just as E♭, G♭ are designated Es, Ges, and so on.

The sign is said to have originated[1] in the fact that in the 15th and 16th centuries the tone was divided into five intervals, which were designated by ×, #, ##, ###, according to the number of parts represented by each. These gradually fell into disuse, and the second alone remained. In the printed music of the 17th century however the sign is usually ※.

In Germany the sign was used to express the major mode, C♯ meaning C major, A♯, A major, and so forth. Thus Beethoven has inscribed the overture to Leonora known as 'No. 1' (which is in the key of C) with the words 'Ouvertura in C♯, Characteristische Ouverture.' The Eroica Symphony, in E♭, was even announced in the programme of Clement's Concert, April 7, 1805, as 'Eine neue grosse Sinfonie in Dis' (*i.e.* D♯). Instances of the practice are frequent in the Index to the 'Allgemeine musikalische Zeitung.' [G.]

SHAW, Mary (Mrs. Alfred Shaw), daughter of John Postans, messman at the Guard Room, St. James's Palace, was born in 1814. She was a student at the Royal Academy of Music from Sept. 1828 to June 1831, and afterwards a pupil of Sir George Smart. Miss Postans appeared in public as a contralto singer in 1834, and at the Amateur Musical Festival in Exeter Hall in November of that year attracted great attention by the beauty of her voice and the excellence of her style. In 1835 she was engaged at the Concert of Ancient Music and the York Festival, and about the end of the year became the wife of Alfred Shaw, an artist of some repute. In 1836 she appeared at the Charing Cross Hospital Festival at Exeter Hall, and at the Norwich and Liverpool Festivals, at the latter of which she sang the contralto part in Mendelssohn's 'St. Paul' on its first performance in England. In 1837 she was engaged at the Philharmonic and Sacred Harmonic Societies and Birmingham Festival. In 1838, after fulfilling an engagement at Gloucester Festival, she quitted England and appeared at the Gewandhaus concerts, Leipzig, under Mendelssohn. A letter from him to the Directors of the Philharmonic Society—Leipzig, Jan. 19, 1839—speaks of Clara Novello and Mrs. Shaw as 'the best concert-singers we have had in this country for a long time.' From Germany she proceeded to Italy, and appeared at La Scala, Milan, Nov. 17, 1839, in Verdi's opera, 'Oberto.' She returned to England in 1842 and appeared at Covent Garden in opera with Adelaide Kemble, and in 1843 at the Sacred Harmonic Society in oratorio with Clara Novello, and afterwards at Birmingham Festival. She had now reached the zenith of her reputation, when her career was suddenly arrested by a heavy visitation. Her husband became deranged, and the calamity so seriously shocked her whole system that the vocal organs became affected and she was unable to sing in tune. She then resorted to teaching, for three or four years appearing in public at an annual benefit concert. After her husband's death she married John Frederick Robinson, a country solicitor, and retired from the profession. She died at her husband's residence, Hadleigh Hall, Suffolk, Sept. 9, 1876, after suffering for three years from 'malignant disease of the breast.' [W.H.H.]

SHAWM or SHALM (Germ. *Schalmey* or *Chalmei*; Fr. *Chalumeau*).

The name of this ancient instrument is variously derived from the Latin *Calamus, Calamellus*, 'a reed,' or from the German *schallen*, 'to sound.' The *σῦριγξ* of the Greeks, supposed by Bernsdorff and others to be identical with it, is shown by Mr. Chappell[2] to have been the Pandean pipe. Under the names of *Pommer* and *Bombard* smaller and larger forms were known in Germany; the latter, also called the *Brummer*, developing into the Bassoon. [See Bassoon.] It was clearly a reed instrument like the shepherd's pipe, although Mr. Chappell thinks it more closely allied to the modern clarinet. The older dictionaries define it as 'a hautboy or cornet,' and it is so frequently associated with the bagpipe that there must evidently have been some affinity between the two instruments. For instance, we find in Clement Marot, i. 166,

Faisoit sonner Chalumeaux et Cornemuses;

and again, Drayton, 'Polyolbion,' iv.

Even from the shrillest Shawme unto the Cornamute.

This combination of the pastoral oboe with the bagpipe may be daily seen in the streets. [See Pifferaro.]

Another similarity between the shawm and the bagpipe, as also between it and the musette, is noted by Schladebach in describing the *Schalmey* or *Schalmei*. He states that it is still played under this name by the peasants of the Tyrol and of Switzerland, and that the reed, instead of being inserted directly into the player's lips, is fitted into a box or 'capsule' with a mouthpiece,

[1] See Mendel's Lexicon, under 'Diesis.'

[2] History of Music, vol. i. p. 259.

wherein it vibrates unconstrained. This is exactly the device still retained in the bagpipe, and nowhere else. It possesses, according to the same writer, six holes for the three middle fingers of either hand, with a single hole covered by means of a key for the right little finger. This would give the scale of the musette or shepherd's pipe.

The chief interest of the name is due to its use in the Prayer-book version of Psalm xcviii. 7, 'With trumpets also and shawms, O shew yourselves joyful before the Lord the King.' The Authorised Version gives this 'With trumpets and sound of cornet.' Dr. Stainer, in 'The Music of the Bible,' argues that the former of these at least is a mistranslation. The original Hebrew words are *chatsotsroth* and *shophar*. The passage is translated in the Septuagint ἐν σάλπιγξιν ἐλαταῖς καὶ φωνῇ σάλπιγγος κερατίνης, and in the Vulgate 'in tubis ductilibus, et voce tubæ corneæ.' The *chatsotsrah* is obviously the trombone, which it will be shown by other evidence is of extreme antiquity; the *shophar* is in both Greek and Latin versions described as the 'horn-trumpet or ramshorn,' well known to have been used in Jewish festivals, whence in Numbers xxix. 1 a feast day is called 'a day of blowing the trumpets,' and in Joshua vi. 4 'seven trumpets of ramshorns' are minutely described as preceding the Ark. [W.H.S.]

SHEPHERD'S PIPE. A name given to the pastoral oboe or musette. It was an instrument with a double reed like that of the bagpipe chaunter; and seems occasionally to have been combined with a windbag as in the latter instrument. It was made in several sizes, constituting a family or 'consort' similar to the viols, recorders, and other instruments. Its origin in the simple reed is well given in Chappell's 'History of Music,' vol. i. p. 259.

An excellent drawing of its various forms, with the method of holding it, is to be found in a 'Traité de la Musette' by Jean Girin of Lyon, 1572, where it is distinguished from the 'Cromorne' and 'Hautbois.' The bagpipe form with drones and windbag is also engraved, and interesting details are given as to celebrated makers; many of whom, like the 'luthiers' of Cremona, seem to have handed down their reputation to their descendants. It appears to have had six holes, and the rudimentary scale and compass of the Oboe; though, of course when played from a bag, and not with the lips, the upper harmonic register must have been deficient. [W.H.S.]

SHEPPARD, or SHEPHERD, John, Mus. Bac., born in the early part of the 16th century, was a chorister of St. Paul's under Thomas Mulliner. In 1542 he was appointed Instructor of the choristers and organist of Magdalen College, Oxford, which office he resigned in 1543, was reappointed to it in 1545, and held it until 1547. He was a Fellow of the College from 1549 to 1551. On April 21, 1554, having then been a student in music for 20 years, he supplicated for the degree of Mus. Doc., but it does not appear whether he obtained it. John Day's 'Morning and Evening Prayer,' etc., 1560, contains two Anthems, à 4, by him—'I give you a new commandment,' and 'Submit yourselves.' The former is reprinted in the 'Parish Choir.' Another book of Day's, the 'Whole Psalms in foure parts,' 1563, has a 'Prayer' by him, 'O Lord of hostes.' Hawkins prints a motet in 3 parts by him 'Steven first after Christ for Gods worde his blood spent,' and a melodious little 'Poynte'—a fugal piece for 4 voices of 7 bars length. Burney (ii. 565) complains that the motet is not a good specimen, and prints another, 'Esurientes,' for 5 voices from the Christ Church MSS., on which he pronounces Shepherd to have been superior to any composer of the reign of Henry VIII. Much of his church music is preserved in the Music School, Oxford; an Anthem and 39 Latin Motets and a Pavin and Galliard for the lute are among the MSS. at Christ Church, Oxford. In the British Museum (Add. MSS. 15166, 29289, 30480) are treble parts of many of his English compositions, amongst them 2 M. and E. Services with Creed; 2 Te Deums and Magnificats, 2 Creeds, and 7 Anthems. The Add. MSS. 4900, 29246, contain 4 pieces with lute accompaniment, and Add. MSS. 17802-5 has no less than 4 Masses—'The western wynde,' 'The French Masse,' 'Be not afraide,' and 'Playn song Mass for a Mene'; 4 Alleluias, and 10 Latin Motets, all for 4 voices complete. The library of the Sacred Harmonic Society (no. 1737) possesses 4 Latin motets, and (no. 1642) a 'First Service' by him. Morley in his 'Introduction' includes him amongst 'famous Englishmen.' The date of his death is unknown.

Another John Shepherd, possibly a son of the above, was sworn a Gentleman of the Chapel Royal, Dec. 1, 1606. (Rimbault's Old Chequebook, p. 43). Perhaps it was he who added a Kyrie to Johnson's service in G, in the Cathedral Library, Ely. (See Dickson's Catalogue, 32, 37.) Perhaps, also, he is the 'Thos. Shepherd' of Tudway (iv. 72). [W.H.H.]

SHERRINGTON, Mme. Lemmens-. [See Lemmens, vol. ii. p. 120.]

SHERRINGTON, Jose, younger sister of Mme. Lemmens-Sherrington, born at Rotterdam Oct. 27, 1850; studied at Brussels under Mad. Meyer-Boulard and Signor Chiriamonte, and soon showed a gift for florid singing, and a very fine shake. In 1871 she appeared in London and the Provinces, under the auspices of her sister. In 1873 made a tour in Holland, and then returned to this country, where she has since established herself as a concert singer, and is in much request. Though gifted with much dramatic talent Miss Jose Sherrington has never appeared in public on the stage. Her voice is a good soprano reaching from A below the stave to E in alt. [G.]

SHIELD, William, son of a singing-master, was born in 1748 at Swallwell, Durham. He received his first musical instruction, when 6 years old, from his father, but losing his parent three years later, he was apprenticed to a boat-builder at North Shields. His master however per-

mitted him to pursue his musical studies, and he obtained some lessons in thorough-bass from Charles Avison, and occasionally played the violin at music meetings in the neighbourhood. On the expiration of his apprenticeship, having acquired sufficient knowledge to lead the subscription concerts at Newcastle, he determined upon making music his profession, and removed to Scarborough, where he became leader at the theatre and concerts. Whilst there he produced his first composition, an anthem for the opening of a new church at Sunderland. Having been heard by Fischer and Borghi, they recommended him to Giardini, by whom he was engaged in 1772 as a second violin in the Opera band. In 1773 he was promoted to the post of principal viola—the favourite instrument of composers—which he held for 18 years, and which he also filled at all the principal concerts. In 1778 he produced, at the Haymarket, his first dramatic piece, the comic opera 'The Flitch of Bacon.' This led to his being engaged as composer to Covent Garden Theatre, a post which he occupied until his resignation, 1791. During his engagement he composed many operas and other pieces. In 1791 he made the acquaintance of Haydn, and was wont to say that in four days, during which he accompanied Haydn from London to Taplow and back, he gained more knowledge than he had done by study in any four years of his life. In the same year he visited France and Italy. In 1792 he was re-engaged as composer at Covent Garden, in which capacity he acted until 1797. In 1807 he gave up all connection with the theatre.

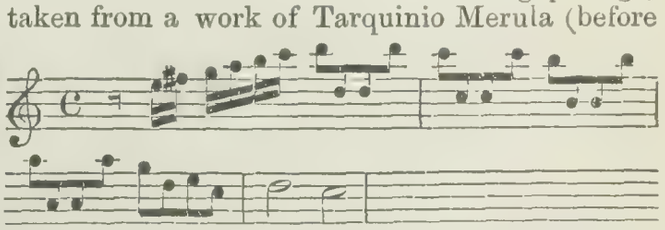
He published at various times, 'A Collection of Favourite Songs, To which is added a Duet for two Violins'; 'A Collection of Canzonets and an Elegy'; and 'A Cento, consisting of Ballads, Rounds, Glees, etc.'; likewise 'Six Trios for two Violins and Bass,' and 'Six Duos for two Violins.' He was also author of 'An Introduction to Harmony,' 1794 and 1800; and 'Rudiments of Thorough Bass.' His dramatic compositions, consisting of operas, musical farces, and pantomimes, were as follow:—1778, 'The Flitch of Bacon'; 1782, 'Lord Mayor's Day'; 1783, 'The Poor Soldier,' 'Rosina,' 'Friar Bacon'; 1784, 'Robin Hood,' 'The Noble Peasant,' 'Fontainbleau,' 'The Magic Cavern'; 1785, 'Love in a Camp,' 'The Nunnery,' 'The Choleric Fathers,' 'Omai'; 1786, 'Richard Cœur de Lion,' 'The Enchanted Castle'; 1787, 'The Farmer'; 1788, 'The Highland Reel,' 'Marian,' 'The Prophet,' 'Aladdin'; 1790, 'The Crusade,' 'The Picture of Paris'; 1791, 'The Woodman,' 'Oscar and Malvina' (part only) [see REEVE, WILLIAM]; 1792, 'Hartford Bridge,' 'Harlequin's Museum'; 1793, 'The Deaf Lover,' 'The Midnight Wanderers'; 1794, 'Arrived at Portsmouth,' 'The Travellers in Switzerland'; 1795, 'The Mysteries of the Castle'; 1796, 'Abroad and at Home,' 'Lock and Key'; 1797, 'The Italian Villagers'; 1807, 'Two Faces under a Hood.' In many of his pieces he introduced songs, etc., selected from the works of other composers, English and foreign; and was thereby the means of making the general public acquainted with many beautiful melodies, of which they would otherwise have remained ignorant.

Shield was perhaps the most original English composer since Purcell. His melodies charm by their simple, natural beauty; at once vigorous, chaste and refined, they appeal directly to the hearts of Englishmen. But he also wrote songs of agility, bristling with the most formidable difficulties; these were composed to display the abilities of Mrs. Billington and others. Among his most popular songs are 'The Thorn,' 'The Wolf,' 'The heaving of the lead,' 'Old Towler,' 'The Arethusa,' 'The Ploughboy,' and 'The Post Captain'; but these are but some of the most prominent. One of his most popular pieces was the trio, 'O happy fair,' which, though beautiful as music, is remarkable for a singular misreading of the text, which he has punctuated thus:—

O happy fair,
Your eyes are loadstars and your tongue sweet air.
More tunable than lark to shepherd's ear,
When wheat is green, when hawthorn buds appear—

actually closing the composition with a repetition of the first two lines. Shield died at his residence in Berners Street, Jan. 25, 1829, and was buried on Feb. 4 in the south cloister of Westminster Abbey. With the exception of his fine tenor, reputed a Stainer, which he bequeathed to George IV (who accepted the gift, but directed that its utmost value should be paid to the testator's presumed widow), he left his whole estate to his 'beloved partner, Ann [Stokes], Mrs. Shield upwards of forty years.' His valuable musical library was sold in July 1829. [W.H.H.]

SHIFT, in violin-playing, a change of the hand's position on the fingerboard. In the first or ordinary position, the note stopped by the first finger is one semitone, or one tone, as the scale may require, above the open string. [See POSITION.] Whenever this position is quitted, the player is said to be 'on the shift'; and the term is applied to changes of position, in either direction, the player being said to 'shift up' or 'down' as the case may be. The second position on the violin is called the 'half shift,' the third position the 'whole shift,' and the fourth the 'double shift.' The use of the shift is derived from the viol. Instruments of the lute and viol type were generally fretted by semitones throughout their lower octave, or half of the string's length, and on a fretted instrument the use of the shift presents no difficulty. The viol music of the 17th century proves that players were familiar with the art of shifting throughout the lower octave; and it is clear that it was equally well-known to the old Italian violinists. From the following passage, taken from a work of Tarquinio Merula (before



1639), it is quite evident that they were familiar with the alternation of the first, second, and

third positions, and other passages occur about the same date, which extend even to the fourth position. Practically the commonest and easiest method of shifting is to advance by intervals of a third, for instance from the first into the third position (hence probably the denomination 'whole shift,' which the latter position has acquired), and from the third position into the fifth. The same thing prevails in the fingering of the violoncello. In both instruments this shift of a third is effected by means of the first and second finger, which are employed alternately in ascending or descending the scale on a single string. So inveterate does this practice of shifting by thirds become with many players, that they are unable to shift in any other way, and consequently never resort to the second position. Eminent modern violinists, indeed, have frankly confessed to not being masters of this position. The doctrine and practice, however, of the old Italian school was that the half-shift or second position should be mastered thoroughly before advancing to the third position; and the works of Bach, Handel and Tartini presume a fundamental knowledge of the half shift as well as the whole shift. Unnecessary shifting should always be avoided; that is, all passages should be played with as few alterations in the position of the left hand as possible. To carry out this rule fully demands a thorough knowledge of the fingerboard, for a player who is only at home in certain positions will be driven to the shift in passages which ought to be executed without its aid. The following simple passage, for instance, can be played in the second position or half-shift without any change:—

But if the player is not master of this position, he will be forced to shift on every alternate note.

Another rule is that the shift should be effected quietly and firmly. In order to do this, it must be effected not by a sudden or jerky motion, proceeding from the shoulder, but by rapidly altering the grasp of the thumb and fingers, the thumb moving slightly in advance, and guiding the fingers into the required position. The position of the hand and arm should be disturbed only so far as is absolutely necessary. [E.J.P.]

SHIRREFF, JANE, soprano singer, pupil of Thomas Welsh, appeared at Covent Garden, Dec. 1, 1831, as Mandane in Arne's 'Artaxerxes,' with great success. In 1832 she sang at the Concert of Ancient Music, the Philharmonic Concert, and Gloucester Festival, and in 1834 at the Westminster Abbey Festival. Her engagement at Covent Garden continued from 1831 to 1834–5. In 1835 she commenced an engagement at Drury Lane, but in 1837 returned to Covent Garden. In 1838 she went to America, in company with Wilson, E. Seguin and Mrs. E. Seguin, where she became a universal favourite. On her return to England she married and retired into private life. Her voice was full-toned, and powerful in the higher, but somewhat weak in the lower notes; her intonation was perfect, and she was a much better actress than the generality of singers. [W.H.H.]

SHORE, MATTHIAS, who in 1685 was one of the trumpeters in ordinary to James II., was, a few years afterwards, promoted to the post of Sergeant Trumpeter, in which he distinguished himself by the rigorous exaction of his fees of office. [See SERGEANT TRUMPETER.] He died in 1700, leaving three children:—

1. WILLIAM, also one of the King's trumpeters in ordinary, succeeded his father as Sergeant Trumpeter, died in Dec. 1707, and was buried at St. Martin's-in-the-Fields. He followed his father's example in the severe exaction of fees.

2. CATHERINE, born about 1668, who was a pupil of Henry Purcell for singing and the harpsichord. In 1693 she became the wife of Colley Cibber, without consent of her father, who manifested great displeasure at the match. His resentment was not, however, of very long duration, as when he made his will, March 5, 1695–6, he bequeathed to her one third of the residue of his property. Shortly after her marriage Mrs. Cibber appeared on the stage as a singer, and, among other songs, sang the second part of Purcell's air 'Genius of England' (Don Quixote, Part II.), to her brother John's trumpet accompaniment. She is said to have died about 1730.

3. JOHN, the most celebrated trumpeter of his time, in 1707 succeeded his brother William as Sergeant Trumpeter. Purcell composed for him obbligato trumpet parts to many songs, which may be seen in the Orpheus Britannicus, and which fully attest his skill. His playing is highly commended in the 'Gentleman's Journal' for January, 1691–2, where, in an account of the celebration on St. Cecilia's day in the preceding November, we read 'Whilst the company is at table the hautboys and trumpets play successively. Mr. Showers hath taught the latter of late years to sound with all the softness imaginable; they plaid us some flat tunes made by Mr. Finger with a general applause, it being a thing formerly thought impossible upon an instrument designed for a sharp key.'[1] His name appears in 1711 as one of the 24 musicians to Queen Anne, and also as lutenist to the Chapel Royal.[2] He is said to have been the inventor of the tuning-fork, and also to have split his lip in sounding the trumpet, thereby incapacitating himself for performing. He died Nov. 20, 1750, at the alleged age of 90, but it is very probable that his age was overstated and did not exceed 80. [W.H.H.]

SHUDI, famous harpsichord-maker, and founder of the house of Broadwood. Burkat Shudi, as he inscribed his name upon his instruments, was properly BURKHARDT TSCHUDI, and was a cadet of a noble family belonging to Glarus

[1] This contrivance, then considered so wonderful, has been admirably employed by Handel in the second movement of 'Glory to God' in 'Joshua,' where the D major trumpets are used in B minor.

[2] In the Cheque Book of the Chapel Royal he is said to have been appointed lutenist in 1715, but the entry was evidently not made until some time later, and probably from memory only.

in Switzerland.[1] He was born March 13, 1702, and came to England in 1718, as [2]a simple journeyman joiner. When he turned to harpsichord-making is not known, but we are told by Burney, who knew Shudi and old Kirkman well, that they were both employed in London by Tabel,[3] a Fleming, and Burney calls them Tabel's foremen, perhaps meaning his principal workmen. The anecdote given by Burney, in Rees's Cyclopædia, of Kirkman's hasty wedding with his master's widow, and acquisition with her of Tabel's stock-in-trade, gives no information about Shudi, who is believed to have begun business in the house in Great Pulteney Street, still occupied by Broadwood's firm, in 1732. Burney gives a later and evidently a wrong date for Kirkman's arrival in this country (1740); still Shudi may have retired from Tabel and set up for himself before Kirkman acquired Tabel's business. [See KIRKMAN; also BROADWOOD.]

Kirkman had the King's Arms for the sign of his business in Broad Street, Carnaby Market; Shudi, the Plume of Feathers at the house now 33 Great Pulteney Street. He began in no back street, but in a good house in the new Golden Square neighbourhood, the most fashionable suburban quarter and adjacent to the Court of St. James's. We may trace the choice of signs of these old colleagues and now rival makers to the divided patronage of the King (George II.) and Prince of Wales, who were notoriously unfriendly. No doubt Handel's friendship was of great value to Shudi: few harpsichords were then made, as owing to the relatively high price, and the great expense and trouble of keeping them in order, they were only for the rich. But the tuning and repairing alone would keep a business going; harpsichords lasted long, and were submitted to restoration and alteration that would surprise the amateur of the present day.[4]

The Shudi harpsichord, formerly Queen Charlotte's, now in Windsor Castle, is dated 1740. It has a 'Lute' stop, a pleasing variation of *timbre*, and, like the pedal, of English invention in the previous century. [See STOPS (HARPSICHORD).]

Frederick the Great took Prague by siege Sept. 16, 1744. James Shudi Broadwood (MS. Notes, 1838) accredits his grandfather Shudi with the gift of a harpsichord to that monarch, Shudi being a staunch Protestant, and regarding Frederick as the leader and champion of the Protestant cause. Mr. Broadwood moreover believed that a portrait of Shudi, which remained until a few years since in one of the rooms in Great Pulteney Street, represented him as engaged in tuning the identical harpsichord thus bestowed. Shudi's wife and two sons are also in the picture, a reproduction of which serves as the frontispiece to Rimbault's History of the Pianoforte. The elder boy, apparently nine years old, was born in 1736. This synchronises the picture with Frederick's victory and the peace concluded the following year. But the writer could not find this instrument either in Potsdam or Berlin in 1881. The tradition about it is however strengthened by the fact that in 1766 Frederick obtained from Shudi two special double harpsichords for his New Palace at Potsdam, where they still remain. Instead of the anglicised 'Shudi,' they are accurately inscribed 'Tschudi.' One has silver legs, etc.; the other rests upon a partially gilded stand. Following Burney, who however only describes the first one, they appear to have been placed in the apartments of the Princess Amelia, and the Prince of Prussia. These instruments, like all Shudi's which still exist, are of the soundest possible workmanship, discrediting Burney's assertion of the want of durability of his harpsichords[5], a reproach however which Burney goes on to say could not be alleged against Shudi's son-in-law and successor Broadwood. He however praises Shudi's tone as refined and delicate. The Potsdam harpsichords were made with Shudi's Venetian Swell, for which the pedals still exist, but it was probably not to the German taste of the time, and was therefore removed. Mr. Hopkins, in his comprehensive work upon the Organ, says the original organ swell was the 'nagshead,' a mere shutter, invented by Abraham Jordan in 1712. But to imitate its effect in the harpsichord we know that Plenius about 1750, and also in London, by a pedal movement, gradually raised and lowered a portion of the top or cover. This coming into general use, Shudi improved upon it by his important invention of the 'Venetian Swell' on the principle of a Venetian blind, which he patented Dec. 18, 1769. He probably delayed taking out the patent until it became necessary by his partnership with John Broadwood, who had also become his son-in-law,[6] earlier in the same year. This invention was subsequently transferred to the organ. [See SWELL.]

A harpsichord exists inscribed with the joint names of Shudi and Broadwood, dated 1770, although Shudi made harpsichords for himself after that date and independent of the partnership, as we know by existing instruments and by his will. About 1772 he retired to a house in Charlotte Street, leaving the business premises to his son-in-law, John Broadwood, and died Aug. 19, 1773. The next day a harpsichord was shipped to 'the Empress,' ordered by Joseph II. for Maria Theresa. The harpsichord that was Haydn's, recently acquired for the Museum at Vienna, at a cost of £110 sterling, was also a 'Shudi and Broadwood,' but this was the younger Burkat

[1] Of the Schwanden branch. Heinrich, born 1074, died 1149, made Feodary of Glarus by the Lady Gutta, Abbess of Seckingen, was the first to adopt the surname Schudi (*sic*). The family tree goes back to Johann, Mayor of Glarus, born about 870.

[2] See Schweizerische Lexicon, Zurich, 1795, art. Tschudi.

[3] Messrs. Broadwood's books of 1777 mention a secondhand harpsichord by Tabel (written Table), a solitary instance of an instrument made by him.

[4] While pianofortes are now kept in tune by yearly contracts, the researches of Mr. William Dale, in Messrs. Broadwood's old books, show that harpsichords in the last century were tuned by *quarterly* contracts!

[5] Burney gives as his authority Snetzler the organ-builder, who attached organs to some of Shudi's harpsichords, and was moreover Shudi's intimate friend and executor. Shudi left him his ring, containing a portrait of Frederick the Great.

[6] By his marriage with Barbara Shudi, baptized March 12, 1748; married to John Broadwood Jan. 2, 1769; died July 8, 1776. The first wife of John Broadwood, she was the mother of James Shudi Broadwood, who was born Dec. 20, 1772, died Aug. 8, 1851; and grandmother of Mr. Henry Fowler Broadwood and Mr. Walter Stewart Broadwood.

Shudi, who was in partnership with John Broadwood from 1773 to about 1782, and died in 1803.

A list of the existing harpsichords by Shudi and Shudi & Broadwood, as far as is known (1882), is here appended; all but one are Double harpsichords. The price of a Single harpsichord, about 1770, was 35 guineas; with Octava (i.e. Octave string), 40 guineas; with Octava and Swell, 50 guineas. A Double harpsichord with Swell, was 80 guineas.[1]

No	*Date.*	*Signature.*	*Present Owner.*	*Remarks.*
94	1740	Burkat Shudi.	H. M. the Queen, Windsor Castle.	Removed from Kew Palace in 1875.
260	1751	,,	F. Fairley, Esq., Newcastle-on-Tyne.	A single keyboard. 5 oct., F—F, with lowest F sharp omitted. 2 stops.
511	1766	Burkat Tschudi.	Emperor of Germany, Potsdam.	Made for Frederick the Great, and described by Burney.
512	1766	,,	,, ,,	Made for Frederick the Great. (Both of 5½ oct., C—F.)
625	1770	Burkat Shudi et Johannes Broadwood.	W. Dale, Esq.	Was in David Hartley's family. 6 stops, 2 pedals, as have nearly all these instruments.
639	1771	Burkat Shudi.	John Broadwood & Sons.	Played upon by Moscheles and by Mr. Ernst Pauer in their historical performances.
686	1773	Burkat Shudi et Johannes Broadwood.	Ditto. Lent to the Rev. Sir F. A. G. Ouseley, Bart., Tenbury.	Bought of Mr. T. W. Taphouse, 1861.
691	1773	,,	M. Victor Mahillon, Brussels.	Sent to 'the Empress' (Maria Theresa) Aug. 20, 1773. Obtained by M. Victor Mahillon from Vienna.
750	1775	,,	Messrs. Price & Sons, Yeovil.	Made for Lady Stoverdale, Redlinch, Bruton.
762	1775	,,	Musikverein, Vienna.	Was Joseph Haydn's, and subsequently Herbeck's.
899	1781	,,	T. W. Taphouse, Esq., Oxford.	5 oct., F—F., 7 stops, 2 pedals. Came from Mrs. Anson's, Sudbury Rectory, Derby.
902	1781	,,	C. Harford Lloyd, Esq., Gloucester.	5 oct., F—F. Restored by Mr. Taphouse.
919	1782	,,	Stephen Stratton, Esq., Birmingham.	Belonged to the Wrottesley family.

[A.J.H.]

SHUTTLEWORTH, Obadiah, son of Thos. Shuttleworth of Spitalfields, who had acquired some money by vending MS. copies of Corelli's works before they were published in England. He was an excellent violinist, and was principal violin at the Swan Tavern concerts, Cornhill, from their commencement in 1728 until his death. He was also a skilful organist, and in 1724 succeeded Philip Hart as organist of St. Michael's, Cornhill, and a few years afterwards was appointed one of the organists of the Temple Church. He composed 12 concertos and some sonatas for the violin, which he kept in MS., his only printed compositions being two concertos adapted from the first and eleventh concertos of Corelli. He died about 1735. [W.H.H.]

SI. The syllable used, in the musical terminology of Italy and France, to designate the note B; and adapted, in systems of Solmisation which advocate the employment of a movable starting-point, to the seventh degree of the Scale.

The method invented by Guido d'Arezzo, in the earlier half of the 11th century, recognised the use of six syllables only—*ut, re, mi, fa, sol, la*—suggested by the initial and post-cæsural syllables of the Hymn, 'Ut queant laxis'; the completion of the Octave being provided for by the introduction of certain changes in the position of the root-syllable, *ut*.[2] Until the mediæval theory of the Scale was revolutionised by the discovery of the functions of the Leading-Note, this method answered its purpose perfectly; but when the Ecclesiastical Modes were abandoned in favour of our modern form of tonality, it became absolutely necessary to add another syllable to the series. This syllable is said to have been first used, about 1590, by Erycius Puteanus, of Dordrecht, the author of a treatise on Music, entitled 'Musathena'; and tradition asserts that it was formed from the initial syllable of the fourth verse—'Sancte Joannes'—of the Hymn already alluded to, by the substitution of *i* for *a*. This account, however, has not been universally received. Mersennus[3] attributes the invention to a French musician, named Le Maire, who laboured for thirty years to bring it into practice, but in vain, though it was generally adopted after his death. Brossard[4] gives substantially the same account. Bourdelot[5] attributes the discovery to a certain nameless Cordelier, of the Convent of Ave Maria, in France, about the year 1675; but tells us that the Abbé de la Louette, *Maître de Chapelle* at Notre Dame de Paris, accorded the honour to a Singing-Master, named Metru, who flourished in Paris about the year 1676. In confirmation of these traditions, Bourdelot assures us that he once knew a Lutenist, named Le Moine, who remembered both Metru and the Cordelier, as having practised the new system towards the close of the 17th century—whence it has been conjectured that one of these bold innovators may possibly have invented, and the other adopted it, if indeed both did not avail themselves of an earlier discovery.

Mersennus tells us that some French professors of his time used the syllable *za*, to express B♭, reserving *si* for B♮. Loulié, writing some sixty years later, rejected *za*, but retained the use of *si*.[6] The Spanish musician, Andrea Lorente, of Alcala, used *bi* to denote B♮;[7] while in the latter half of the 17th century, our own countryman, Dr. Wallis, thought it extraordinary that the verse, 'Sancte Johannes,' did not suggest to Guido himself the use of the syllable *sa*—and this, notwithstanding the patent fact that the addition of a seventh syllable would have struck at the very root of the Guidonian system! [W.S.R.]

[1] The altered value of money should be borne in mind in comparing these prices with those of modern pianofortes.

[2] See Hexachord; Mutation; Solmisation.

[3] 'Harmonie Universelle' (Paris, 1636), p. 183.

[4] 'Dictionaire de Musique.' (Amsterdam, 1703.)

[5] 'Histoire de la Musique,' compiled from the MSS. of the Abbé Bourdelot, and those of his nephew, Bonnet Bourdelot, and subsequently published by Bonnet, Paymaster to the Lords of the Parliament of Paris. (Paris, 1705 and 1715. Amsterdam, 1725, 1743.)

[6] 'Elements ou Principes de Musique.' (Amsterdam, 1693.)

[7] 'Porque de la Musica.' (1672.)

SI CONTRA FA. [See MI CONTRA FA.]

SIBONI, GIUSEPPE, a distinguished tenor singer, born[1] at Forli Jan. 27, 1780, made his début at Florence in 1797, and after singing in Genoa, Milan, and Prague, appeared at the King's Theatre, London, in 1806, and sang for the following three seasons. In 1810, 11, 12, 13 and 14 he was in Vienna, where he sang at the first performances of Beethoven's 'Wellington's Sieg' and 'Tremate empi.' In 1813 he sang at Prague, and after engagements at Naples and St. Petersburg (1818) settled at Copenhagen in Oct. 1819, where he lived for the rest of his life, occupying the post of Director of the Royal Opera and of the Conservatorium. He was married three times, his second wife being a sister of Schubert's friend von Schober, and died at Copenhagen, March 29, 1839. His style is said to have been very good, although his tone was somewhat guttural. His compass was two octaves, from B♭ to B♭. He was a good actor and possessed a fine stage presence. Many of Paer's tenor parts were written for him. His son,

ERIK ANTON WALDEMAR, born at Copenhagen Aug. 26 (not 28, as stated in Mendel), 1828, learnt the pianoforte from Courländer and Goetze, composition from F. Vogel, and harmony from Prof. J. P. E. Hartmann. In Sept. 1847 he went to Leipzig, and studied under Moscheles and Hauptmann, but on the outbreak of the Schleswig Holstein insurrection he enlisted as a volunteer in the Danish army, and took part in the campaign of 1848. In 1851 he went to Vienna and studied counterpoint under Sechter until 1853, when he returned to Copenhagen, visiting Paris on his way. Among his pupils at this time were the Princess of Wales, the Empress of Russia, and the Landgrave Frederick William of Hesse Cassel. In 1864 Herr Siboni was appointed organist and professor of music at the Royal Academy of Music of Sorö, in Seeland, a post he still holds. The following are his chief compositions :—

1. PUBLISHED.

3 Impromptus for PF. for 4 hands (op. 1); Organ Preludes; Quartet for PF. and Strings (op. 10); Tragic Overture in C minor (op. 14); Songs and PF. pieces.

2. UNPUBLISHED.

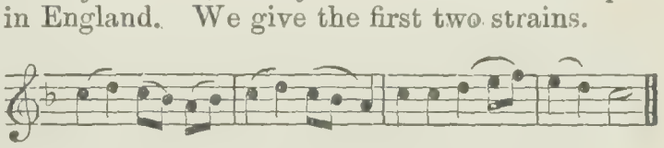
2 Danish operas—'Loreley,' in 1 act; 'Carl den Andens Flugt,' in 3 acts (Libretto on subject from English History by Professor Thomas Overskou), successfully performed at the Royal Theatre of Copenhagen; Psalm iii, for Bass Solo, Chorus, and Orchestra; 'Stabat Mater,' for Soli, Chorus, Orchestra, and Organ; Cantata, 'The Battle of Murten,' for Soli, Male Chorus, and Orchestra; 'The Assault of Copenhagen,' Cantata for Soli, Chorus, and Orchestra; 2 Symphonies; Concert Overture; PF. Concerto; String Quartets; PF. Trio; Duet for 2 PFs., Sonatas for PF. and Violin, and PF. and Cello, etc., many of them performed at concerts in Copenhagen.

His wife, JOHANNA FREDERIKA (*née* CRULL), an excellent pianist, born at Rostock Jan. 30, 1839, is the daughter of Hofrath Dr. Crull and Catherine Braun. She found an early protectress in the Duchess of Cambridge, who placed her under Marschner. On the death of her father, she lived in Sweden with the Baroness Stjernblad, who in 1860 sent her to Leipzig, where she was one of Moscheles's most promising pupils. In the following winter she went to Copenhagen, and played with great success. She was married to Herr Siboni Sept. 1, 1866, since when she has only occasionally performed at concerts at Copenhagen and Sorö. [W. B. S.]

SICILIANA, SICILIANO, SICILIENNE, a dance rhythm closely allied to the Pastorale. The name is derived from a dance-song popular in Sicily, analogous to the Tuscan Rispetti.[2] Walther (Lexicon, 1732) classes these compositions as canzonettas, dividing them into Neapolitan and Sicilian, the latter being like jigs, written in rondo form, in 12–8 or 6–8 time. The Siciliana was sometimes used for the slow movement of Suites and Sonatas (as in Bach's Violin Sonata in G minor), but is of more frequent occurence in vocal music, in which Handel, following the great Italian masters, made great use of it. Amongst later composers, Meyerbeer has applied the name to the movement 'O fortune, à ton caprice' in the finale to Act i. of Robert le Diable, although it has little in common with the older examples. The Siciliana is generally written in 6–8, but sometimes in 12–8 time, and is usually in a minor key. In the bar of six quavers, the first note is usually a dotted quaver, and the fourth a crotchet, followed by two semiquavers. The Siciliana is sometimes in one movement, but usually ends with a repetition of the first part. It should be played rather quickly, but not so fast as the Pastorale, care being taken not to drag the time and to avoid all strong accentuation, smoothness being an important characteristic of this species of composition. For examples we may refer to Pergolesi's 'Ogni pena più spietate' (Gemme d' Antichità, no. 24), and Handel's airs 'Let me wander not unseen' (L'Allegro), and 'Die Rosenkrönen' (The Passion). [W. B. S.]

SICILIAN BRIDE, THE. A grand opera in 4 acts; words translated by Bunn from St. Georges, music by Balfe. Produced at Drury Lane Theatre March 6, 1852. [G.]

SICILIAN MARINERS' HYMN, THE. A melody which, fifty years ago, was in great request as a hymn-tune, chiefly in Nonconformist chapels in England. We give the first two strains.



It appears as 'Sicilian Mariners' in Miller's 'Dr. Watts's Psalms and Hymns set to new music,' which was entered at Stationers' Hall Oct. 18, 1800; but it exists on a sheet, also containing 'Adeste Fideles,' which was probably published some years before the close of last century. On this sheet it is set to the words of a hymn to the Virgin Mary, 'O sanctissima, o purissima.'

This is all the information which the writer has been able to collect concerning it. [G.]

SIDE-DRUM. This is used in the army to mark the time in marching, either with or without fifes; also for various calls and signals. [See SIGNALS.] Modern composers often use it in

[1] Fétis gives his birthplace as Bologna, and the date as 1782, but the above details are from autobiographical notes supplied by his son.

[2] For an account of these Sicilian songs see G. Pitré, 'Sui Canti Popolari Siciliani,' Palermo, 1868.

the theatre, and even occasionally in orchestral music. Instances will be found in the march in Beethoven's 'Egmont' music; in Spohr's 'Weihe der Töne' Symphony; in Raff's 'Lenore,' and in the 'Marche au supplice' of Berlioz's 'Symphonie fantastique.' Rossini has employed it in the 'Gazza ladra' overture, where it is said to indicate the presence of soldiers in the piece; in that to the 'Siege of Corinth,' in the accompaniment to Marcello's psalm-tune—which in the score is oddly designated as a 'Marche lugubre grecque.' [DRUM 3.] [V.deP.]

SIÉGE DE CORINTHE, LE. Lyric tragedy in 3 acts; words by Soumet and Balocchi, music by Rossini. Produced at the Académie Oct. 9, 1826. It was an adaptation and extension of 'Maometto Secondo,' produced in 1820. The Andante of the overture, entitled 'Marche lugubre grecque,' is framed on a motif of 8 bars, taken note for note from Marcello's 21st Psalm, but with a treatment by the side-drum (*Caisse roulante*) and other instruments of which Marcello can never have dreamt. [G.]

SIEGE OF ROCHELLE, THE. A grand original opera, in 3 acts; words by Fitzball, music by Balfe. Produced at Drury Lane Theatre Oct. 29, 1835. The subject is identical with that of 'Linda di Chamouni.' [G.]

SIFACE, GIOVANNI FRANCESCO GROSSI, DETTO. Too few details are known about the life of this artist, though all the accounts of him—for the most part as contradictory as they are meagre—agree in representing him as one of the very greatest singers of his time. He was born at Pescia in Tuscany, about the middle of the 17th century, and is said to have been a pupil of Redi. If so, this must have been Tommaso Redi, who became chapel-master at Loretto towards the end of the 17th century, although, as he was Siface's contemporary, it seems improbable that he should have been his instructor. Siface was admitted into the Pope's chapel in April 1675. This disproves the date (1666) given by Fétis and others for his birth, as no boys sang then in the Sistine choir. He would seem at that time to have been already known by the *sobriquet* which has always distinguished him, and which he owed to his famous impersonation of Siface or Syphax in some opera, commonly said to be the 'Mitridate' of Scarlatti; an unlikely supposition, for besides that Scarlatti's two operas of that name were not written till some 40 years later, it is not easy to see what Syphax can have to do in a work on the subject of Mithridates.

Siface's voice, an 'artificial soprano,' was full and beautiful; his style of singing, broad, noble, and very expressive. Mancini extols his choir-singing as being remarkable for its excellence. In 1679 he was at Venice for the Carnival, acting with great success in the performances of Pallavicini's opera 'Nerone,' of which a description may be found in the 'Mercure galant' of the same year. After this he came to England, and Hawkins mentions him as pre-eminent among all the foreign singers of that period. He was for a time attached to James II.'s chapel,[1] but soon returned to Italy. In the second part of Playford's collection, 'Musick's Handmaid' (1689), there is an air by Purcell, entitled 'Sefauchi's farewell,' which refers to Siface's departure from this country.

This great singer was robbed and murdered by his postilion, while travelling, some say from Genoa to Turin, others, from Bologna to Ferrara. According to Hawkins this happened about the year 1699. [F.A.M.]

SIGNALE FÜR DIE MUSIKALISCHE WELT—'Signals for the musical world'—a well-known musical periodical, at the head of its tribe in Germany. It was founded by Bartholf Senff of Leipzig, who remains its editor and proprietor, and its first number appeared on Jan. 1, 1842. It is 8vo. in size and is more strictly a record of news than of criticism, though it occasionally contains original articles of great interest, letters of musicians, and other documents. Its contributors include F. Hiller, von Bülow, Bernsdorf, C. F. Pohl, Richard Pohl, Stockhausen, Szarvady, Marchesi, and many other of the most eminent musical writers. Though not strictly a weekly publication, 52 numbers are published yearly. [G.]

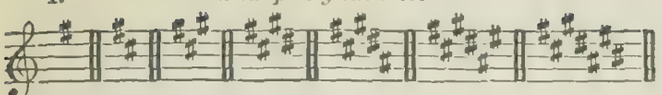
SIGNALS. The drum and bugle calls or 'sounds' of the army. [See SOUNDS.] [G.]

SIGNATURE (Fr. *Signes accidentales*; Ger. *Vorzeichnung*, properly *reguläre Vorzeichnung*). The signs of chromatic alteration, sharps or flats, which are placed at the commencement of a composition, immediately after the clef, and which affect all notes of the same names as the degrees upon which they stand, unless their influence is in any case counteracted by a contrary sign.

The necessity for a signature arises from the fact that in modern music every major scale is an exact copy of the scale of C, and every minor scale a copy of A minor, so far as regards the intervals—tones and semitones—by which the degrees of the scale are separated. This uniformity can only be obtained, in the case of a major scale beginning on any other note than C, by the use of certain sharps or flats; and instead of marking these sharps or flats, which are constantly required, on each recurrence of the notes which require them, after the manner of ACCIDENTALS, they are indicated once for all at the beginning of the composition (or, as is customary, at the beginning of every line), for greater convenience of reading. The signature thus shows the key in which the piece is written, for since all those notes which have no sign in the signature are understood to be naturals (naturals not being used in the signature), the whole scale may readily be inferred from the sharps or flats which are present, while if there is no signature the scale is that of C, which consists of naturals only. [See KEY.] The following is a table of the signatures of major scales.

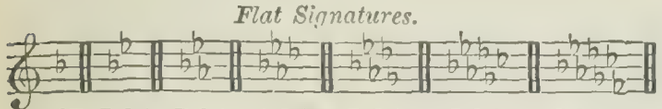
[1] Evelyn heard him there, Jan. 30, 1687, and on April 19 following at Pepys's house. He speaks of him in highly commendatory terms.

1. *Sharp Signatures.*



Key of G, D, A, E, B, F sharp, C sharp.

Flat Signatures.

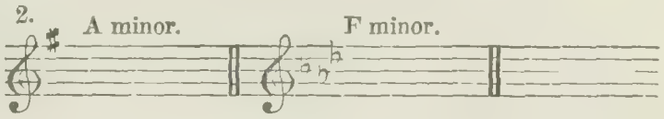


Key of F, B flat, E flat, A flat, D flat, G flat, C flat.

The order in which the signs are placed in the signature is always that in which they have been successively introduced in the regular formation of scales with more sharps or flats out of those with fewer or none. This will be seen in the above table, where F♯, which was the only sharp required to form the scale of G, remains the first sharp in all the signatures, C♯ being the second throughout, and so on, and the same rule is followed with the flats. The last sharp or flat of any signature is therefore the one which distinguishes it from all scales with fewer signs, and on this account it is known as the *essential note* of the scale. If a sharp, it is on the seventh degree of the scale; if a flat, on the fourth.

The signature of the minor scale is the same as that of its relative major (*i. e.* the scale which has its key-note a minor third above the key-note of the minor scale), but the sharp seventh—which, though sometimes subject to alteration for reasons due to the construction of melody, is an essential note of the scale—is not included in the signature, but is marked as an accidental when required. The reason of this is that if it were placed there it would interfere with the regular order of sharps or flats, and the appearance of the signature would become so anomalous as to give rise to possible misunderstanding, as will be seen from the following example, where the signature of A minor (with sharp seventh) might easily be mistaken for that of G major misprinted, and that of F minor for E♭ major.

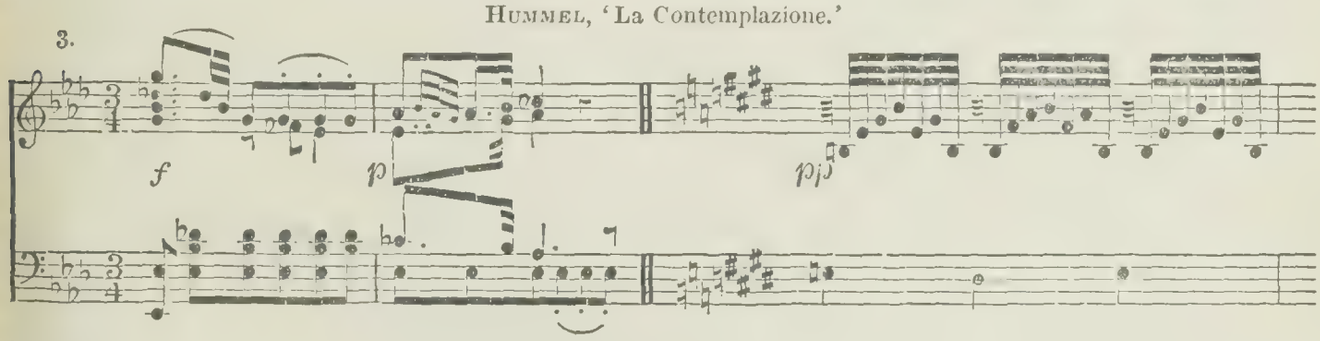
2. A minor. F minor.



In former times many composers were accustomed to dispense with the last sharp or flat of the signature, both in major and minor keys, and to mark it as an accidental (like the sharp seventh of the minor scale) wherever required, possibly in order to call attention to its importance as an essential note of the scale. Thus Handel rarely wrote F minor with more than three flats, the D♭ being marked as an accidental as well as the E♮ (see 'And with His stripes' from Messiah); and a duet 'Joys in gentle train appearing' (Athalia), which is in reality in E major, has but three sharps. Similar instances may be found in the works of Corelli, Geminiani, and others.

When in the course of a composition the key changes for any considerable period of time, it is frequently convenient to change the signature, in order to avoid the use of many accidentals. In effecting this change, such sharps or flats as are no longer required are cancelled by naturals, and this is the only case in which naturals are employed in the signature; for example—

HUMMEL, 'La Contemplazione.'

3.

In such a case the modulation must be into a sufficiently distant key, as in the above example; modulations into nearly related keys, as, for instance, into the dominant, in the case of the second subject of a sonata, never require a change of signature, however long the new key may continue. Otherwise there is no limit to the frequency or extent of such changes, provided the reading is facilitated thereby. In the second movement of Sterndale Bennett's sonata 'The Maid of Orleans' there are no fewer than thirteen changes of signature. [F.T.]

SILAS, EDOUARD, pianist and composer, was born at Amsterdam, Aug. 22, 1827. His first teacher was Neher, one of the Court orchestra at Mannheim. In 1842 he was placed under Kalkbrenner at Paris, and soon afterwards entered the Conservatoire under Benoist for the organ and Halévy for composition, and in 1849 obtained the first prize for the former. In 1850 he came to England; played first at Liverpool, and made his first appearance in London at the Musical Union, May 21. Since that date Mr. Silas has been established in London as teacher, and as organist of the Catholic Chapel at Kingston-on-Thames. His oratorio 'Joash' (words compiled by G. Linley) was produced at the Norwich Festival of 1863. A Symphony in A (op. 19) was produced by the Musical Society of London, April 22, 1863; repeated at the Crystal Palace, Feb. 20, 1864; and afterwards published (Cramer & Co.). A Concerto for PF. and orchestra in D minor is also published (Cramer & Co.). A Fantasia and an Elegie, both for PF. and orchestra, were given at the Crystal Palace in 1865 and 1873. In 1866 he received the prize of the Belgian competition for sacred music for his Mass for 4 voices and organ.

Mr. Silas is the author of a Treatise on Musical Notation, and an Essay on a new method of Harmony—both unpublished. He has still in MS. an English opera, 'Nitocris'; overture and incidental music to 'Fanchette'; a musical comedietta, 'Love's Dilemma'; a Cantata; an 'Ave Verum'; two 'O Salutaris'; a Symphony in C major; and other compositions. The list of his published instrumental works is very large, and includes many PF. pieces, among which the best known are Gavotte in E minor, Bourrée in G minor, 'Malvina' (romance), Suite in A minor op. 103, Six Duets, etc., etc.

Mr. Silas is well known as a man of great humour and extraordinary musical ability. He is a teacher of harmony at the Guildhall School of Music; and his pupils there and in private are very numerous. [G.]

SILBERMANN. A family of organ builders, clavichord and pianoforte makers, of Saxon origin, of whom the most renowned were Andreas, who built the Strassburg Cathedral organ, and Gottfried, who built the organs of Freiberg and Dresden, and was the first to construct the Pianoforte in Germany. Authorities differ as to whether Andreas and Gottfried were brothers, or uncle and nephew. Following Gerber's Lexicon they were sons of Michael Silbermann, a carpenter at Grafenstein in Saxony, where ANDREAS was born in 1678. He was brought up to his father's craft, and travelled, according to the custom of the country, in 1700. He learnt organ-building, and in 1703 we find him settled in that vocation at Strassburg. According to Hopkins and Rimbault[1] he built the Strassburg organ—his greatest work of 29 recorded by them—in 1714–16. He had nine sons, of whom three were organ builders, and after the father's death, in 1733 or 34, carried on the business in common. Of the three, Johann Andreas, the eldest (born 1712, died 1783), built the Predigerkirche organ at Strassburg and that of the Abbey of St. Blaise in the Black Forest. In all he built 54 organs, in addition to writing a history of the city of Strassburg. His son, Johann Josias, was a musical-instrument maker. The next son of Andreas, Johann Daniel, born 1718, died 1766, was employed by his uncle Gottfried, and (according to Mr. Hopkins) was entrusted after his uncle's death with the completion of the famous Court organ (at the Catholic Church) in Dresden. Mooser[2] however, who claims to follow good authorities, attributes the completion of this instrument to Zacharias Hildebrand. Be this as it may, Johann Daniel remained at Dresden, a keyed-instrument maker, and constructor of ingenious barrel-organs. A composition of his is preserved in Marpurg's 'Raccolta' (1757). Johann Heinrich, the youngest son of Andreas, born 1727, was living in 1792, when Gerber's Lexicon was published. His pianofortes were well known in Paris; he made them with organ pedals, and constructed a harpsichord of which the longest strings were of what may be called the natural length, 16 feet!

1 'The Organ, its History and Construction.' London, 1870.
2 'Gottfried Silbermann.' Langensalza, 1857.

But the greatest of the Silbermann family was GOTTFRIED, who was born in the little village of Kleinbobritzsch, near Frauenstein, in 1683 (according to Mooser on Jan. 14). He was at first placed with a bookbinder, but soon quitted him and went to Andreas at Strassburg. Having got into trouble by the attempted abduction of a nun, he had to quit that city in 1707 and go back to Frauenstein, where he built his first organ (afterwards destroyed by fire, the fate of several of his instruments). He appears to have settled at Freiberg in 1709, and remained there for some years. He built, in all, 47 organs in Saxony.[3] He never married, and was overtaken by death Aug. 4, 1753, while engaged upon his finest work, the Dresden Court organ. Although receiving what we should call very low prices for his organs, by living a frugal life he became comparatively rich, and his talent and exceptional force of character enabled him to achieve an eminent position. His clavichords were as celebrated as his organs. Emanuel Bach had one of them for nearly half a century, and the instrument many years after it was made, when heard under the hands of that gifted and sympathetic player, excited the admiration of Burney. It cannot be doubted that he was the first German who made a pianoforte. He was already settled in Dresden in 1725, when König translated into German Scipione Maffei's account of the invention of the pianoforte at Florence by Cristofori. This fact has been already mentioned [PIANOFORTE, vol. ii. p. 713*a*], and we now add some further particulars gained by personal search and inspection at Potsdam in 1881. We know from Agricola, one of J. S. Bach's pupils, that in 1726 Gottfried Silbermann submitted two pianofortes of his make to that great master. Bach finding much fault with them, Gottfried was annoyed, and for some time desisted from further experiments in that direction. It is possible that the intercourse between Dresden and Northern Italy enabled him, either then or later, to see a Florentine pianoforte. It is certain that three grand pianofortes made by him and acquired by Frederick the Great[4] for Potsdam—where they still remain in the music-rooms of the Stadtschloss, Sans Souci, and Neues Palais,[5] inhabited by that monarch—are, with unimportant differences, repetitions of the Cristofori pianofortes existing at Florence. Frederick is said to have acquired more than three, but no others are now to be found. Burney's depreciation of the work of Germans in their own country finds no support in the admirable work of Gottfried Silbermann in these pianofortes. If its durability needed other testimony, we might refer to one of his pianofortes which Zelter met

3 Five of 3 manuals, Freiberg, Zittau and Frauenstein; the Frauenkirche and Katholische Hofkirche at Dresden; twenty-four of 2 manuals; fifteen of 1 manual with pedals, and three of 1 manual without pedals. (Mooser, p. 125.)

4 Probably in 1746. The peace of Dresden was signed by Frederick, Christmas Day 1745; he would have time after that event to inspect Silbermann's pianofortes.

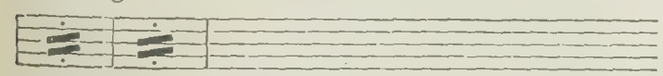
5 The Silbermann piano Burney mentions was that of the Neues Palais. He must have heard the one at Sans Souci, although he does not say so. In all probability the piano J. S. Bach played upon specially, on the occasion of his visit to Frederick the Great, was the one still in the Stadtschloss, the town palace of Potsdam.

with at Weimar in 1804, and praised to Goethe; and to another spoken of by Mooser in 1857 as having been up to a then recent date used at the meetings of the Freemason's Lodge at Freiberg. Gottfried Silbermann invented the CEMBAL D' AMOUR, a kind of double clavichord. [A.J.H.]

SILCHER, FRIEDRICH, well-known composer of Lieder, born June 27, 1789, at Schnaith, near Schorndorf in Würtemburg, was taught music by his father, and by Auberlen, organist at Fellbach near Stuttgart. He was educated for a schoolmaster, and his first post was at Ludwigsburg, where he began to compose. In 1815 he took a conductorship at Stuttgart, and composed a cantata, which procured him, in 1817, the post of conductor to the University of Tübingen. This he held till 1860, when he retired, and died shortly after (Aug. 26) at Tübingen. The honorary degree of Doctor had been conferred upon him by the University in 1852. His most important publications are—'Sechs vierstimmige Hymnen' (Laupp), 'Dreistimmiges würtemb. Choralbuch' (ibid.), and 'Swabian, Thuringian, and Franconian Volkslieder' (12 parts), many of which are his own compositions. Several of Silcher's melodies have become true songs of the people, such as 'Aennchen von Tharau,' 'Morgen muss ich weit von hier,' 'Ich weiss nicht was soll es bedeuten,' 'Zu Strassburg ent der Schanz,' etc. The Lieder were published simultaneously for 1 and 2 voices, with PF, and for 4 men's voices. He edited a method for harmony and composition in 1851. A biographical sketch of Silcher by Köstlin appeared in 1877. [F.G.]

SIMAO. [See PORTOGALLO.]

SIMILI, 'like'; a word commonly used in a series of passages or figures of similar form, to be performed in exactly the same way. After the first few bars of such passages or figures the word *simili* is used to save trouble of copying the marks of expression and force at every recurrence of the figure. 'Simili marks'



occur generally in MS. or old printed music, and signify that the contents of the previous bar are to be repeated in every consecutive succeeding bar in which the marks occur. [J.A.F.M.]

SIMPSON, CHRISTOPHER. [See SYMPSON.]

SIMPSON, THOMAS, an English musician, who settled in Germany, and about 1615 was a violist in the band of the Prince of Holstein Schaumburg. He published the following works: 'Opusculum neuer Pavanen, Galliarden, Couranten und Volten,' Frankfort, 1610; 'Pavanen, Volten und Galliarden,' Frankfort, 1611; and 'Tafel Consort allerhand lustige Lieder von 4 Instrumenten und General-bass,' Hamburgh, 1621, containing, besides pieces by Simpson himself, some by Peter Phillips, John Dowland, Robert and Edward Johnson, and others. [W.H.H.]

SIMROCK. A very famous German music-publishing house, founded in 1790 at Bonn by Nikolaus Simrock, second waldhorn player in the Elector's band, to which Beethoven and his father belonged. The first of Beethoven's works on which Simrock's name appears as original publisher is the Kreutzer Sonata, op. 47, issued in 1805. But he published for Beethoven an 'Edition tres Correcte' of the two Sonatas in G and D minor (op. 31, nos. 1 and 2), which Nägeli had printed so shamefully; and there is evidence in the letters that Simrock was concerned in others of Beethoven's early works. The next was the Sextet for strings and 2 horns, op. 81 *b* (1810); then the two Sonatas for PF. and cello, op. 102 (1817); the ten themes with variations for PF. and violin or flute, op. 107 (1820). In 1870 a branch was founded in Berlin by PETER JOSEPH SIMROCK, who has published the principal works of Brahms since that date. [G.]

SINA, LOUIS, born in 1778, played 2nd violin to Schuppanzigh in Prince Lichnowsky's youthful quartet [see vol. i. p. 132] and later in the Rasoumowsky quartet, when the Count himself did not play.

Notwithstanding the high esteem in which he was held as a player, very few details of his life are given. He was a pupil of E. A. Förster, the same whom Beethoven called his 'old master.' In 1819 he was in Breslau with Lincke, and is noticed in an account of the musical season in that city, in the A. M. Zeitung, for Nov. 17th of that year. Sina afterwards emigrated to Paris, where he was known as an odd old bachelor, whose unfailing humour made him a welcome guest among the artists and amateurs in the Paris salons. He died, quite suddenly, at Boulogne, Oct. 2, 1857, and was so little known there that his body would probably have remained unburied but for the offer of a Protestant clergyman, by whom he was interred in the graveyard on the S. Omer road. [A.W.T.]

SINCLAIR, JOHN, born near Edinburgh in 1790 was instructed in music from childhood, and while still young joined the band of a Scotch regiment as a clarinet player. He also taught singing in Aberdeen, and acquired sufficient means to purchase his discharge from the regiment. Possessed of a fine tenor voice, he was desirous of trying his fortune upon the stage, came to London and appeared anonymously as Capt. Cheerly in Shield's 'Lock and Key' at the Haymarket, Sept. 7, 1810. His success led to his becoming a pupil of Thomas Welsh. He was engaged at Covent Garden, where he appeared Sept. 30, 1811, as Don Carlos in Sheridan and Linley's 'Duenna.' He remained there for seven seasons, during which he had many original parts. He was the first singer of the still popular recitative and air 'Orynthia,' and 'The Pilgrim of Love' in Bishop's 'Noble Outlaw,' produced April 7, 1815. He also sang originally in Bishop's 'Guy Mannering' and 'The Slave,' and Davy's 'Rob Roy,' and acquired great popularity by his performance of Apollo in 'Midas.' In April 1819 he visited Paris and studied under Pellegrini, and thence proceeded to Milan and placed him-

self under Banderali. In May 1821 he went to Naples, where he received advice and instruction from Rossini. In 1822 he sang, mostly in Rossini's operas, at Pisa and Bologna. In 1823 he was engaged at Venice, where Rossini wrote for him the part of Idreno in 'Semiramide.' After singing at Genoa he returned to England, and reappeared at Covent Garden, Nov. 19, 1823, as Prince Orlando in 'The Cabinet'; his voice and style having greatly improved. He continued at the theatre for a season or two; in 1828 and 1829 was engaged at the Adelphi, and in 1829–30 at Drury Lane. He then visited America; on his return retired from public life, and died at Margate, Sept. 23, 1857. [W.H.H.]

SINFONIE-CANTATE. The title of Mendelssohn's Lobgesang or Hymn of Praise (op. 52). The term—accurately 'Symphonie-Cantate'—is due to Klingemann, according to Mendelssohn's own statement in his published letter of Nov. 18, 1840. Mendelssohn was so much in love with it as to propose to bestow it also on the 'Walpurgis-night' (see the same letter and that to his mother of Nov. 28, 1842). That intention was not however carried out. [G.]

SINGAKADEMIE. [See after SINGING.]

SINGER'S LIBRARY, THE. A collection of Part-songs, Glees, and Choruses, edited by Mr. Hullah, and published by Addison & Co., and by Ashdown & Parry successively. 107 numbers have been issued in all, besides 50 of a 'Sacred series.' [G.]

SING. SINGING. 'To sing' is to use the voice in accordance with musical laws. 'Singing' is a musical expression of thought and feeling through the medium of the voice and the organs of speech generally, by means of two technical operations—Vocalisation (the work of the vowels), and Articulation (that of the consonants).

A passing word on the meaning and nature of music will hardly be out of place, as from common English parlance it might be often inferred that singing is distinct from music, and that 'music' means instrumental music only.

'Music' may be accepted to signify sounds in succession or combination[1] regulated by certain natural and artificial laws, the result of which has been the establishment of a series of these sounds (called a Scale) having certain proportions to, and relations with, each other, and being susceptible of combinations capable of affording deep emotion.

The effect of abstract music—that is, music without words—upon the soul, though vague, weird, and undefinable, is so incontestable and all-powerful, that its immediate origin in nature itself can hardly for a moment be doubted. Musical combinations and progressions seem at times to recall something that does not belong to the present order of things, and to inspire almost a conviction that in another existence only, will the full scope and significance of abstract music be understood.

[1] G. A. Macfarren, Rudiments of Harmony.

From the time of man's first awakening to the influence of that which was not purely animal, or at least from the date of the earlier forms of organisation and civilisation, it is probable that singing in some form has had its place, as an individual solace, or as a convenient means of expressing a common sentiment, either in war-cries (afterwards war-songs) or in addresses to the deities or idols (afterwards chants and hymns).

Much has been said of the 'language of music.' This is but a rhetorical figure. Language is definite and states facts, the significance of which will depend upon the greater or less sensitiveness of the hearer. Music does precisely what words do not do. It represents a state of thought and feeling, more or less continuous, awakened by the statement of facts—a brooding over what has been said after the words are supposed to have ceased. Hence the propriety of prolonging syllables and repeating words, which the cynically disposed are often inclined to ridicule as opposed to reason and common sense. This inclination to ignore the high office of music (that of expounding what passes in the mind and soul) is one great cause of the frequent tameness of English singing; and this same tameness it is that in reality makes singing at times ridiculous and opposed to reason and common sense. And if this higher view of music in singing is not to be taken—if all that is to be looked for is a rhythmical tune—then by all means let it be played upon an instrument, as the intonation will be safe, provided the instrument be in tune; and the head may nod, and the feet may tap, the ear will be tickled and the soul unruffled. Besides, the power of using the voice for the purpose of communicating ideas, thoughts and feelings, and of recording facts and events (to be set down in characters, and thus transmitted from generation to generation), being a special gift to the human race, and the attribute which most thoroughly separates man from the lower animal tribe, the inane warbling of a tune is an anomaly.

It scarcely matters which of the many theories may be the right one of the origin of musical sound, that is to say, of the manner in which it first presents itself to the ear. Any continuous sound in nature may call our appreciation into activity. It is certain that it appeals to something in our inmost nature which responds as directly to it, and that its effect is a reality; otherwise it could not take its active part in the expression of thought and feeling, or rather be, as it is, the real manifestation or representation of a state of thought and feeling only *suggested* by words. Its appreciation by the mind and soul through the medium of the ear cannot well be a matter of development, but is rather a revelation, from the simple fact that it is distinguished from noise by the isochronism of vibration; and the difference between the two could not but be marked the moment it presented itself, as a brilliant colour, distinguished from surrounding neutral tints, at once attracts the eye. The manner in which a musical sound

arrests the attention of a child too young to understand, or of an animal that is supposed not to reason, is a strong proof of its being a special sense of which we shall perhaps know more in another state of existence. Some sort of language, we may conclude, came first, and syllables will have been prolonged for the sake of emphasis. The continuous note having presented itself through some sound in nature, the power of imitation by the voice would be recognised. Rhythm, the innate sense of accent—the spirit of metre, as time is the letter—will also have been awakened by some natural sound, such as the slow dropping of water, or the galloping of an animal. The ideal pendulum once set going within us, words would adapt themselves to it, and poetry, or at least verse, would come into being. The substitution of a musical note for the simple prolongation of the spoken sound would not fail to take place in due time. With the awakening of a purer religious feeling, the continuous note would be found a suitable means of keeping together large numbers in singing chants and hymns, the splendour of many voices in unison would be felt, and ecclesiastical music would assume something of a definite form.

The stages in the rise of music may have been, therefore, as follows: first, nature's instruments—the cleft in the rock, the hole in the cabin, the distant trickling water, or the wind blowing into a reed; then the imitation of these sounds by the voice, followed by the imitation of these and the voice by artificial instruments. Again, the increased accuracy of artificial instruments imitated by the voice; and finally the power of expression of the voice imitated by instruments, vocal and instrumental music aiding each other.

An idea of what remote nations may have done in the way of music can only be gathered from representations of instruments and obscure records of the various periods, and these indications are naturally too vague for any precise estimate to be formed, but there is no reason to imagine that it reached a high point of development with them. A painting on plaster in the British Museum, taken from a tomb at Thebes, and reproduced in Mr. William Chappell's valuable History of Ancient Music, represents a party of comely Egyptian ladies, about the time of Moses, enjoying some concerted music. Three are playing upon instruments of the guitar or lute kind, a fourth upon a double tibia, while a fifth appears to be beating time by clapping her hands. If domestic music was customary so far back, why was the wonderful development of modern times so long in being brought about? Even the Greeks, with all their boundless love for, and appreciation of, the beautiful, and their power of its reproduction, cannot be supposed to have gone far in the cultivation of music. Most of their 'modes' are unsatisfactory to modern ears, and are not in harmony with cultivated nature. Their use of music seems to have been to form an accompaniment to oratory and to furnish rhythmical tunes for dancing. With their voices they seem to have been inclined at times to indulge in mass of sound rather than music properly so called, if we consider Plutarch's warning to his disciples against indulging in too violent vociferation for fear of such calamitous consequences as ruptures and convulsions.[1] The student then, as at the present day, apparently took upon himself to make all the noise he could against the advice of his instructors. But this is not important to the present purpose. It is enough that we know with tolerable certainty that we are indebted to a long line of pious and learned men for the gradual development of the material with which we have to work. The spread of Christianity required that church music should be purified and put into something like form. This was commenced by St. Ambrose in the latter part of the 4th century, his work being continued and amplified two centuries later by St. Gregory. For the gradual development of music see the articles on PLAIN-SONG and SCHOOLS OF COMPOSITION.

Down to Palestrina's time melody had been held of too little account by theorists. This great reformer knew, beyond all others, how to re-vivify dry contrapuntal forms with music in its great and ultimate capacity as a manifestation of thought and feeling, and thus brought to its gorgeous perfection the Polyphonic school, soon to be thrust aside, never, perhaps, to re-appear in its integrity, but to assert its great master's mighty spirit, later on, in the works of those of his successors who were capable of receiving it.

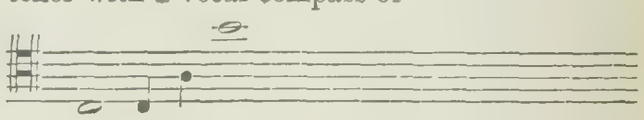
In early times very great things had been done in England, and this almost independently of external help, from early in the 15th century. But there is an English part-song, a canon, or round, which has been placed by all the foremost critics early in the 13th century. [See SCHOOLS OF COMPOSITION, Sect. XVI.] Very early mention of English part-singing in the north of England is made by Gerald Barry or Giraldus Cambrensis (see Chappell's 'Music of the Olden Time'). This is borne out by the fact of the fineness of the natural voices in the northern and midland counties at the present time, and the aptitude of the inhabitants for choral singing. Down to the end of the 16th century, singing as an independent art, solo singing, had been held of little account, and had been the vocation almost exclusively of troubadours and other unscientific (though often sympathetic) composers of popular music. Its great impulse was given by the creation of the opera out of an attempt towards the close of the 16th century, on the part of a little knot of disciples of the Renaissance, to revive the musical declamation of the Greek Drama. The result was not what they intended, but of vastly wider scope than they could have anticipated. In connection with this movement was the name of Vincenzo Galilei, the father of the great astronomer. These initiatory efforts and their great and speedy outcome are exhaustively set forth in the very comprehensive article on OPERA in this Dictionary. From these small beginnings, a few cantatas accompanied by a single instru-

[1] Gordon Holmes, Vocal Physiology and Hygiène, p. 23.

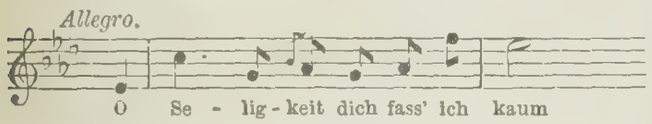
ment, we have the magnificent combination of music, poetry, and scenery of the present day.

Though in the music of Palestrina the doctrine is exemplified and carried to its conclusion, that to be truly beautiful Polyphonic music must be melodious in all its parts, still this form was impracticable for the purpose immediately in hand. In all times of reaction the vibration of the chain of events throws it far out of its centre. Hence the almost immediate abandonment of the Polyphonic in favour of the Monodic form, instead of a healthy combination of the two.

The first true Italian opera was the 'Euridice' of Giacopo Perî, given in 1600 on the occasion of the marriage festivities of Henry IV. of France with Maria de' Medici. The first result of the movement was the recitative, in something very like its present form; and in no other form can the various phases of the changing passions and affections be adequately expressed. But the outcry against the so-called interruption of dramatic action by the introduction of the aria, set concerted piece, and formal chorus, is only reasonable when directed against the abuse of these means of expression so legitimate in their proper place and at their proper time. In every-day life (the principles of which, in an exalted and artistic form, must be the basis of all dramatic action), events, though they succeed each other quickly, have their moments, if not of repose, at least of the working out of their immediate consequences, and these give the opportunity for the expression of the (for the time) dominant state of thought and feeling. Even musical decoration (of which later), wisely chosen and put together, adds immensely to the general significance. What then, besides the creation of opera, were the causes of the great development of the art of singing in Italy, its stage of perfection for a time, and its deterioration—let us trust for a time also? Italy, inheriting the proud position, from Greece, of foster-mother to the arts, could not neglect music as one of her foster-children. But while other countries vied with her, and at times surpassed her, in musical science, the tide of vocal sound, the power of using the voice, could not but flow into the channel prepared for it by nature and art. The gradual evolution of the Italian out of the Latin language, the elimination of every hard sound, where practically consistent with the exigencies of articulation, and its refinement to a state of almost perfect vocal purity, brought about a facility in producing vocal sound possessed by other nations only in so far as their respective tongues contain the elements of the Italian. The Italian language is almost entirely phonetic, and is pre-eminent in the two respects of vocal purity and amount of vocal sound. Its vowels are not only Italian; they are the pure elements of language in general, resembling in idea the painter's palette of pure colours, and offering therefore the material by which to gauge the greater or less purity of other languages.

A short enquiry into the difference between speaking and singing in the five languages to which the largest amount of vocal music has been composed, namely Italian, Latin, French, German, and English, will not be out of place. Of all languages, the Italian is most alike in singing and speaking—English the least. The four essential points of difference between speaking and singing are, first and foremost, that in speaking (as in the warbling of almost all birds) the isochronism of vibration is never present for a period long enough to make an appreciable musical note. A sympathetic speaking voice is one whose production of tone most nearly approaches that of the singing voice, but whose inflexions are so varied as to remove it entirely from actual music. The word 'Cant' not improbably has its origin in puritanical sing-song speaking, and the word has been transferred from the manner to the matter, and applied to hypocritical expression of sanctity or sentiment. In sing-song speaking the exact opposite of the above combination is generally found—namely, an approximation to musical notes, and an abominable tone-production. The second distinguishing point is the fact that in ordinary speaking little more than one third (the lower third) of the vocal compass comes into play, while in singing the middle and upper parts are chiefly used. A tenor with a vocal compass of

will speak principally upon the part of the voice indicated by the crotchets, and most voices will end their phrases (when not interrogative) with a drop to the lowest sound that the vocal organ will produce, a sound lower in most cases than would be attempted as a note, basses and contraltos sometimes excepted. If the tenor were to speak as high as middle C he would be speaking in a decidedly loud voice, if he spoke naturally. The third point of difference, and that which most especially distinguishes singing from speaking, in English, is that short syllables (that is to say with the accent falling on the concluding consonant) cannot exist, as such, since the accent in singing is upon the vocal portion of the syllable. (See double vowels, later.) This, indeed, is the case in reading Italian, and even in carefully speaking it. Lastly, singing tends to preserve intact the relative purity of a language; speaking, to split it up into dialects and peculiarities.

Italian, then, takes the first position as having the purest vocal sounds and the largest amount of vowel. Latin, as sung, comes next. Its vowels are the same, but it has more consonants. The classification of French and German requires qualification. In amount of vocal sound French takes the third place, the custom of pronouncing, in singing, the (otherwise) mute syllables preventing consonants from coming together, and words from ending with hard consonants, but the quality of some of the vowels requires very great care to prevent its marring the pure emission of the voice. The proper management of the final *n* and *m* must be also

closely studied. A great quality in the French language, as sung, is the fact that the amount of vocal sound is always at the same average. No sudden irruption of a mass of consonants, as in German or English, is to be feared. In vocal purity, though not in amount of vocal sound, German takes precedence of French, as containing more Italian vowel, but it is at times so encumbered with consonants that there is barely time to make the vowel heard. The modified vowels *ü*, *ö* and *ä* are a little troublesome. The most serious interruption to vocal sound is the articulation of *ch* followed by *s*, or worse still, of *s* by *sch*. But if the words are well chosen they flow very musically. The first line of Schubert's Ständchen 'Leise flehen meine Lieder' is a good example; all the consonants being soft except the *f*. In contrast to this we have 'Flüsternd schlanke Wipfel rauschen' with thirty-one letters and only nine vowels. But perhaps the very worst phrase to be found set to music in any language, and set most unfortunately, occurs in the opera of 'Euryanthe.' In the aria for tenor, 'Wehen mir Lüfte Ruh,' the beautiful subject from the overture is introduced thus:

As this subject is to be executed rapidly the *g* and *k* are not easy to get in in time. Then come *td*; then *ch* and *f* together; then *ss*. A jump of a major 6th on the monosyllable *ich* with its close vowel and the transition from *ch* to *k* on the E♭ are a piling of Pelion on Ossa in the creation of difficulty, which could have been avoided by arranging the syllables so that the moving group of notes might be vocalised. And this passage is the more remarkable as coming from one who has written so much and so well for the voice; namely, Weber.

Polyglot English requires more careful analysis than any other language before it can be sung, on account of the nature of its vowel-sounds and the irregularity of its orthography, consequent upon its many derivations. Its alphabet is almost useless. There are fourteen different ways (perhaps more) of representing on paper the sound of the alphabetical vowel I. There are nine different ways of pronouncing the combination of letters *ough*. The *sound* of the English language is by no means as bad as it is made to appear. No nation in the civilised world speaks its language so abominably as the English. The Scotch, Irish and Welsh, in the matter of articulation, speak much better than we do. Familiar conversation is carried on in inarticulate smudges of sound which are allowed to pass current for something, as worn-out shillings are accepted as representatives of twelve pence. Not only are we, as a rule, inarticulate, but our tone-production is wretched, and when English people begin to study singing, they are astonished to find that they have never learned to speak. In singing, there is scarcely a letter of our language that has not its special defect or defects amongst nearly all amateurs, and, sad to say, amongst some artists. An Italian has but to open his mouth, and if he have a voice its passage from the larynx to the outer air is prepared by his language. We, on the contrary, have to study hard before we can arrive at the Italian's starting-point. Besides, we are as much troubled as Germans with masses of consonants. For example, 'She watched through the night,' 'The fresh streams ran by her.' Two passages from Shakespeare are examples of hard and soft words. The one is from King Lear, 'The crows and choughs that wing the midway air.' In these last five words the voice ceases but once, and that upon the hard consonant *t*. The other sounds are all vocal and liquid, and represent remarkably the floating and skimming of a bird through the air. The other is from Julius Cæsar, 'I'm glad that my weak words have struck but thus much fire from Brutus.' The four hard short monosyllables, all spelt with the same vowel, are very suggestive.

All these difficulties in the way of pronunciation can be greatly overcome by carefully analysing vowels and consonants; and voice production, that difficult and troublesome problem, will be in a great measure solved thereby, for it should be ever borne in mind by students of singing, as one of two golden precepts, that a pure vowel always brings with it a pure note—for the simple reason that the pure vowel only brings into play those parts of the organs of speech that are necessary for its formation, and the impure vowel is rendered so by a convulsive action of throat, tongue, lips, nose or palate.

In studying voice-production let three experiments be tried. (1) Take an ordinary tumbler and partially cover its mouth with a thin book. Set a tuning-fork in vibration and apply the flat side to the opening left by the book, altering the opening until the note of the fork is heard to increase considerably in volume. When the right-sized opening is found, the sound of the fork will be largely reinforced. In like manner, in singing, the small initial sound produced by the vibrating element of the voice-organs is reinforced by vibrations communicated to the air contained in the resonance chambers. (2) Next take an ordinary porcelain flower-vase. Sing a sonorous A (Italian) in the open, on the middle of the voice, then repeat the A with the mouth and nose inserted in the flower-vase, and the vowel-sound will be neutralised, and the vibration to a great extent suffocated. In like manner the sound which has been reinforced by the good position of some of the resonance chambers may be suffocated and spoiled by a bad position of any one of the remaining ones. These two experiments, simple as they are, are conclusive. (3) The third, less simple, consists in whispering the vowels. The five elementary sounds of language (the Italian vowels) will be found in the following order, I, E, A, O, U, or vice versa, each vowel giving a musical note dependent entirely upon the

resonance of the chambers, the larynx giving no musical sound, but only a rush of air through the glottis. I gives the highest sound and U the lowest, the pitch of the notes being fixed by Helmholtz.[1] The importance of these three experiments consists in their clearly showing how the smallest deviation from a certain position produces a marked change of resonance in the note, and an alteration in the colour of the vowel-sound.

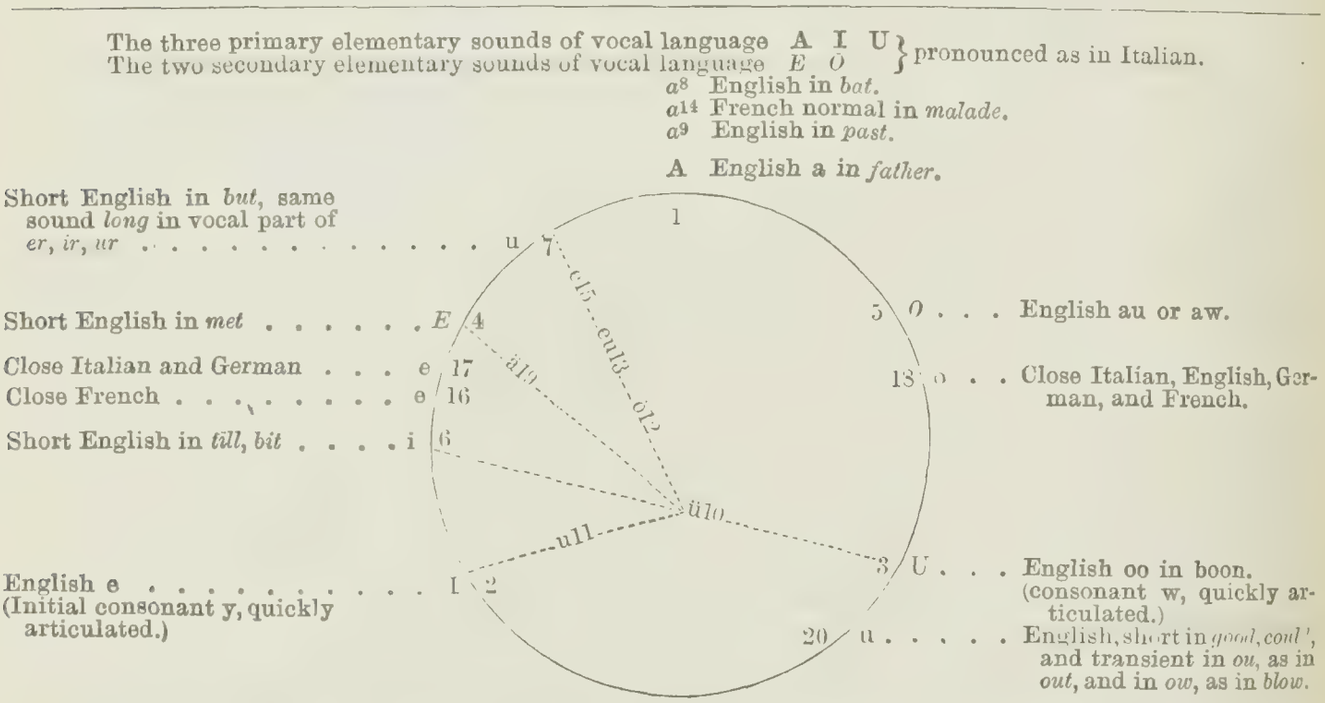
The subject of Analysis of Language, so exhaustively treated by Professor Max Müller in connexion with ethnological research, and very critically entered into by Mr. Ellis in 'Speech in Song,' for the purpose of aiding the singer, is a very large one, and the following diagram of vowel-sounds, and table of consonants, are designed only to bring immediately under notice in a concentrated form the connexion between pure vowel-formation and articulation, and pure voice-production, and treat only of the principal sounds of the five languages already enumerated, as they must be sung.

The Italian vowels will be the starting-point, because they are the pure elementary sounds of language in general. On the line of the Phonic circle will be found all the vowel-sounds in the formation of which there is no initial contraction of the edge of the lips and no action of the point of the tongue. These sounds are placed in the order of vocal colour, and the numbers represent their importance for singing. The order of vowel-formation, in accordance with whispered vowel-sound, is as follows.

ORDER OF WHISPERED VOWEL-FORMATION.

[For Equivalents, see Table opposite.]

I[2] e[16] i[6] u[11] e[17] *E*[4] ä[13] ü[10] ö[12] eu[13] e[15] u[7] A[1] *O*[5] o[18] U[3] u[20]



It will be observed that all the sounds on the line of the circle are produced without any initial action of the point of the tongue or of the outer edge of the lips, such action only taking place in the formation of the sounds within the circle.

In forming the German modified vowels 10, 12 and 19, there is more or less contraction of the *inner* edge of the lips. In the French *u* there is great contraction of the *outer* edge of the lips, and the end of the tongue presses slightly against the inside of the under lip, making the exit for the voice as small as is compatible with the emission of a vowel-sound. The three primary vowels A, I, U (Italian sound), give three definite, ultimate positions of the resonance chambers. A gives the most perfect tube, and therefore the largest, roundest sound. It is a mid-position with the best proportion of parts, and produces the normal singing vowel, the most gratifying of all the vowels as a question of sound. I has the mouth filled with tongue, its root and the larynx being raised, affording a very small flat exit for the voice, and requiring more lung-pressure in its emission. U gives the largest space in the resonance chambers, the tongue being retracted upon itself, with its root and the larynx drawn down. With the contraction and protrusion of the lips necessary to its formation it cannot be a sonorous vowel. If these sounds are purely pronounced, without that baneful stiffening of the root of the tongue so very general in this country, the secondary sounds 4 and 5 can be found by passing from one primary sound to another, and the other gradations in the same way. The sounds within the circle require the action of the lips and tongue. The three sounds 8, 14, and 9, above the circle, require care. The short flat English *a* in 'bat,' as spoken, begets a position of

[1] See Ellis's translation.

Elementary Vowel-sounds.

[Equivalents—Latin Vowels same as Italian.]

	I[2]	e[16]	i[6]	e[17]	E[4]	u[7]	A[1]	O[3]	o[18]	u[9]	u[20]
English	cede reed mien neat grieve people, *1st syll.* marine *2nd syll.* impregn *2nd syll.* the (*before vowels*)	. . . .	in crypt build hilt believe, *1st syll.* very berries *2nd syll.* fibrine *2nd syll.*	. . . .	met many saith death feoff fountain *2nd syll.* cottage *2nd syll.* purchase *2nd syll.* maintain *1st syll.* bury *1st syll.*	*Short.* but love rough thorough blood son colour the (*before consonant*) *Long.* herd bird burn yearn	ah! father are bar ha! calm laugh	*Short.* not *Long.* nor all war talk laud caulk thought broad taught claw	. . . .	rude boon blew clue move you who whom Jew jute	*Short.* good could pull *Inflexion of* out now bough (*See double vowels*) . . . .
German	Ihn mich die Vieh mir	. . . .	in bin will immer irren	den bequem, *2nd syll.* drehen, *1st syll.*	der Meer hehr	. . . .	Vater ab Ahl klar . . .	Mond Ort Ochs	Ohne Oheim.	Ufer Ruh du Uhr . . .	. . . .
French	livre patrie image inexorable rtz . . .	allez prier	. . . .	brève	même aimait, *2nd syll.*	. . . .	âme an dans arme en temps . . .	or oncle	oser au beauté	ou courroux loup lourd nous moue . . .	. . . .
Latin	. . .	. . .	. . .	. . .	cœlum	. . .	. . .	. . .	. . .	. . .	. . .

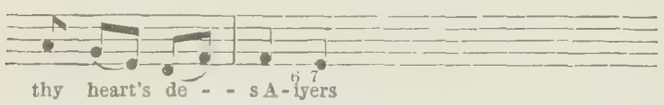
Vocal Sounds out of the Line of the Phonic Circle.

	a[8]	a[14]	a[9]	u[11]	eu[13]	e[15]	ä[19]	ö[12]	ü[18]
English	bat shall mass	. . . .	past class . . .	. . . .	. . . .	. . . .	. . . .	. . . .	. . . .
German	. . . . . .	. . . . . .	. . . . . .	. . . . . .	. . . . . .	. . . .	Männer Krähe	schön böse	Kühl Bühne
French	indiscret *1st syll.* important *1st syll.*	malade main sein craint bien . . .	*Open part of—* moi soient soir croit croix	venu rue plus	peuple eux peur sœur	je repos *e mute* *eu mute* (*Both sounded in singing*)	. . . .	. . . .	. . . .

English Alphabetical and other Double Vowel-sounds.

A	E	I (Y)	O	U	Ou Ow	Oi oy	Are	Ere	Ire	Ore	Ure	Our
E[4] . . . . . i[6] day bait rein reign eight gaol eyght rate . . .	I[2] . . . . . . me *See above*, I[2]	A[1] . . . . . i[6] I, my buy high tie mine bye eye isle either aisle height benign Tighe (*name*) climb mein, *German*	o[18] . . . . . u[20] blow so hoe moat though post pole roll soul	I[2] U[3] . . . . u-nite you due new mute beauty view	A[1] . . . . . u[20] out how bough	*O*[7] . . . . . i[7] oil joy *German*, neu Bäume	*E*[1] . . . . . er[7] care air there pair pear e'er	I[2] . . . . . er[7] fear pier weird jeer mere	A[1] . . . . i[6] er[7] fire	*O*[5] . . . . . er[7] roar pour door more o'er	i[6] . . . . u[20] er[7] cure your ewer	A[1] . . u[20] er[7] hour flow'r . . . .

the mouth incompatible with good voice-production, and it has to be slightly modified, without however destroying its individuality, by making that large pharynx so dear to those who have to do with the voice. The French normal *a* is in the same direction, but not quite so flat, while the English *a* in 'past,' etc. brings us on the road home to the normal vowel. With an assiduous cultivation of the ear while studying positions, and a careful avoidance of convulsion, and a keen sense of how small a deviation from a good position may entirely ruin a sound, there is no reason why a good pronunciation of a foreign language should be an insurmountable difficulty. No. 6 is a vowel that must be well observed in English singing; also the fact that the difference of position between short u_7 and A_1 is not very great, while the difference of sound as a question of phonic beauty is about that of the two poles. But a real difficulty is the management of our double vowels. They must be treated and sung as given in the Table of Vowel-sounds. The most troublesome case is that of the combination *ire*. With two notes to the second syllable of 'desire' it is very common to hear



This syllable must be rendered

i.e. one inflected syllable, the inflection being got over as quickly and smoothly as possible after the two notes have been vocalised on the first component part of the *i*. The *r* having produced the above inflexion, and having, in other cases changed the sound of the vowel, we consider it has done enough, and do not pronounce it at all as a final. The mechanical formation of consonants might be considered for the most part the same in civilised languages if all nations spoke equally well. But we are sadly careless, and in singing English perhaps the most serious fault of all is the neglect of finals. We have so many words, monosyllables especially, pronounced precisely alike in all respects except the last consonant sound; *e.g.*

babe	hark	life
bade	heart	lied
bake	harp	like
bale	harm	lime
bane	hard	line
bass	hearth	light
bait		live
baize	Resulting in a senseless sound without final.	lithe
All resulting in *bay* without final.		Resulting in *lie* without final.

The last column brings to mind what is not unfrequently heard in the oratorio of the Messiah—'The people that walked in darkness have seen a great *lie*.'

It is not at all unusual to hear the English T and D pronounced with the under side of the tongue. This gives something of a Somersetshire burr, and is adopted by the Italian actors when they imitate the English. These consonants, in English, must be pronounced with the upper side of the point of the tongue, just under the ridge terminating the vault of the hard palate in front. The Italian T and D have the point of the tongue lower down, fitting into the angle formed by the teeth and gums. The importance of properly pronouncing the nasals cannot be overestimated. The necessary management of the soft palate, and the general absence thereof, rightly emphasised by Herr Behnke in his 'Mechanism of the Human Voice,' was probably the foundation of M. Wartel's system (pushed to extremes) of vocalisation with the closed mouth. The freedom required in opening the nasal passages for these sounds is equally required to close them when singing vowels. These sounds when defective are often called nasal, when in fact they are not nasal enough, and sometimes not at all. It borders on the ridiculous to hear 'O for the *wigs* of a dove.'

The mechanism of the Italian double consonants will be facilitated by taking a Latin word, *pectus*, for example, from which an Italian word, *petto*, is derived. The double *t* will occupy exactly the same space of time as the *ct*. This mechanism has to be introduced into English where the final of one word is the initial of another, *e.g.* 'when near,' 'with thee,' 'all lost,' 'if fear.' These details, though savouring of the instruction-book, serve to point out how dependent voice-production and pronunciation are upon each other, and also how great an advantage the Italians have over other nations in the matter of language, and how their school of singing must have been influenced thereby. Mr. Ellis's book, 'Speech in Song,' should be read carefully by students of singing.

Though foreign singers are often indistinct, radical faults of pronunciation are rare with them when singing their own language, and this on account of the less complex character of their respective tongues, and the greater simplicity of their orthography. The difficulties of English, as will be seen from the tables given, are considerable, but this does not excuse the irritating indifference of many English amateurs and would-be artists, in the matter of languages generally. It is not at all unusual for a student when training for a singer's career, to study a large amount of foreign music, extending over a considerable time, the words being always carefully translated to him, the roots explained, and the analogies between the foreign language and his own pointed out, in the hope that at least a little might be 'picked up' in the time, and yet, in the end, the student shall exhibit total ignorance even of the definite article. In some cases the pronunciation has been more than fairly acquired, which makes the other failure the more unpardonable. Nor is the common utterance of blind prejudice particularly edifying. It is frequently said, 'Oh French is a horrible language to sing; it is *all* nasal!' or 'German is a wretched language to sing; it is *all* guttural!' A language is in a

Single Sounds.

	Total Silence.	*Temporary Internal Vocal Sound.*		*Continuous Vocal Sound.*			
Labials.	Mouth hermetically closed by lips. Posterior nares closed. Vocal cords inactive:— P	Lips as before. Posterior nares do. Vocal cords vibrating:— B	Nasals.	Lips as before. Posterior nares open. Vocal cords vibrating freely:— M			Formed from u^{20}:— W
Linguals.	Mouth hermetically closed internally by edge of tongue cleaving to inside of upper teeth. Posterior nares closed. Lips apart. Vocal cords inactive:— T	Tongue as at T. Posterior nares do. Vocal cords vibrating. Lips apart:— D		Tongue as at T. Posterior nares open. Vocal cords vibrating freely:— N	Liquid.	Back of tongue drawn down detaching sides of tongue from teeth and gums. Point only attached. Vocal cords vibrating freely:— L	
Palatals.	Internal mouth closed by contact of back of tongue and soft palate. Posterior nares closed. Fore part of tongue free. Vocal cords inactive:— K (English, German, Italian and French. C before *a*, *o*, *u*. French *q* and *qu*).	Mouth as at K. Posterior nares do. Vocal cords vibrating:— Hard G (English, German, Italian and French. Before *a*, *o*, *u*).		Mouth as at K. Posterior nares open. Vocal cords vibrating freely:— NG (English and German).	Semi-Nasals.	Back of tongue and soft palate nearly in contact. Voice passing through nose and mouth at the same time:— M and N (French).	Formed from I^2:— Y (English, French *ll* in mouiller.) J (Italian and German).

Initial Vocal Consonants.

	Noises. Hard.		*Buzzes.* Soft.
Dento-Labials.	Forcible expulsion of air between lower lip and upper teeth. Vocal cords inactive:— F, PH		Gentler expulsion of air. Vocal cords vibrating freely. Other conditions as before:— V (soft *f*, and *ph* in 'Stephen').
Dento-Linguals.	Forcible expulsion of air between point of tongue and edge of upper teeth. Smothered sibilation. Vocal cords inactive:— TH (final, and generally beginning nouns, verbs, adjectives and adverbs).		Gentler expulsion of air. Vocal cords vibrating freely. Other conditions as before. German *w*:— th (final followed by *e*. Generally beginning articles, pronouns, prepositions and conjunctions.
Sibilants, Lingual.	Forcible expulsion of air between flattened point of tongue and angle formed by upper teeth and gums. Vocal cords inactive:— S (soft C English and French before *e*, *i* and *y*. French ç).		Gentler expulsion of air. Vocal cords vibrating freely. Other conditions as before:— s (English, German, French and Italian. z Eng. and French).
Sibilants, Lingo-Palatal.	Same operation as above between body of tongue and hard palate:— SH (*su* in 'sure,' '-tion.' Italian *sc* before *e* and *i*; German *sch*; French *ch*).		Same operation as above. Vocal cords vibrating. Other conditions as before:— su (in 'measure.' Should be ZH, '-sion.' French *j* and soft *g*).
		Vibrant.	Upper part of point of tongue vibrating against front ridge of roof of the mouth:— R (should be the same in all languages).
Soft Aspirate.	Breath rather forcibly expelled from lungs. Vocal cords somewhat brought together. No voice:— H (English, German, French. Italian at the end of interjections).	Hard Aspirate Lingo-Palatal.	Breath expelled between middle of tongue and roof of mouth:— CH (German after *e*, *i*, *ä*, *ö*, *ü*, in front of uvula).
Softened Palatal Aspirate.	G (German final).	Hard Aspirate Palatal.	CH (German after *a*, *o*, *u*, behind uvula).

Compound Sounds.

English CH and Italian C before *e*, *i*, formed of TSH.
English and Italian soft G formed of D and ZH or D and French *j* or soft *g*.
German and Italian single Z, and German initial C before *e* and *i*, composed of T and S, and Latin *t* in *tia*, *tio*.
Italian double Z in 'mezzo' and derivatives and some other words, formed of D and soft S or Z.
X formed of KS.
Italian *gl* before *i* and *gn* before *a*, *e*, *i*, *o*, *u*, formed of English consonant *y* preceded by *l* and *n*.
French *gn* in Seigneur, ditto.
Italian and German *qu*, same as English.

great measure what a singer makes it. If our language, as it is too often spoken or sung, contained no more objectionable sound than a Hanoverian lady's guttural, we should be very fortunate.

Enough has been said to show that all the purer and more sonorous parts of language in general are Italian. We thus arrive at a first reason why singing should have naturally flourished in Italy. The unsatisfactory treatment of our own language is a first reason why it does not flourish as it ought with us. In using foreign languages we dread affectation, and are glad to comfort ourselves with the reflection that the world at large will not recognise our defects. Whom ought we really to consider—the many who may not recognise the defects, or the one or two natives who may be present? Dread of affectation must be got over by careful study and habit.

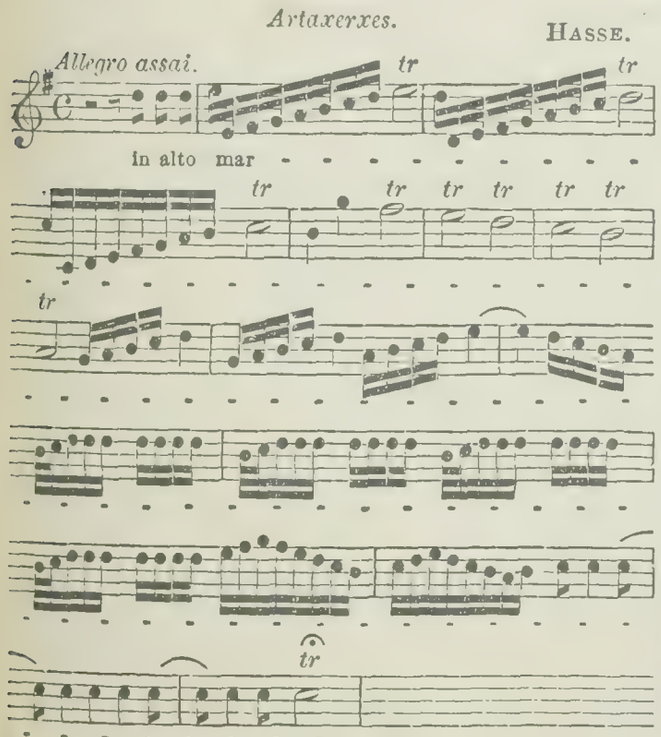
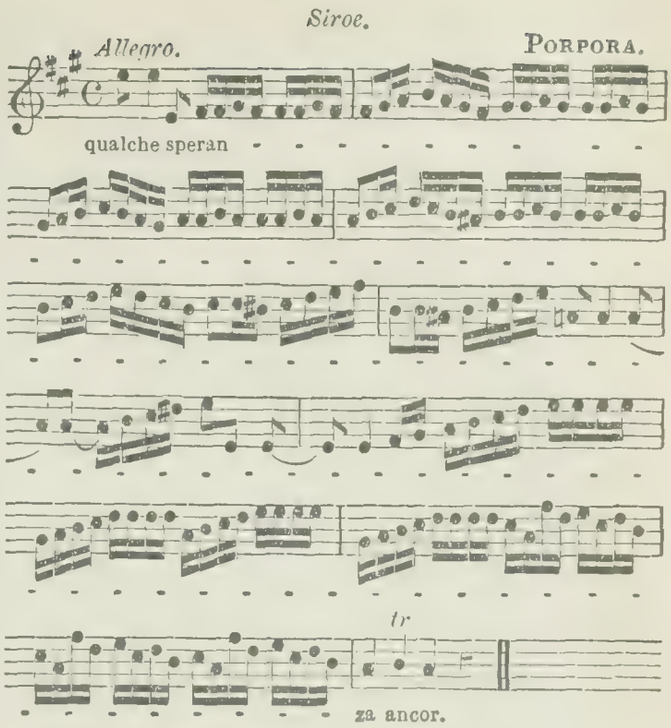
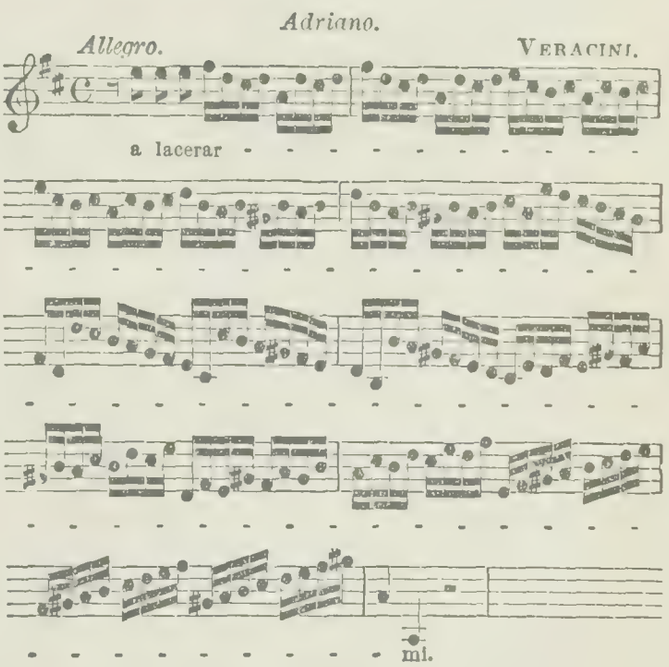
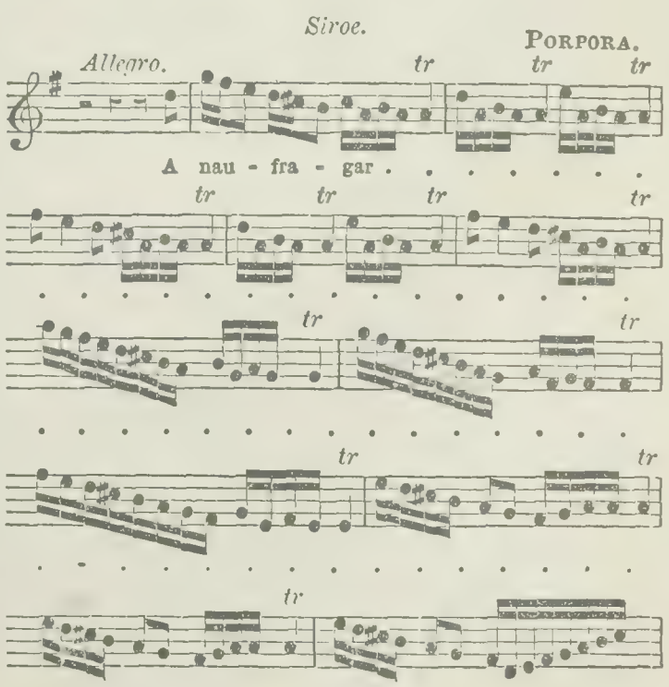
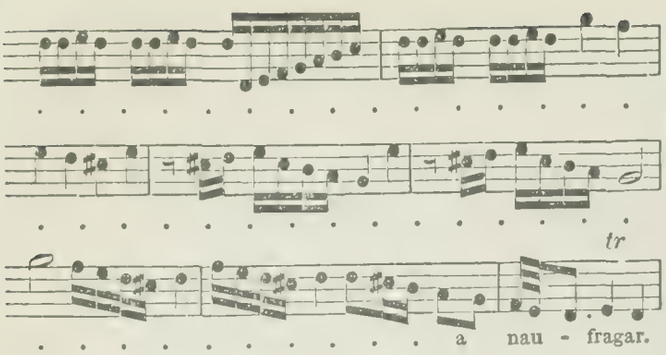
From the foregoing tables it will be seen that, for singing purposes, the elements of language are reducible to a small compass. It is very important that a standard of pronunciation should be established, and individual peculiarities eliminated from language that is to be sung. In our daily intercourse we tolerate and involuntarily approve peculiarities (provided they are not too glaring) in those with whom we are in sympathy, the peculiarities themselves bringing the individuality home to us. But the ear is not then seeking the gratification of a special sense possessed by almost every human being in his different degree, and by many animals,—susceptibility to the charm of musical sound. The moment we come to music, its catholicity requires that its rendering should be unalloyed by anything that can interrupt its flow into the soul. Individualities of timbre must of course exist, but there is that within us which accepts and morally assimilates these characteristics; provided, again, they are not so marked as to counterbalance other and fitting qualifications. Peculiarity and indistinctness of pronunciation are two great and well-known barriers to the adequate enjoyment of vocal music; the first because it is constantly drawing the attention from what ought to be almost ethereal, and the second because it sets the hearer thinking what it is all about, and the moment he begins to think he ceases to feel.

Another cause for the developement of singing in Italy was the necessity for finding the best singers for the Papal service, in which females were not permitted to take part. Boys were employed as in our own cathedrals, and counter-tenors, or falsetto-singers, chiefly Spaniards. But as solo-singing increased in importance, the counter-tenors no doubt began to realise the fact that by cultivating the falsetto they were ruining their more robust registers, and the fact became more and more patent that as soon as a boy was beginning to acquire some cultivation of taste his voice left him. This led to the custom of preventing the voice from breaking, by artificial means. In the case of these singers there was hardly any cessation in the course of study from early to more mature years. There was not the total stoppage of work, the enforced interval of two or three years for the voice to settle, and the recommencement under totally different conditions. The long course of uninterrupted study would bring the art of vocalisation to perfection, and these perfect singers, who were afterwards introduced upon the stage, became, as the art progressed, models of style and execution (according, be it understood, to the taste of the period), and furnished many of the best singing-masters. The first victim of the brutal custom alluded to was the Padre Rossini, admitted into the Pontifical Chapel in 1601, and nearly the last was Crescentini, who died in 1846. The last Papal falsetto singer was Giovanni de Sanctos, who died at Rome in 1625. In addition to the influences already named, ecclesiastical authority would have its effect, at any rate in the early stages of study, in exacting the necessary application on the part of students.

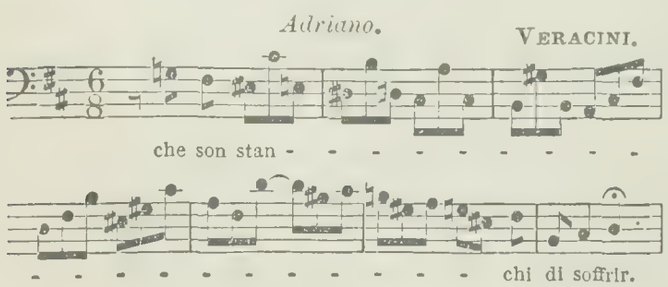
Subordination to teachers existed in times gone by, and the gradual developement of volume of voice and the power of exact execution, without the sacrifice of quality, and the cultivation of taste (the abstract of judgment, a sense of proportion and fitness) were the results. The observance of the second golden precept in studying singing, 'Work for quality, and power will take care of itself,' has not been sufficiently carried out in later times.

At a not very remote time no females were permitted to appear on the stage at Rome in any entertainment, operatic, dramatic, or chorographic, the singing parts being filled by the best-looking artificial soprani and contralti that could be found. It is an injustice to ascribe to individuals of this class a deficiency, necessarily, of intellectual power or of personal courage. History sets this question quite at rest. Nor are defects in the powers of articulation peculiar to them. Not one in a hundred, scarcely, of ordinary mortals is free from some failure in this respect.

Very little seems to be known about solo singers before the beginning of the 17th century, the period in fact at which they were really required. Caccini, the composer, and his daughter are said to have been both fine singers. The monodic form growing with Caccini and his immediate successors brought with it, of necessity, a corresponding growth of the vocal art. The great stride made by Monteverde and Cavalli towards the modern opera, their amplification of the orchestra, and the improvement of the recitative by Carissimi and others, gave so great an impulse to the study of using the voice, that in a comparatively short time there was without doubt some very fine singing, if music of the middle of the 17th century had adequate interpretation; and if not its continued production would speedily have come to an end. Amongst the cantatas of Luigi Rossi in the British Museum, is one in particular, 'Gelosia'

(composed about 1640) requiring all the qualifications of a fine singer—voice (tenore robusto, high baritone, or mezzo-soprano), declamatory power, pathos, and agility. Another, by Carissimi, 'Vittoria,' demands vigorous singing. The latter is well-known, and both are published amongst 'Les Gloires de l'Italie.' The dramatic force exacted by a just rendering of the kind of music named, and which had been naturally brought about by the creation of the recitative, by degrees gave place to a more mechanical style of singing. The constant recitative became monotonous, and rhythmical airs, more and more formal, came into vogue, their formality being afterwards relieved by set passages or divisions. The singers above referred to brought their vocalisation to such a grade of perfection and exactness that they must have sung really with the precision of an instrument. This wonderful power of exact execution culminated in Porpora's famous pupils, Farinelli and Caffarelli. [See those names.] It is said that Porpora kept Caffarelli for five or six years to one page of exercises and nothing else, and at the end of the time told him he was the greatest singer in Europe. This is of course an exaggeration, since such taste and style as those of Caffarelli cannot be formed by a page of exercises; but it embodies the principle of slow patient work, and of gradual development, instead of the forcing of all the powers. Few are blest with naturally perfect voices, and it is even probable that Porpora did prescribe to Caffarelli a certain set of exercises to be used daily. It is the constant practice of certain passages that overcomes defects. The passages (some examples of which are here given) in much of the music of that date, especially that of Porpora, are really instrumental passages, strongly resembling the vocalizzi of the period [see SOLFEGGIO], and possessing but little interest beyond the surprise that their exact performance would create.



It would be impossible to sing this kind of music accompanied by any great dramatic action, since action would throw the voice off its balance and do away with the exact execution which was the main attraction of the music; thus by degrees a great deal of the singing will have become unimpassioned, the singer will have stood to sing his songs without troubling himself to act, and the wonderful execution and the peculiarity of the voices—many of which are said to have been very fine, with a tone like that of a highly developed boy's voice—will have exercised a certain fascination over the hearer, and have become for a time the fashion. One of the finest of these singers was Pacchierotti, who with a defective voice, possessed high intelligence, and made himself a consummate artist; the last heard in England being Velluti (born 1781, died 1861; in London with Mendelssohn in 1829), also a highly finished artist, famous for his phrasing and for the grace of his singing generally.

The music of Handel, Scarlatti and Hasse, while mechanically difficult enough, called forth broader artistic powers, possessed by these great singers in an equal degree with mere agility, when occasion required them; and the names of Farinelli, Caffarelli, Gizziello, Bernacchi, Carestini, Senesino, etc., and others, formed a bright array of vocalists. About the same time the celebrated Faustina (Mme. Hasse) and Cuzzoni were most brilliant singers. Faustina is said to have had such extraordinary powers of respiration that it was supposed she could sing both inspiring and expiring. Her agility was marvellous. Basses were now recognised, amongst whom Boschi and Montagnana, with voices of large compass, were very fine singers. The following extract from a song sung by the latter requires exact intonation.

In the latter half of the 18th century voices of exceptional, in two cases almost phenomenal, compass appeared. That of Agujari, upon the testimony of Mozart, extended upwards to C in altissimo. Another account gives her two fair octaves, from A below the stave to A in alt (which would be only the compass of a good mezzo-soprano), but says that she had in early youth another octave. Mozart, however, may be trusted; and as she was 27 when he heard her in 1770, and her early youth over, it is clear that she had a remarkable compass. The very high part of the voice may possibly have left her before she was far advanced in years. In early life a very large compass is not a great rarity. A male voice in the writer's experience, soon after breaking, could sound notes from A, 1st space bass, to treble C in alt, the upper octave and a half being, it is true, falsetto (using the word in its ordinary acceptation, and not as applied to the middle register). In about a year, as the lower registers increased in firmness, nearly the whole of the upper octave disappeared. Voices that can *sound* three octaves are not very unusual, and such a voice has been met with in a boy; but a compass of two *good* octaves is a great gift. A mezzo-soprano voice has been heard that could touch G on the bottom line of the bass clef; not a usable note, but sufficiently defined to be clearly recognised; while a voice, undeniably tenor in quality, had a compass from the same note, to D above the bass stave, and no more. These are freaks of nature. Young contraltos frequently have a spurious upper octave which disappears as the voice strengthens. Fischer, the great German bass, had a compass of from D below the bass stave to A above, an extraordinary range for a male voice without falsetto. His organ must have been singularly powerful and flexible. In Russia, bass voices reaching to A or G below the bass stave are not uncommon, but they have not generally a large compass. A family of Russian Jews, of three generations, sang together in London about the year 1843. The grandfather, with a long patriarchal beard, sang down to A below the bass stave, but he had not many notes, and was in fact a contrabasso. He only vocalised, and that in part-music. Taking this low A as a starting-point, and Agujari's high C as the other extreme, the human voice has the astounding compass of nearly five octaves and a half. Germany's first great female singer, Mara, with a very beautiful voice of $2\frac{3}{4}$ octaves, from low G to high E, must have been one of the finest of these great singers. The compass is that of a magnificent soprano drammatico, and as she is said to have possessed solid talent, and to have been a good musician, she must have been splendid. Banti had most probably about three octaves. She reached high G, the voice being beautiful and her execution perfect. Mrs. Billington, with German blood on the father's side, was another example of large compass from A to A, 3 octaves. Catalani, again, had a beautiful voice up to high G, and marvellous execution. In the present day, Carlotta Patti and Miss Robertson are examples of high range.

In considering the large compass of some of the voices just mentioned, it might seem marvellous how so small an instrument can produce not only so great a range of notes, but notes of so much power. The investigations of Manuel Garcia,[1]

[1] Royal Society's Proceedings, vol. vii; Nov. 13, 1855.

Czermak, Dr. Mandl,[1] Madame Seiler,[2] Dr. Luschka,[3] Dr. Morell Mackenzie,[4] Mr. Gordon Holmes,[5] and Herr Emil Behnke,[6] have done a vast deal to elucidate much that concerns the cognate subjects of voice-production and of registers, and to scatter to the winds untenable theories—such for instance as that the varying pitch of notes is the result of harmonics formed in the resonance-chambers; that the falsetto is produced by the laryngeal sacculi acting like a hazel-nut made into a whistle, etc.; but the difficulties of adequate laryngoscopic observation prevent the clearing up of many perplexing details. In consulting the above-mentioned works some confusion arises from a difference of nomenclature, not only in the matter of registers, but of those all-important anatomical items, the voice membranes, variously called vocal cords, bands, ligaments, lips, and reeds. In the latter case this is not of so much importance, as it is easy to recognise that they all refer to the same part; but in naming the registers, it makes all the difference whether the term 'falsetto' is used under the old acceptation, or under that of Garcia, who applies it to the middle register. The old terms, 'chest' (open and closed), 'head,' 'mixed,' and 'falsetto' —though objected to as unscientific and based upon sensations and fancies—certainly give as good an idea of the respective registers as the newly-proposed terms, 'lower and upper thick,' 'lower and upper thin,' and 'small.' The terms *Voce di petto*, or *di testa*, *Falsetto*, *Voce mista*, or *Mezza voce*; *aprire* and *chiudere*—to denote the passing from what is called here the open to the close chest register (to which Randegger's terms 'lower and upper series of chest register' correspond)—have been used by the Italians through the whole time when the art of singing was in a more prosperous condition than it is now; and until undeniably better terms can be found it is inexpedient, on the score of intelligibility, to quit the old ones. The term 'chest register' applied to the series of tones produced with the larynx drawn down towards the chest by the sterno-thyroid muscles, and causing larynx and chest to vibrate in one, is quite to the point. 'Open' and 'close' are applied to vowel-sounds, and since the open and close chest-registers give the same quality of tone as open and close vowels —having, there is little doubt, the larynx in the same condition in both cases—the terms are quite legitimate. Again, 'falsetto,' when applied to a register so different in tone from the chest voice as to seem, in many cases, to belong to another individual, or even another sex, is not at all an inappropriate term. But though the falsetto differs so entirely from chest-voice, it may be used, if reached through the head-voice, in diminishing a note to a point; but only when, by practice, the different registers are perfectly blended. In some cases the falsetto is so strong as to be undistinguishable from head-voice, as in some cases also a strong head-voice may in the higher notes be mistaken for chest. Wachtel's high notes were produced by a mixed chest and head voice. How all these gradations are brought about is not quite clear, but there seems no doubt that attenuation of the vibrating element is effected in each successive higher register, as in a thinner string upon the violin; and also that in the case of falsetto, part of the voice-membranes (or vocal cords) is shut off or 'stopped,' either by a node, or by constriction of the complex thyro-arytenoid muscles. If it should hereafter be found that any part of these muscles is quite of the nature of the tongue, with fibres running in many different directions, and thus capable of being brought to bear upon any point of the voice membranes, a good deal would be accounted for.

Notwithstanding difference of nomenclature, Herr Behnke's work is a most welcome addition to the practical literature on the subject. Apropos of nomenclature generally, would not a standing committee be advisable to settle points of this kind from time to time? If a writer advances an opinion, and there is reason to differ from it, it is a long time before a counter-suggestion is available. Whereas a friendly personal interchange of ideas might speedily bring about a satisfactory conclusion. This question might be taken up by the Musical Association or the Royal College of Music. But to resume.

After Catalani, the operatic style advanced in the direction of dramatic force, and entered on the golden era of united singing and acting, much to the displeasure of the older critics, who delighted in singing unaccompanied by much gesticulation. Pasta may be said to have shown the way to unite fine singing with classic acting, so that the two should aid each other. Endowed by nature with a harsh veiled voice, she worked with prodigious determination to reduce it to obedience, and at the same time made a special study from antique sculpture of the most effective gestures, and the classical mode of arranging drapery. When nearly sixty she had still preserved a wonderful power of *mezza voce* when singing in private. One, who, like many Germans, had great dramatic genius, but whose vocal powers were chiefly of the declamatory kind, created an immense sensation about 50 years ago, wherever she appeared. This was Schröder-Devrient, who created the part of Fidelio, and sang it in the presence of the illustrious composer of that opera to his entire satisfaction. A singer who held for some years the post of reigning favourite was Malibran, a woman of great genius, marred by a good deal of caprice. Giulia Grisi, with less genius than Pasta and Malibran, but with a lovely voice, great beauty, and much natural talent, was as persistently recognised as queen of song, through a long series of years, as any public favourite, with the exception, perhaps, of Adelina Patti. She formed one of the famous quartet with Rubini, Tamburini, and Lablache, Rubini on his retirement being replaced by Mario. This quartet sang

[1] Hygiéne de la Voix; Paris and London, Baillière & Fils.
[2] Voice in Singing; Philadelphia.
[3] Der Kehlkopf des Menschen.
[4] Diseases of the Throat; Churchill.
[5] Vocal Physiology and Hygiene.
[6] Mechanism of the Human Voice; Curwen & Sons.

together for many years, and were united by such strong ties of friendship, and such absence of anything in the shape of artistic jealousy, that the perfection of the ensemble was at once their own delight and that of their admirers. A very fine contralto, Marietta Brambilla, sang about the same time. Grisi had considerable versatility, singing Norma, Lucrezia Borgia, Ninetta (in La Gazza ladra), Norina (in Don Pasquale), Elvira (in I Puritani), all well. Contemporary with Grisi was Persiani, a very charming singer and actress, in spite of a not very pleasing voice and a somewhat plain exterior. She could not take such parts as Norma or Anna Bolena with effect, but she sang with unaffected pathos, and executed florid music very perfectly. After Grisi and Persiani, Bosio and Piccolomini held a high place in the artistic world, and Sontag, a graceful and captivating singer, reappeared after some years' retirement. Another great example of the victory of Art over Nature was Malibran's sister Pauline (Viardot), a woman of great genius with a defective voice, who became a worthy representative of the great Garcia family. At the time of the foundation of the second Opera House, Covent Garden, to which Grisi and Mario, and Costa as conductor, transferred their services, there appeared a star of great magnitude, of whom so much had been heard as might have endangered a first appearance. Perhaps, however, no success was ever more complete than that of Jenny Lind (Madame Goldschmidt). Her special characters during her career in London were Alice (Roberto il Diavolo), Maria (La Figlia del reggimento), Amina, Lucia, Susanna, and similar parts, in which the softer attributes of the female character predominate. And even in those parts which were not her greatest successes she always did something better than it had been done before. In Norma the cavatina 'Casta Diva' was sung by her with infinite pathos and grace. There was a slight veil upon the middle and lower part of the voice, but it was only sufficient to give it substance. Her Alice was an impersonation of the highest order. Seen from a proscenium box at a distance of only a couple of yards in the old Her Majesty's Theatre, every look and gesture was reality. The scene by the cross was one not to be easily forgotten. The Bertram was the famous German bass, Staudigl, who with very little help in the way of stage paint, etc., contrived to give his usually good-natured face an expression of stony fiendishness that was actually appalling. With little gesticulation he seemed really to have the power of magnetising with his glance. Jenny Lind had a great faculty of working up to a climax with a minimum of apparent effort, and a maximum of effect. Her execution was most perfect, and her high notes rich and clear. In the Figlia del Reggimento she gave a sudden display of brilliant florid singing that was truly marvellous. In the scene in which the aunt is giving Maria a singing-lesson on an antiquated tune, bored to death, and with her mind wandering to the scenes of her former life, she broke forth into a veritable flood of vocalisation; roulades, quickly reiterated notes, trills, etc., in such rapid succession and for such a length of time, that it was difficult to imagine where the strength came from. It was quite a stroke of genius, the more unexpected as occurring in one of Donizetti's inferior operas. Jenny Lind was also a great oratorio singer. [For her other great operatic successes see vol. ii. p. 141.] Some cadences of Mlle. Lind's own, given here, are examples of her powers of vocalisation. They were not sung as mere passages of agility, but to their absolute perfection of execution was added an expressive significance which this wonderful artist knew so well how to throw into everything she sang. Two more examples will be found in the article above mentioned.

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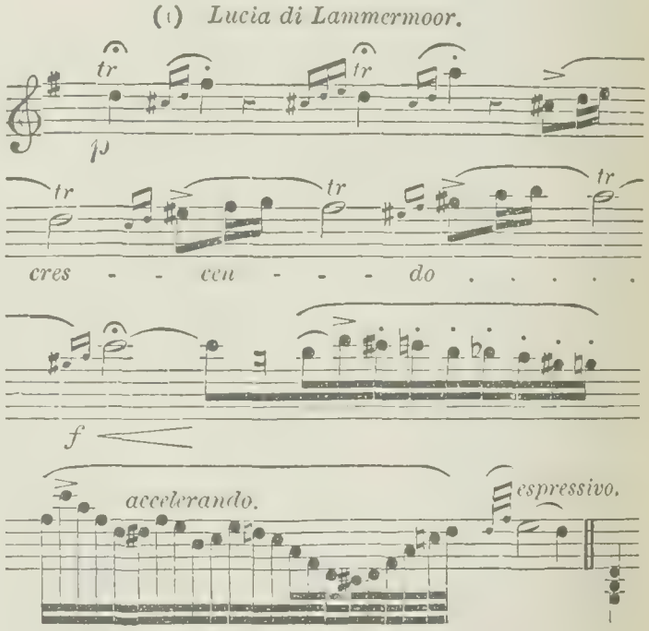
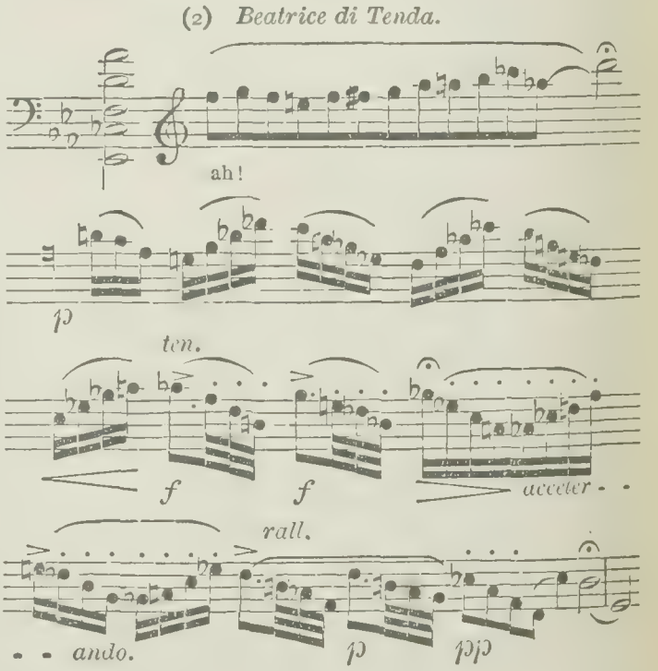
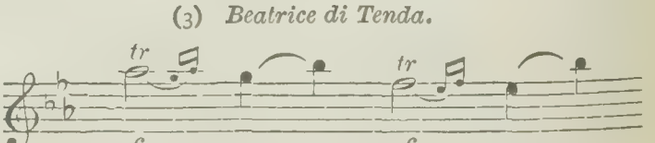
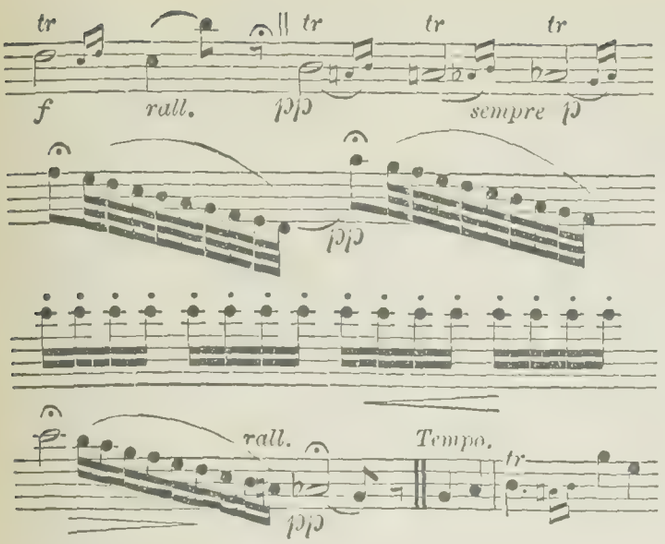
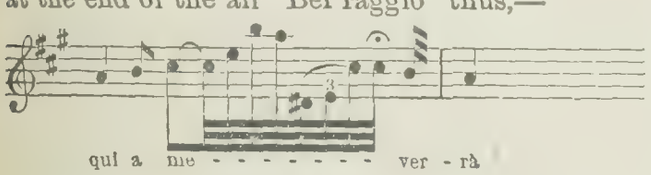
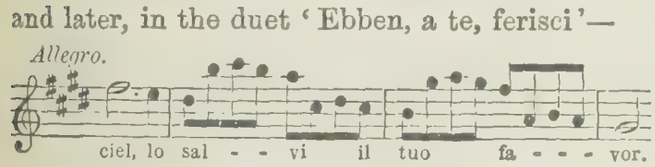

(2) *Beatrice di Tenda.*



(3) *Beatrice di Tenda.*

Musical decoration, in the form of cadences or passages of agility, adds much meaning to the music in which it is judiciously introduced, and is as reasonable and as consonant with the canons of art as architectural decoration. Whatever the origin or precise meaning of a trill may be, its effect, in the right place and well executed, is prodigiously fine. Indeed the result of ornament is often greatly out of proportion to its appearance. When the two sisters Marchisio appeared at Milan about the year 1856 in 'Semiramide,' the soprano introduced a little passage at the end of the air 'Bel raggio' thus,—

and later, in the duet 'Ebben, a te, ferisci'—



These passages do not look very much on paper, but their effect, executed without the smallest apparent premeditation, and with a spontaneous *élan de voix*, was simply electric. In the final air in 'Lucrezia Borgia,' in which Lucrezia reproaches the Duke with causing the death of her son, the long descending scales and rising passages give immense vehemence to her agony of grief, and form a striking contrast to the measured sequential passages which Farinelli probably sang without changing his position.

While Jenny Lind was achieving the success we have described in the Haymarket, there appeared at the rival house in Covent Garden the famous Alboni, a superb contralto, or rather mezzo soprano, of considerable compass and great flexibility. But during the very reign of the great singers enumerated above there set in a deterioration in the art of singing. Its very perfection at that time was, in a way, the first cause of its decadence. The singer had become all paramount, and opera had again drifted into conventionality. Numbers of operas were brought out that were weak imitations, first of good works, and then of one another, written chiefly to afford the singer the opportunity for display in arias of stereotyped form encumbered by a great deal of flimsy padding, and the higher forms of composition were less and less to be found, until at last, as Wagner says, the capacities of the orchestra were almost entirely ignored, and it sank to the level of a huge guitar. It rose afterwards, in the hands of those who did not know how to use it, to the height of a huge brass band. The reaction was brought about with too much pride and too little temper. The voice, from having been almost exclusively considered, began to be almost as exclusively ignored. As the new style of music required more force than delicacy in its execution, a much shorter and more superficial artistic preparation was needed to give something of a rendering. The possessor of a strong voice, after a few months', instead of a few years' work, entered upon the operatic career with powers not half developed or brought under control, and therefore unprepared to support the greater strain brought to bear upon them. The voice itself necessitated increased forcing to make the required noise, and speedy deterioration was the frequent result. Mara sang the 'Creation' at the Norwich Festival, and was asked how she liked it. She answered that it was the first time she had ever accompanied an orchestra. What would she have said to some modern operas?

A vocal vice next sprang into existence; namely, a departure from the steadily sustained note. It took two forms, the *Vibrato* and the *Tremolo*. The first had been introduced by Rubini, and its abuse was the one thing in his singing which could have been spared. Both are legitimate means of expression in dramatic music, when used sparingly in the proper time and place; but when constantly heard are intolerable. They (the *Tremolo* especially) cause at first a painful sensation by suggesting a state of nervous excitement that must infallibly be rapidly fatal; but this soon subsides, and they are felt to be mere abominable mannerisms, expressing nothing at all but a direful want of control over the feelings. And there is no greater nuisance in life than cheap tears. Ferri, a baritone who sang at the Scala about 1853, made use of the *tremolo* upon every note, to such an extent that his whole singing was a bad wobbling trill. Almost all the singers of that time indulged in it. It is said to be the result of overstraining the voice in singing against the heavy instrumentation. But this is clearly not the case, since many who use it are as fresh at the end of an opera as at the beginning. It is probably sometimes used with the view of making the voice carry; but if it does this, it does it at the expense of intonation. With others it is simply an exaggeration, supposed to be 'intense.' It is happily beginning to disappear, thanks to the few who have resisted the fascination of easy popularity, and preserved the traditions of the good school, amongst whom our own best concert and oratorio singers have done their full share of good work. Apropos to this substitute for true expression, what are we to understand by

that much-abused word? A generally accepted meaning is a series of aimless ill-proportioned crescendos and diminuendos, rallentandos and accellerandos with a constant apparent disposition to cry. Taste and expression are often confounded with each other. 'Expression,' if only from its etymology, means a manifestation of the thought and feeling that is passing within. Can people, then, be taught to sing with true expression? Certainly not through the bare outward means to the end. But they may be taught to seek for some meaning in their words and music that shall rouse their feelings, and then they may be guided in their use of the mechanical means at their disposal, in order to avoid exaggeration: when once they feel, we have the signs of it in the mere sound of the voice; and it is this subtle expression springing from within that finds its way from one soul to another; and as a glass reflects only what is placed before it, so, only so far as the singing is or has been felt by the singer, will it be felt by the hearer.

Before the death of Titiens we were so fortunate as to have here five *prime donne* at one time—Titiens herself, Adelina Patti, Nilsson, Albani, and Trebelli—four of whom we may hope to have for some time to come. Titiens was a fine example of the *soprano drammatico*. The voice was of unusual magnitude, and grand quality, with just an idea of veil upon it.

The veil, in a small degree, is by no means of necessity a defect. Indeed it adds substance to the voice where it is otherwise pure and strong. One of the most remarkable instances of the *voce velata* was Dorus-Gras, who sang in England in 1839 and 40. The veil had possibly come over the voice after first youth, but it was then very marked. With a fine voice sounding through it, a most brilliant style, and excellent execution, it quite gave the idea of the bright sun and blue sky shining through and dispelling a white morning mist.

To return to Titiens. Such parts as Medea, Norma, Semiramide, Fidelio, were her *forte*. Besides her occasional heavy breathing, she had a defect in the pronunciation of the vowel *e* (Italian), which so far marred her voice-production; but she was a conscientious artist, and a fine singer both in oratorio and opera.

Adelina Patti, blest with a clear, pure, facile, high soprano voice, which apparently never gave her any trouble, of considerable compass, produced in a faultless manner, is one of the greatest mistresses of vocalisation of our times. Nilsson, with a fine, extensive voice, and much dramatic talent, has a peculiar earnestness, in parts that she feels to belong to her, that is most attractive. During her early great successes in Paris, one of her greatest was the part of Elvira in 'Don Giovanni,' a part almost unappreciated in London. Her prison scene in Boïto's 'Mefistofele' is a very perfect performance. The beauty of Albani's voice, the grace of her style, and her thorough conscientiousness, have justly made her a great favourite. Trebelli, with her grand mezzo-soprano voice and style, is another of the great artists of the present day, and Pauline Lucca yet another. With six such singers at one time, it might be asked, 'Where is the decadence in the art of singing of which you complain?' We must remember that in England we get the very best of everything (except climate), and that it is to these very artists, and those in the same path, that we owe the preservation of the good school.

Lady singers have been and are, for the most part, well-favoured; many very beautiful; those of the stronger sex are also generally well-looking. But there have been instances of the reverse, and of the triumph of art over this drawback. Tacchinardi (Persiani's father), was so plain as to raise a coarse laugh when he first appeared in Italy, upon which he came to the footlights and said, 'I am here to be listened to, not to be looked at.' He *was* listened to, and admired. Pisaroni, the great contralto, was so ill-favoured that she usually sent her portrait to the managers of theatres before making an engagement. She was nevertheless very famous. In about the year 1855 Barbieri-Nini, a well-known soprano in many parts, was the *prima donna assoluta* at the Scala. The opening opera was Verdi's 'Vespri Siciliani,' under the title of 'Giovanna di Guzman.' The heroine was a young girl. Barbieri-Nini, who impersonated her, was very short and thickset, without the semblance of a waist, very ugly, marked with small-pox, and with the looks of about fifty-five. When she appeared, there was the general coarse 'Oh, oh!' and laugh of the Milanese public. As she proceeded, however, attention became fixed upon the singing; a certain duet with the tenor made her an established favourite, and she remained so to the end of the Carnival. The Milanese, though unsparing in their censure, are immediately ready to recognize what is good; they will hiss a singer through nearly a whole evening, and yet a little bit, of a few notes only, well executed, will provoke a storm of applause.

About the time when the *tremolo* was becoming intolerable (1854), Clara Novello was the *prima donna assoluta*, and the great beauty of her voice and her freedom from the prevailing vice, caused her to be greatly admired. Singers do not always know their own powers. Clara Novello was requested to sing the part of Gilda in 'Rigoletto.' This she at first declined to do, on the plea that it was totally unfitted for her. Being persuaded, however, it proved an enormous success. She sang the music beautifully, and acted the part with much grace. The baritone was Corsi, one of the best Rigolettos; and the performance was a very fine one. Corsi was a little man, rather stout, and with not very dramatic features, being somewhat like the busts of Socrates, but his dignified gestures had the power of apparently increasing his stature. His sympathetic, but not over strong voice, would not bear the strain of large theatres; it left him, and he became a teacher of singing.

There has been a long list of tenors, beginning curiously with a Nicolino and a Mario in the 17th century, leading down to our own Mario

and Nicolini, and comprising the names of Borosini, Bianchi, Davide, Ansani, Donzelli (with a voice that sent out large globes of sound), Tacchinardi, Tramezzani, Garcia, Malibran's father, who had a voice capable of singing either tenor or baritone, and for whom it has been said that Rossini wrote 'Otello'—(it was certainly written for an exceptional voice, since part of the opening aria extends from the bass A to the high tenor A)—Rubini, Haitzinger, Duprez, Ivanoff, (whose reputation was made by singing an Italian version of Schubert's serenade at concerts), Moriani, Guasco, Fraschini, Roger, Gardoni, Tamberlik, Wachtel, Mongini, Giuglini, Campanini, Gayarrè, etc. The greater number of the earlier tenors seem to have been highly finished singers, Ansani especially so. Many of us remember Rubini, with his power of drawing tears by the simple force of pathetic expression. Moriani—a great favourite with Mendelssohn—was to have been Rubini's successor in the world's estimation, but neither he nor Guasco—another beautiful voice and talent—fulfilled their early promise. Of all the tenors that we have heard on the stage, Mario was perhaps the most favoured by nature, and even if his natural talent was not exerted to the full, he has left a gap not easily to be filled. A voice rich as Devonshire cream, and a fine manly delivery, with an unusual freedom from the *tremolo*, were qualifications indeed. Duprez, Tamberlik, and Wachtel were *tenori di forza* with great qualities, but not without defects. Mongini, whose *début* at La Scala in 'Guillaume Tell' was a triumphant success, but whose appearance a few nights after in 'La Sonnambula' was an entire failure, was another of the *tenori robusti*, and rather a vocal athlete than a refined singer. Giuglini was a very graceful and charming artist, to be listened to for a time, but he lacked vigour, and the extreme sweetness of the voice and a somewhat throaty production soon made one wish for something more. Campanini, with a good voice, and total freedom from *tremolo*, was at first enthusiastically welcomed on the latter account, but his production was very throaty. He improved in this respect, and was earnest in what he did. Nicolini and Gayarrè are both powerful singers, but both troubled with the *tremolo*. One of the best tenors of modern times was Gardoni. With not a large voice, his production and style were perfect. On the stage his singing was as distinctly heard as in a room, and in a room it was most graceful and sympathetic. This is one of the charms of the good school. Grisi and the rest of her well-known party had perfect control over their voices in private.—Basses and baritones have also been numerous, from the time of Boschi and Fischer, already mentioned. Ambrogetti, though a buffo, was prodigiously fine in a part that was anything but comic, the mad father of Agnese in Paer's opera of that name. Galli, whose voice was at first tenor, but after an illness changed to bass, was a very fine singer. It was said that his voice could be heard at the Caffè Martini, which in those days stood opposite the Scala opera-house. It had to traverse the row of boxes, two corridors, the portico of the theatre, and a moderately wide street. Perhaps with a box door, the entrance to the theatre, and the door of the Caffè, all open by chance at the same moment, a note may have been heard. At any rate it must have been a great voice. Tamburini, with a most defective vocalisation—singing a florid passage with great agility, but detaching all the notes, and going through all the vowels in the process—was nevertheless a very great artist. His qualifications were a fine voice, a fine manly style when not singing florid music, a noble stage presence, refined manner and action, and a handsome person. His facility in executing passages in his own manner, naturally made him take florid parts, and he was otherwise so good that his obvious defects were pardoned. He was the best Don Giovanni, and the best Fernando in 'La Gazza ladra' that has been seen. He was as good a Duca in 'Lucrezia Borgia,' and Henry VIII. in 'Anna Bolena,' as Lablache, but in his own way. His Dandini in 'La Cenerentola' was quite as good. He was therefore a great talent. Amongst basses Lablache was perhaps the most thoroughly satisfactory artist, even of those great days. Magnificent voice, perfect production, a noble countenance and person, in spite of his size, and a total freedom from trick or affectation. This was the chief secret of his powers as an actor—his faculty of identifying himself with his part. Fornasari was a clever singer and actor, but, even at that date, he was afflicted to some extent with the *tremolo* mania, which interfered with his execution. Coletti was excellent, but not to be accepted in the place of Tamburini, whose exorbitant demands had provoked the famous 'Tamburini row.' Giorgio Ronconi was a striking instance of deficiency in physical means, in quality and power of voice, and in personal appearance, more than counterbalanced by tragic force of the highest order. His powers were equally great in comedy. His Figaro in the 'Barbiere' was the best on the operatic stage. Ronconi was very witty, and a very good anecdote is told of him, which may be considered authentic. Under the Austrian government the police authorities were very strict about the words of the libretti. When singing the 'Puritani' at the Scala the phrase 'gridando libertà' made such a sensation that Ronconi was sent for and told to substitute 'lealtà' for 'libertà.' He quietly obeyed, and a few nights after, when Dulcamara in the 'Elisire d'Amore' has to say, speaking of Nemorino, 'vendè la libertà, si fè soldato' ('he sold his liberty and became a soldier'), Ronconi again substituted 'lealtà' for 'libertà,' making the passage run, 'he sold his loyalty and became a soldier.' This was of course a furious hit at an alien government. Belletti, with a voice not large but well-produced and telling, was a highly-finished singer, with great power of distinct vocalisation. Formes, with an immense voice, was a clever but somewhat erratic singer,

and wanted study. Graziani is too well known to the reader to require more than mention. So too are Cotogni, Faure, and Lassalle. Henschel has been a great addition to our concert singers. Several Americans have been and are on the operatic stage with excellent effect. They have many very fine voices amongst them, particularly of the large mezzo-soprano type, of which Miss Cary, who sang as Mlle. Cari at both opera-houses, was a good example. Miss Kellogg and Foli are both well known. Minnie Hauck, Mrs. Osgood, Madame Antoinette Sterling, and Madame Fassett are great public favourites. The Americans have a good deal of dramatic fire and power of execution, and it seems strange therefore that (according to their own statement) they have no efficient teachers.

The fitful and precarious condition of English opera has militated against the cultivation of dramatic singing by English vocalists. The language, though not as favourable as it might be, is capable of being made much more of than it generally is, by a proper choice of words, and a pure and articulate enunciation. Many of our singers have had very good, in many cases great, success on the Italian stage—Clara Novello, Catherine Hayes, Sims Reeves, Santley. But, for lack of a permanent Opera, we have studied chiefly for the concert-room and oratorio. Going back 80 or 90 years we find the names of Mrs. Crouch, an excellent singer and actress; Mrs. Bates, wife of the founder of the Antient Concerts; and Miss Jackson (Mrs. Bianchi Lacy), clever concert and oratorio singers; Miss Stephens; Miss Paton, a very fine opera and concert singer; Mrs. Knyvett; Miss Birch, for many years our most favourite concert singer, with a beautiful voice; Mrs. Alfred Shaw and Miss Fanny Wyndham, both fine contraltos. These three sang a little in opera. Miss Romer was a really fine dramatic singer, and a good actress, certainly one of our best. Her three greatest successes were Barnett's 'Mountain Sylph,' the 'Sonnambula,' and the 'Favorita,' which was sung in English at Drury Lane, in 1843, by her, Templeton, and Leffler. Parepa was a very clever singer and actress, dying in her prime; and Miss Louisa Pyne is fresh in the recollection of many. Miss Rose Hersee has done excellent service in opera. Adelaide Kemble (Mrs. Sartoris) studied chiefly for the stage. The tenors during the time here spoken of were Michael Kelly, Sinclair, Incledon, and one whose name will always shine in musical history, Braham, the possessor of a marvellous voice and great powers as a singer, whether of Italian and English opera or of oratorio. At 70 he still sang in private, giving out notes from his big chest with immense power. Wilson and Templeton were English opera singers. Both had good voices, but the latter was very throaty. Harrison was a clever singer and actor, and did much to advance the interests of English opera. Our basses and baritones have been Bartleman, a very fine singer, great in Purcell and Handel; Bellamy; Henry Phillips, very clever and versatile, and a good actor. Weiss, with a very fine voice, was awkward on the stage, but good in oratorio; Lewis Thomas, a true bass, has done excellent service. Many have appeared with considerable promise, but have not done all that was expected. We have been fortunate in the possession of an English quartet, which has upheld, or rather created, a modern English school of singing, in which many objectionable peculiarities have been done away with, to a great extent through the study of Italian music and pronunciation—Madame Lemmens-Sherrington, Madame Sainton-Dolby, Sims Reeves, and Santley. The varied talent of these true artists is not more remarkable than their earnestness in furthering the interests of their art. Madame Sainton, a true contralto, certainly founded a school of contralto singing. Her powers extended from the simplest ballad to works of the largest classical style—English, French, German, or Italian. Reeves received the traditions of Braham, and refined upon them; and Santley has done more than any other one baritone or bass. His range of style is unlimited.

We owe a large debt of gratitude to the singers of widely various nationalities, some few of whom have been enumerated, as well as to our own faithful English band, who have piloted the vocal art through the shoals of conventionality and the aberrations of popular taste. There have been two great waves of progress and retrogression; the first, from the creation of opera up to the culmination of the mechanical branch of the Farinelli school; and the second, from the conventionality of that school up to the union of dramatic force with perfect singing in that inaugurated by Pasta. From the reaction that set in afterwards there are signs that we are beginning to mount a third wave. There is recently a marked general improvement in the singing of many of those who have visited this country, while among our own singers several have already made high reputations, and others are giving great promise. Madame Patey has been long the acknowledged successor of Madame Sainton, to whom she bears much resemblance both in voice and in breadth of style. Mrs. Keppell (Madame Enriquez) is also an excellent contralto, while Miss Damian and Miss Orridge are making good way, and others promising well. Among our soprani Miss Robertson and Madame Edith Wynne have long held a high position. Miss Anna Williams, Miss Mary Davies, and Miss Elliot are very talented singers; Miss Marriott, and Miss Samuell, are steadily advancing. Mrs. Hutchinson, with a sweet voice and much taste, is beginning to make her mark. Edward Lloyd, an artist of the first order, won his artistic spurs at the Gloucester Festival in 1871. Vernon Rigby and W. H. Cummings (a musician and archæologist of distinction) also stand high in the public estimation. Shakespeare, besides being an excellent singer, is a valued instructor, and a thorough musician. Maas and McGuckin have already had much success; Herbert Reeves, with a small voice but good style,

and several others, among them Harper Kearton and Frank Boyle, are coming on well; so that there is really no lack of tenors if they all fulfil their mission. Of baritones and basses we may name King, Thorndike, Barrington Foote, Pyat, Thurley Beale, and others. We have more singers now than we ever had.

The question of a National Opera has again come to the front, and there could hardly be a better moment in which to consider it than the present, in connection with the Royal College of Music. The founding of a National Opera House—that is to say, a theatre liberally subsidised by government or endowed by private subscription—for the exclusive performance of English opera and opera in English, is a necessity. If made part of the College, under the control of the directors, it could be conducted upon the strictest rules of order, propriety, and morality; but it should be to all intents and purposes a public theatre. Though not necessarily as large as either of the existing opera-houses, it should be of sufficient size to have a full orchestra. English opera has been often condemned to a theatre in which the orchestra has been mutilated, or there has been the full complement of wind with a totally inadequate supply of strings. Either of these shifts must be avoided, and to avoid them the theatre would have to be of reasonable dimensions. A good model is not far to seek. Both the existing theatres are acoustically good. The new one should not be a mere practising ground for the students of the College, except to give them experience in subordinate parts. They should only be admitted when thoroughly proficient singers. Until then, artists would have to be procured from outside; but after that the College itself would furnish them. So with the orchestra; it would be necessary at first to engage artists to ensure thorough efficiency, but it should ultimately be formed, as far as possible, of students competent to take their place in it. Thus by degrees the whole artistic staff might be formed of the pupils of the College. In this way an *esprit de corps* would be created which would tend to advance the artistic excellence of the whole establishment, while the fact of its being distinctly a public theatre would make students feel that there was no child's play. If a composer were commissioned to write an opera for this theatre, the libretto should be first submitted to the directors, in order that good original words and good translations might be as far as possible secured. Any profit realised from the theatre might go to found scholarships or a superannuation fund. If some permanent establishment of the kind were founded, then both singers and composers would find it worth their while to work for it. Mr. Carl Rosa has shown to a great extent what may be done.

Reference has been made to the natural aptitude for choral singing in the Northern and Midland counties of England. This branch received a vast impulse in England generally through the efforts of Dr. Hullah; and both Mr. Henry Leslie and Mr. Barnby have contributed largely to its advancement. Many refined renderings of difficult music have given proof of the high grade of excellence to which Mr. Otto Goldschmidt has brought the Bach Society. But all this choral activity has not been an unmixed benefit. The indiscriminate manner in which amateurs join the various public and private choral societies leads to the yearly deterioration and even destruction of many young voices. Undeveloped voices that can barely sing for ten minutes without fatigue, draft themselves into a chorus, and indulge in frequent practices of from an hour and a half to two hours of high music, with the idea that though they cannot make much effect alone, they are good enough for a chorus, forgetting or ignoring that the very want of practice and development that renders them inefficient solo-singers makes the chorus doubly dangerous to them. They say 'We are helped forwards by the practised voices.' But a feeble runner bound to a powerful one will be helped forward for a very short time only; he will then be forced onward, and finally, when exhausted, will be dragged along the ground and trampled under foot. But it is not only on account of the music being so often beyond the compass of ordinary voices that mischief is done. It is well known that a voice in unison with several others becomes almost entirely neutralised, as far as the possessor's consciousness is concerned. The singer's voice goes to swell the volume of sound, but cannot be heard by its owner, and the result is an amount of perhaps unintentional forcing that leaves her vocally exhausted at the end of a chorus. Besides, notes are taken by hook or by crook, and voice-production is forgotten. The conductor of a chorus has nothing whatever to do with individual voices. He must get the maximum of effect out of his little army of singers. Professional chorus-singers learn to make only the necessary effort, and a singer without the required vocal means sufficiently developed would not be admitted into a professional chorus. Again, those whose existence depends upon their voice will not allow enthusiasm to carry them beyond their powers, as those do who join a chorus for the love of the thing. The evil is so great as to require serious consideration, and the whole question of choral singing should be systematised. Elementary classes should be formed. Introductory elementary classes should exist in which two voices only should practice in unison, each voice singing first alone, passage by passage: thus the production and right amount of tone would be cared for. Numbers of voices might be benefitted, if not saved from destruction, by *learning* to sing in chorus. This is a subject that might well attract the attention of the Royal College of Music. As it is, the mischief will become more and more apparent, members of choral societies will fall away rather than lose their voices, and it may be found difficult to keep a sufficient body together. But with proper care a most instructive and enjoyable branch of

musical art could be indulged in with benefit as well as pleasure, and the choral bodies would be in fitter condition to observe the *nuances* required by a critical conductor.

The style of operatic writing immediately before us at this moment cannot continue, with any hope of the advancement of singing, but the influence of the great living master's mind will not be the less felt for good, when tempered with the calmer judgment of less fiery and less defiant, though not less zealous and conscientious geniuses, who will no doubt succeed him and modify his theories.

It must be repeated that the features of different schools of singing are greatly traceable to the influence of language. How is a school to be defined? Is it not the spirit of a code of art-canons which has grown up, or, so to say, compiled itself from the salient characteristics of the most prominent votaries of an art? In proportion as these characteristics are unsullied by peculiarities or tricks the school will be pure. The influence of a talent will unfortunately impose its defects and abberations by the very force of its higher qualities, and the defects are more easily imitated than the higher qualities. Hence the necessity, on the part of each individual votary of an art, for the most rigorous self-discipline. A great difficulty in the way of study is to hear oneself as one really is, and not as one intends to be. We are so much under the dominion of our minds that it is often very hard to avoid accepting our intentions for performance. Those who are blest with voice and talent must realise the fact that they are high priests and priestesses of their art; that to them is assigned the mission of helping to form a school, and that their example, for good or ill, does more than a hundred books. And it is precisely to those who have exercised this earnest self-discipline that we owe the preservation of the valuable traditions of a good school. Even in language—which has just been said to influence a school of singing—it is the province of the singer to purify its sounds to the utmost. We cannot help tracing, for example, the chief defect of French singing, the so-called *gorge deployé* style, to the normal flat French *a*, which led to exaggeration, more apparent perhaps than real. The *tremolo* (observable even in that great artist Mons. Faure), which had its development in France, has of course no origin in language, but is possibly due to the *vibrato* of Rubini. It is one of the tricks glanced at above which has been allowed to creep in, and has proved itself a truly noxious vocal weed. How much these defects have been tempered of late amongst French artists is felt in the fine singing of Mons. Lasalle. The Germans do not pay sufficient attention to special characters of voice, and are given to forcing them beyond their natural limits. There is also a great waste of power, a great wear and tear of the general physical strength, consequent upon their singing being too convulsive, resulting often in a laboured suppression of voice. They have a mode of producing the vowel *e*, and their double sound *ei*, which greatly damages the quality of the voice on those sounds, so that a German frequently seems to possess a voice that is at once good and bad. But these are not really characteristics of the language, and should be abandoned by singers. Vilda, the German soprano, who appeared some years ago at Covent Garden, had a perfect production and style, and Stockhausen, who was here about ten years ago, a singer of great talent, had none of the defects above mentioned, and was a master of declamation. So is Zur Mühlen, a young Esthonian singer, who deserves to be better known. It is remarkable that, with their power as composers and musicians, and their general high intelligence, the Germans are not better singers. They make a grievous mistake if they think the vocal art beneath their notice. The two singers lately heard in 'Der Ring des Niebelungen,' Herr and Madame Vogel, with their magnificent voices, their earnestness, and their power as actors, could not help every now and then marring their otherwise admirable performance by the defects belonging to their school. Herr Gura, in 'Die Meistersinger,' showed powers of purer vocalisation.

The English characteristic has been till lately rather a lack of any characteristic whatever, except defective pronunciation; and a general apathy and want of interest which has caused many good voices to be wasted. We are fast waking up from this state of things. The defects above enumerated have been those mostly observable amongst the general amateur class and artists of a mediocre stamp—peculiarities of the respective countries in fact. And in proportion as individuals have steered clear of these defects and have carried self-discipline rigidly into effect, so far have they taken an artistic position. In this country (as in others) there are some first-rate amateurs, many of whom are doing excellent service in endeavouring to foster a love of music in all classes, by founding societies for giving concerts, either free or at nominal prices of admission. Some of our amateurs would do credit to the profession of music anywhere in Europe. We owe to them some of our best English songs. True, some of these are over-elaborate, but this is a welcome counterpoise to the too great simplicity and uniformity of many of our native songs. Not that simplicity, *per se*, is a fault. On the contrary, if we look amongst the immense numbers of songs by the greatest song-writers of the age, the Germans, and especially amongst the greatest of these, Franz Schubert, we frequently find a marvellous amount of music, or, at least, significance, with but little material. The great quality in the best German songs is their independence and unconventionality. Each song is a poem—some, long poems—in which the composer seems not to have cared whether others existed or not, but to have drawn his inspiration immediately from what was before his mind. Thus there is scarcely a single stereotyped form amongst them. Schubert, Mendelssohn, Schu-

mann, Brahms (many of whose songs are of great power), Rubinstein, Jensen, Franz, Grieg, Kjerulf, have given us a collection of precious jewels. The lighter writers, Kücken, Eckert, etc., have also produced a number of charming Lieder. French songs are many of them very graceful, original, and attractive. Those of Gounod are often charming; and in his songs Berlioz is for once natural, simple, and exquisitely beautiful. The chamber-songs of the Italians are, like our own, too uniform, but they are always thoroughly singable, and those of Gordigiani, Mariani, De Giosa, etc., are original to boot. It is to the old writers that we look for the best Italian chamber-songs. Amongst our modern English song-writers, Sterndale Bennett, Hullah, Salaman, Macfarren, Sullivan, Cowen, Seymour Egerton, Hubert Parry, F. Clay, Michael Lawson, Villiers Stanford, Maude White, etc., and of foreign composers—Benedict, Agnes Zimmermann (both almost English), Gounod, Blumenthal, Henschel, Pinsuti, have supplied us with works that ought to keep the public taste at a proper level. But there has been an insidious influence at work which has had more to do with vitiated taste and bad voice-production amongst amateurs than is perhaps generally supposed—the Music Hall. Young men lounge into music halls, and hear imbecile songs sung in a tone of voice that is simply sickening. They sing these songs at home in the same tone; the songs themselves, with illustrated title-pages, are found, perhaps, lying between two sonatas of Beethoven, or two songs of Mozart; and have infinitely more effect, in many cases, upon the tone of voice in singing or even speaking than any precepts of an instructor. It is with reference to such influences that the nature of abstract music was dwelt upon at the beginning of this article—that is to say, its power of expression, apart from mere tune; and if this and the influence of pure pronunciation were more felt than they are, our general style of singing would be very much above what it is.

It is greatly to be regretted that there is not a career of pure chamber-singing in this country. That is to say, that those (and there are many such) with sympathetic voices and refined style, but without sufficient power for large spaces, should have so few chances of making a position for themselves. They are forced to pass through the ordeal of trying their powers in vast public places where they are heard to disadvantage, and are often unjustly condemned; whereas if judged upon their merits in their legitimate sphere, they would be fully appreciated. Perhaps this will come with a general elevation of public taste.

It is much to be desired that students of singing should at the same time become good musicians. The publisher of the 'Solfèges du Conservatoire, par Cherubini,' etc., in his preface, properly lays great stress on this point, and on the necessity, to this end, of the study of *vocalizzi* by the best composers, so that the taste may be formed with the formation of the voice. A strong proof of the low ebb at which the art of singing now lies in this country is the very small musical knowledge that the bulk of singers find sufficient for their purpose. It is customary to cite the names of one or two specially gifted individuals who made great names without musical knowledge. These are but the exceptions that prove the rule. The fact would be more obvious were it not the custom in this country to 'hammer away' at the same pieces until they are worn out. The great singers of former times who originated and perfected the good school were, the greater part of them, good musicians; indeed the older teachers —Caccini, Pistocchi, Scarlatti, Porpora, etc.— themselves great contrapuntists, would not have it otherwise. The music of Sebastian Bach and his school absolutely requires the singer to be a musician in order to do it justice. To sing a few ballads does not. Later masters—Crescentini, Garcia, Mazzucato, Randegger, etc.—have been good musicians, and it is a matter of the first and last importance that a proper study of the theory of music should be considered an indispensable branch of the singer's education—that is to say, if the art is to rise to the level at which it should be. [H.C.D.]

SINGAKADEMIE, The Berlin, one of the most important art-institutions in Germany. Its founder was Carl Friedrich Christian Fasch, born 1736 and appointed in 1756 cembalist to Frederic the Great of Prussia, after whose death he led a quiet and retired life in Berlin as music teacher and composer. The Singakademie originated with some attempts made by Fasch and a few of his pupils and musical friends to perform his own sacred compositions for mixed voices. The actual Akademie was founded on Thursday, May 24, 1791, and up to the present time the weekly practices are still held on a Thursday. The original members were 27, thus distributed: —7 soprani, 5 alti, 7 tenors, and 8 basses. The society was at first entirely private, the meetings taking place at the house of Frau Voitus (Unter den Linden, no. 59, afterwards Charlottenstrasse no. 61). This character it retained even after the practices were held in a room at the Royal Academy of Arts, the use of which was granted to the Singakademie Nov. 5, 1793. The first of the regular public performances took place at Easter 1801. The proceeds were at first devoted to charitable objects, but after the Akademie had, in 1827, erected its own buildings, where the meetings are still held, and which contains the best concert-room in Berlin, it became necessary to have performances for the benefit of the Institution, and these are still carried on. The object of the founder was to promote the practice of sacred music both accompanied and unaccompanied, but especially the latter. The society at first confined itself to Fasch's compositions, singing amongst others his 16-part Mass a cappella, but in a short time pieces by Durante, Graun, Leo, Lotti, etc., were added. The first oratorio of Handel's put in rehearsal was Judas Maccabeus (1795). The original purpose of the

institution has been faithfully adhered to. Its exertions for the spread of Handel's oratorios throughout Germany have been most successful, and indeed the promotion of this special branch of art is the most essential feature of the Singakademie. Less favourable results have been attained with regard to Bach, whose church compositions have been treated as concert pieces, which in many cases puts them in an entirely wrong aspect. The first performance of Bach's Matthew-Passion in 1829 is well known, and indeed marks an epoch, but the chief credit is due, not to the Singakademie, but to the conductor of the performance, Felix Mendelssohn Bartholdy.

The Berlin Singakademie has served as a model for most of the vocal unions of Germany. Its structure is exceedingly simple, the governing body consisting of a director, who has charge of all musical matters, and a committee of members (ladies as well as gentlemen) who manage the business. All of these are elected at general meetings. Since 1815 the director has had a fixed salary out of the funds of the society. New members are admitted by the director and the committee. There is a special practice on Wednesdays for less advanced members, who must attain a certain amount of proficiency at this, before being allowed to join the main body. The numbers rose in 1788 to 114, in 1813 to 301, in 1827 to 436, and in 1841 to 618. At the present moment there are 600 members.

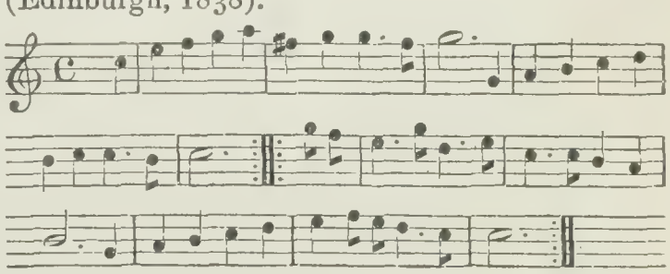
Fasch died in 1800, and was succeeded in the directorship by his pupil Carl Friedrich Zelter. An attempt to bring in Mendelssohn having failed, Zelter was succeeded by Carl Friedrich Rungenhagen (1832 to 1851) and he by Eduard August Grell, who relinquished the directorship in 1876 on account of his advanced age, but retains a seat and vote in the committee, with the title of honorary director. Martin Blumner, the present conductor, was born in 1827, and appointed in 1876. [P.S.]

SINGSPIEL. This term has been in use in Germany for the last 300 years to denote a dramatic representation with music; not any one particular kind—singing being capable of being employed in such various ways—but any entertainment in which spoken dialogue and singing alternate. In time speech gave way at intervals not only to singing, but to singing by several voices at once. Later, when the spoken dialogue had been brought into entire subjection to music, as was the case in Italy after the revolution effected in the whole nature of dramatic representation by the rise of opera, not only concerted vocal pieces were introduced into the German Singspiel, but instrumental music and its protégé monody as well. We find the earliest traces of the Singspiel in the German miracle-plays, which were gradually developed outside the churches from the Passions given inside them. The Passions were sung throughout, while in the miracle-plays spoken words in German were introduced, the singing still being in Latin, as for example in the 'Ludus paschalis de passione Domini,' MS. of the 13th century. In course of time the Latin text, and consequently the music, was thrust into the background. In a 14th-century MS. called 'Marienklage,' preserved in the convent of Lichtenthal near Baden, Mary sings in German. Indeed we already find the typical German miracle-play in the 'Spiel von den zehn Jungfrauen' performed at Eisenach in 1322, in which all the words sung are German. These plays were generally performed on the eves of the great festivals, such as Whit Sunday, Epiphany, etc. Gradually the ecclesiastical element disappeared, leaving only the secular, and thus originated the Shrove Tuesday plays, in which the characteristics of whole classes of society, priests, doctors, travelling scholars, etc., were held up to ridicule. Nuremberg and Augsburg were specially celebrated for these plays, written for the most part by Hans Rosenblut (about 1405), Hans Folz of Worms (about 1480), both living in Nuremberg, and Nicolaus Mercator. They gradually however degenerated into obscene pieces, until in the 16th century Hans Sachs and Jakob Ayrer (both of whom introduced music into their plays) started the movement which ended in the reformation of the German stage. By Ayrer we still have a 'Schöns neus singets Spiel,' 'Der Münch im Kesskorb,' sung in 1618 by five persons 'entirely on the melody of the English Roland.' This melody is repeated 54 times, and one cannot help suspecting that the English stage was to some extent Ayrer's model. A reaction from these 'people's plays' (as they might be called) was caused by the 'school plays' in Latin, annually performed by the pupils of the Jesuits. Between the acts German interludes with music were introduced, and these were virtually Singspiele in the modern sense. The first Singspiel in imitation of the Italian opera without any spoken dialogue was 'Dafne,' written by Martin Opitz and composed by Heinrich Schütz in 1627; unfortunately this has been lost. The earliest instance of an independent German Singspiel with singing and spoken dialogue was 'Seelewig,' a sacred Waldgedicht or Freudenspiel. In a spoken play of Harsdörffer's (1644) were introduced Arias after the Italian manner, composed (see Eitner's 'Monatsheft für Musikgeschichte,' 1881, nos. 4, 5, 6), by Siegmund Gottlieb Staden (born in 1607 at Nuremberg, succeeded his father as organist of St. Sebald in 1634, and died in 1655). The piece is intended for private performance, and written for 3 trebles, 2 altos, 2 tenors, 1 bass, 3 violins, 3 flutes, 3 reeds, and one large horn, the bass being taken throughout by a theorbo. No two voices ever sing at the same time, and the instruments have short symphonies to themselves. The only regular stage at that time was the Italian opera-house of each capital (that of Vienna being built in 1651, and that of Dresden in 1667) and of Nuremberg and other Imperial cities. The German Singspiel found a home in Hamburg in the theatre built in 1678, but soon encountered a formidable rival in German opera, founded by Reinhard Keiser.

After this, half a century went by before the Singspiel is heard of again. In 1743 the Döbbelin company in Berlin produced without success a German Liederspiel, 'Der Teufel ist los,' founded on the English piece 'The Devil to pay,' followed by Schürer's 'Doris' (1747) and Scheibe's 'Thusnelda' (1749), both very successful. Thus encouraged, Koch's company began to play Singspiele in Leipzig, Weimar, and Berlin, their first piece being 'Die verwandelten Weiber,' another version of the 'Devil to pay,' written by C. F. Weisse, composed by J. A. Hiller, and produced at Leipzig in 1764 with great success. The same authors produced a succession of similar pieces, 'Der lustige Schuster' (1765), 'Lottchen am Hofe,' and 'Die Liebe auf dem Lande' (1767), 'Die Jagd' (1771), 'Aerndtekranz' and 'Der Dorfbarbier' (1772). Neefe, Reichardt, Stegemann, Schweitzer, and others, brought to perfection this new species, now called Operetta.

Independently of all this going on in North Germany, the German Singspiel had sprung up in Vienna, starting curiously enough with 'Die doppelte Verwandlung' (1767), an adaptation from the French 'Le Diable à quatre,' Sédaine's version of 'The Devil to pay.' Werner, Haydn's predecessor at Eisenstadt, had already produced at the Court German Theatre a Tafelstück (*i. e.* piece intended for private performance) called 'Der Wienerische Tändelmarkt' (1760). The marionette plays, of which Haydn was so fond, were Singspiele, and he supplied the court of Esterhaz with 'Philemon und Baucis' (1773), 'Genoveva' (1777), 'Dido,' a parody on a grand opera (1778), and 'Die erfüllte Rache' (1780). 'Der krumme Teufel,' to words by Kurz, was a real Singspiel. Dittersdorf's 'Doctor und Apotheker,' 'Liebe im Narrenhause,' 'Hieronymus Knicker,' 'Rothe Käppchen,' etc., produced at the Imperial Nationaltheater, were brilliant successes. Kauer (1751–1831) composed no fewer than 200 Singspiele, and Schenk was almost equally prolific. The classic Singspiel was founded by Mozart with his 'Entführung' (July 12, 1782), which according to Goethe threw everything else of the kind into the shade; though whether one is justified in calling it a Singspiel at all is a moot point, the dramatic importance of the music seeming to entitle it to rank as an opera. Even the 'Zauberflöte' (1791) was styled a Singspiel on the title-page of the PF. score. From this point the Singspiel proper becomes continually rarer, though Wenzel Müller's 'Schwester von Prag,' 'Das neue Sonntagskind,' and a few more deserve mention. Lortzing's works are a mixture of opera and Singspiel, certain numbers in the 'Czar und Zimmermann,' 'Waffenschmied,' and 'Undine' being quite in the Lied-style, and the music consequently of secondary importance, while in others the music undoubtedly assists in developing the characters, and raises these portions to the dignity of opera. We are here brought face to face with the main distinction between Opera and Singspiel; the latter by no means excludes occasional recitative in place of the spoken dialogue, but the moment the music helps to develope the dramatic denoûment we have to do with Opera, and not with Singspiel. It is worth noting that no other nation possesses a form identical with the German Singspiel; the French Vaudeville comes nearest to it, but for this well-known tunes are adapted, instead of the songs being specially composed for the piece as in Germany. [F.G.]

SINK-A-PACE—also written CINQUE-PACE, CINQUA-PACE, CINQUE PASS, CINQUE PAS, SINQUA-PACE, SINQUE-PACE and SINCOPAS—a name by which the original Galliard was known. Prætorius (Syntagma Mus. vol. iii. chap. ii. p. 24) says that a Galliard has five steps and is therefore called a Cinque Pas. These five steps, or rather combinations of steps, are well described in Arbeau's 'Orchésographie' (Langres, 1588). In later times the Galliard became so altered by the addition of new steps, that the original form of the dance seems to have been distinguished by the name Cinq Pas. It is frequently mentioned by the Elizabethan writers, well-known examples being the allusions in Shakespeare's 'Much Ado about Nothing' (Act ii. Sc. 1), Twelfth Night (Act i. Sc. 3), Marston's 'Satiromastix' (Act i), and Sir John Davies' 'Orchestra' (stanza 67). The following less-known quotation is from the Histriomastix (Part 1) of Prynne (who was especially bitter against this dance): 'Alas there are but few who finde that narrow way . . . and those few what are they? Not dancers, but mourners: not laughers, but weepers; whose tune is Lachrymæ, whose musicke, sighes for sinne; who know no other Cinqua-pace but this to Heaven, to goe mourning all the day long for their iniquities; to mourne in secret like Doves, to chatter like Cranes for their owne and others sinnes.' The following example of a Cinque-pace is given by Wolfgang Caspar Printz, in his 'Phrynis Mitilenæus, oder Satyrischer Componist' (Dresden, 1696), as a specimen of 'Trichonum Iambicum.' A longer example will be found in Dauney's edition of the 15th-century Skene MS. (Edinburgh, 1838).



[W.B.S.]

SIREN. This, though not strictly a musical instrument, has rendered such good service to acoustical science that it deserves brief notice: for fuller details the works referred to below must be consulted. 'It consists essentially,' says the most recent writer on mathematical acoustics,[1] 'of a stiff disc, capable of revolving about its centre, and pierced with one or more sets of holes arranged at equal intervals round the circumference of circles concentric with the disc. A windpipe in connexion with bellows is presented

[1] Lord Rayleigh, Theory of Sound, vol. i. p. 5.

perpendicularly to the disc, its open end being opposite to one of the circles, which contains a set of holes. When the bellows are worked, the stream of air escapes freely if a hole is opposite to the end of the pipe; but otherwise it is obstructed. As the disc turns, puffs of air in succession escape through it, until when the velocity is sufficient, these blend into a note the pitch of which rises continually with the rapid sequence of the puffs. One of the most important facts in the whole science of Acoustics is exemplified by the siren—namely, that the pitch of a note depends upon the period of its vibration. The size and shape of the holes, the force of the wind, and other elements of the problem may be varied; but if the number of puffs in a given time, such as one second, remains unchanged, so does the pitch. We may even dispense with wind altogether, and produce a note by allowing a card to tap against the edges of the holes as they revolve; the pitch will still be the same.'

The Siren may be defined as a wind instrument, in which the successive air-waves are produced not at random or by consonance, but by circular rotatory motion, which is susceptible of accurate adjustment as well as measurement. It was originally invented by Cagniard de la Tour, who made it needlessly complicated by using the force of the wind to drive the rotating disc as well as to produce the required note. For this purpose the speaking holes in the top of the small windchest were pierced in an oblique direction; those in the disc sloping in an opposite diagonal. There was also a counting apparatus attached to the upper part of the main axis, with two dials for registering the number of rotations in a given time. This form has been faithfully reproduced in every manual of Physics up to now.[1] The name is said to have been somewhat fancifully, and indeed incorrectly, given it from Homer's Sirens, on account of its property of singing under water. It is true that if water be forced through it after the fashion of the Turbine, a buzzing or humming sound is produced. This is, however, of no practical value. The Sirens named in the Odyssey are nowhere accredited with this strange power. Seebeck and others effected material improvements, but the only two which need special notice are the instruments constructed by Helmholtz and Rudolph Kœnig respectively. The former is figured and described in that author's 'Tonempfindungen,'[2] and consists essentially of two sirens united on a single axis, each disc of which possesses four rows of holes susceptible of being separately opened, thus giving means for producing a large variety of intervals.

The upper windchest, which looks downwards, can be rotated on its feeding-tube so as to bring about varying changes of phase between the two discs. With this instrument Helmholtz succeeded in producing excellent results, using a small electromotor for driving it at an uniform rate.

The Siren of M. Rudolph Kœnig of Paris is a far more imposing instrument. It was made for W. Spottiswoode, Esq., P. R. S., was exhibited by the writer at the British Association meeting at York in 1881, and is now in the physical laboratory of the College of Science at Bristol. It is furnished with more than a dozen rotating discs of different kinds, which fit on to a vertical spindle, above a windchest of large size fitted with a keyboard of eight notes. A strong clockwork actuated by heavy weights forms the motive power, and an ingenious counting apparatus is made not only to record the number of rotations, but also to set going automatically a watch movement, and thus obtain by one motion of the observer's hand the speed of the disc, and the time of the observation. By properly computing the rings of perforations, the harmonic series is given by one disc, and the enharmonic scale by another. Indeed there is hardly any law of musical acoustics which it cannot be made to illustrate.[3] For purposes of demonstration the siren is excellent, and also for the illustration of perfect musical intervals; but for the accurate determination of absolute pitch it is far inferior to Lissajous's optical method; and still more so to Scheibler's tuning-fork method, described under TONOMETER, and to Prof. M^cLeod's Cycloscope. [W.H.S.]

SIRÈNE, LA. Opéra-comique in 3 acts; words by Scribe, music by Auber. Produced at the Opéra Comique March 26, 1844. In English as 'The Syren,' at Princess's Theatre Oct. 14, 1844. [G.]

SIRMEN, or SYRMEN, MADDALENA LOMBARDINI DE, a distinguished violinist, was born at Venice in 1735, and educated at the Conservatorio dei Mendicanti there. On leaving this institution she went to study with Tartini at Padua. Many letters, still extant, from the great *maestro* to his girl-pupil, testify to the keen interest he took in her artistic career; one in particular contains long and detailed advice as to the direction her technical studies should take, valuable to any young violinist. The autograph of this letter is at Venice; a German translation of it may be found in J. A. Hiller's 'Lebensbeschreibungen berühmter Musik-gelehrten' (translated by Burney).

For some time the young *virtuosa* travelled about Italy with brilliant success, and was considered a worthy rival of Nardini. She eventually married Luigi de Sirmen, a violinist, and chapel-master at Bergamo. In 1761 they went to Paris, and played together a concerto for two violins at the 'Concert spirituel.' At these concerts, where Madame Sirmen was much admired, she produced several compositions of her own.

She next went to London, where her brilliant playing made a considerable sensation. It would seem, however, that she was unable to sustain the high position she took at first, for in 1774 we find her accepting an engagement to sing

[1] Deschanel, Nat. Philos. iv. p. 822; Everitt's translation. Ganot's Physics, p. 189; Atkinson's transl.

[2] Helmholtz, Sensations of Tone, Ellis's transl. p. 243 *et seqq.*

[3] A description of this instrument is to be found in Poggendorf's Annalen, and in the Philosophical Magazine, for 1876.

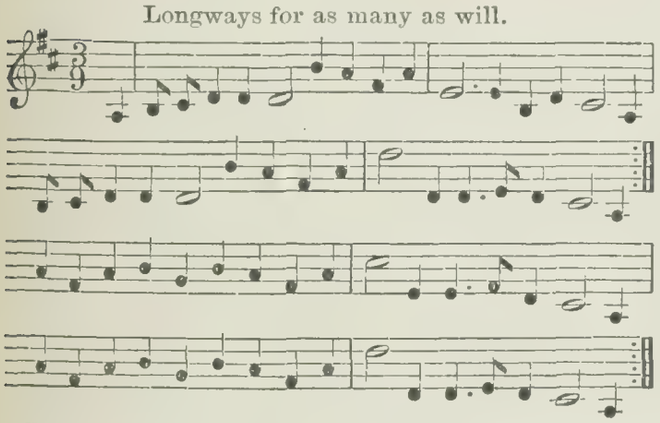
small parts in operas. In 1782 she was concert-singer at the Court of Saxony. She died towards the end of the century.

The following compositions of Madame Sirmen's were published :—6 Trios for 2 violins and cello (Amsterdam); 3 Concertos for violin, op. 2 (ditto.); 3 concertos for violin, op. 3 (ditto.). Another concerto is mentioned by J. A. Hiller as having been engraved at Venice. [F.A.M.]

SIR ROGER DE COVERLY,[1] the only one of the numerous old English dances which has retained its popularity until the present day, is probably a tune of north-country origin. Mr. Chappell (Popular Music, vol. ii) says that he possesses a MS. version of it called 'Old Roger of Coverlay for evermore, a Lancashire Hornpipe,' and in 'The First and Second Division Violin' (in the British Museum Catalogue attributed to John Eccles, and dated 1705) another version of it is entitled 'Roger of Coverly the true Cheisere way.' Moreover the Calverley family, from one of whose ancestors the tune is said to derive its name,[2] have been from time immemorial inhabitants of the Yorkshire village which bears their name. The editor of the Skene MS., on the strength of a MS. version dated 1706, claims the tune as Scotch, and says that it is well known north of the Tweed as 'The Maltman comes on Monday.' According to Dr. Rimbault (Notes and Queries, i. no. 8), the earliest printed version of it occurs in Playford's 'Division-Violin' (1685). In 'The Dancing Master' it is first found at page 167 of the 9th edition, published in 1695, where the tune and directions for the dance are given exactly as follows:—

Roger of Coverly.

Longways for as many as will.



The 1. man go below the 2. wo. then round, and so below the 2. man into his own place; then the 1. wo. go below the 2. man, then round him, and so below the 2. wo. into her own place. The 1. cu. [first couple] cross over below the 2. cu. and take hands and turn round twice, then lead up through and cast off into the 2. cu. place. [W.B.S.]

SISTINE CHOIR (Ital. *Il Collegio dei Cappellani Cantori della Cappella Pontificia*). A Collegiate Body, consisting of 32 Choral Chaplains, domiciled—though not in any special buildings of their own—at Rome, where, for many centuries, they have enjoyed the exclusive privilege of singing at all those solemn Services, and Ecclesiastical Functions, in which it is customary for the Supreme Pontiff to officiate in person.

The genealogy of the Papal Choir may be traced back to a period of very remote antiquity. It is said—and the tradition is worthy of credit—that a School for the education of Choristers was founded in Rome early in the 4th century, by S. Sylvester, whose Pontificate lasted from the year 314 to 335. That S. Hilarius (461–468) established one, not much more than a century later, is certain. These Institutions, after the lapse of another hundred years, were supplemented by new ones, on a larger scale. On the destruction of the Monastery of Monte Cassino, by the Lombards, in the year 580, the Benedictine Fathers fled to Rome; and, under the protection of Pope Pelagius II. (577-590), established themselves in a new home, near the Lateran Basilica, where they opened Schools for the preparation of Candidates for Holy Orders. S. Gregory the Great (590–604) took advantage of this circumstance while working out his system of reform, and turned the Seminaries to account as Schools of Singing. Under his care, they prospered exceedingly; and, in process of time, attained proportions which enabled them to supply the various Basilicas with Singers, who assembled on the Greater Festivals, and attended the Pope wherever he officiated. And thus arose the practice to which the Church was eventually indebted for the magnificent Services of the Sistine Chapel.

These early Scholæ Cantorum—sometimes called Orphanotropia, in allusion to the number of fatherless children which they sheltered—were governed by an Ecclesiastic, of high rank, called the Primicerius, who, assisted by a Secundicerius destined afterwards to succeed him in his office, exercised absolute control over the Youths and Children committed to his care. Boys were admitted into the Preparatory School (*Parvisium*) at a very early age; and, if of gentle birth, became, at the same time, members of the Papal Household, holding a status analogous to that of the Pages at a sæcular Court. After passing through the necessary preparation, the Choristers were permitted to take part in the most solemn Services of the Church: and, when their Voices changed, were either prepared for Holy Orders, or provided for as Cubicularii. The older members of the Scholæ were called Subdeacons: but, it is evident that the title was only an honorary one, since, though constantly taking their part in Choir, they were never permitted to sing the Epistle. By their help, Rome was so liberally supplied with Singers, that, on more than one occasion, the Pope was able to send out skilled instructors, for the purpose of encouraging the purest style of Ecclesiastical Singing in other countries:[3] and, as we hear of no important modification of the system before the beginning

[1] Or more correctly 'Roger of Coverly.' The prefix 'Sir' is not found until after Steele and Addison had used the name in the Spectator.

[2] See Notes and Queries, vol. i. no. 23, p. 368.

[3] For this purpose, John the Præcentor was sent to England, during the Primacy of Theodore, Archbishop of Canterbury (669—690). At the request of King Pepin (750—768), Simeon, the Secundicerius of the Roman Schola, was sent, in like manner, to France, but recalled by Pope Paul I. in 763, that he might succeed to the office of the then lately deceased Primicerius, Georgius: while, towards the close of the same century, two celebrated singers, Theodorus and Benedictus, were sent by Hadrian I. (772—795) to Charlemagne.

of the 14th century, we are justified in believing that it fulfilled its purpose perfectly.

A great change, however, took place during the Pontificate of Clement V. (1305–1314), who, in the year 1305, transferred the Chair of S. Peter to Avignon, leaving his Primicerius and Schola Cantorum behind him, in Rome. Too much oppressed by political and ecclesiastical troubles to devote his time to the regulation of details, Pope Clement naturally left the management of his Chapel to underlings, who suffered the Music to degenerate to a very unsatisfactory level. His successor, John XXII. (1316–1334), issued in 1323 the well-known Bull, 'Docta sanctorum,' for the purpose of restraining his Singers from corrupting the simplicity of Plain Chaunt, either by subjecting it to the laws of Measured Music, or by overloading it with ornamentation. It is doubtful whether the provisions of this Bull were fully carried out after the decease of its author, whose immediate successor, Benedict XII. (1334–1342), was too fond of splendid Ceremonial to raise any strong objection to the Music sung by the twelve Choral Chaplains who officiated in his private Chapel, on the score of its elaborateness. Indeed, the management of the Choir employed by Benedict and his successors, at Avignon, differed altogether from that of the Roman Schola, which was still carried on under the Primicerius. In Rome, the Choristers were taught on the old traditional system, almost from their infancy. At Avignon, the most welcome recruits were French and Flemish Singers, who had already earned a brilliant reputation. Now, in those days the best Singers were, for the most part, the best Composers also; and in the Low Countries the Art of Composition was rapidly advancing towards a state of perfection elsewhere unknown. It followed, therefore, that the Choir at Avignon contained some of the greatest Musicians in Europe, and was indebted to them for Faux-Bourdons, and other Polyphonic Music, scarcely ever heard at that period except in the Netherlands.

In 1377 Pope Gregory XI. (1370–1378) returned to Rome, and carried his Choir with him. The contrast between the rival Schools now became more apparent than ever: yet, by some means, they amalgamated completely. The probability is, that Gregory himself united them, forming the two Choirs into one body, which was no longer called the Schola Cantorum, nor governed by a Primicerius, but was henceforth known as the Collegio dei Cappellani Cantori, and placed under the command of an Ecclesiastic who held the appointment for life, and bore the title of Maestro della Cappella Pontificia. The precise year in which this change took place cannot be ascertained; though it is certain that the new title was borne by Angelo, Abbat of S. Maria de Rivaldis, in 1397—twenty years after the return from Avignon. After this, we hear of no other Maestro till 1464, when the appointment was conferred upon Niccola Fabri, Governor of Rome, who held it for two years. From 1469 onwards the list includes the names of fourteen Ecclesiastics, of whom all, except the last, were Bishops. The most celebrated of them was Elziario Genet, of Carpentras, 'Vescovo in partibus' (1515-1526?); called, from his birthplace, Carpentrasso. [See LAMENTATIONS.] The last of the series was Monsignor Antonio Boccapadule (1574–1586), whose relations with the reigning Pope, Sixtus V. (1585–1590), were disturbed by a misunderstanding, particulars of which will be found at pp. 640–641 of vol. ii. That the Pope was highly incensed at the spirit of insubordination shewn by his Cantori Cappellani on this occasion is well known: and it was probably on this account that, instead of appointing a successor to Monsignore Boccapadule, whom he somewhat unceremoniously deposed, he issued, Sept. 1, 1586, a Bull ('In suprema'), by virtue of which he conferred upon the College the right of electing, from among their own body, an Officer, to whom was committed the duty of governing the Choir, for three, six, or twelve months, or in perpetuity, according to the pleasure of the Electors.[1] It was clear that the Maestri so elected must necessarily be deprived of many of the privileges enjoyed by the Ecclesiastical Dignitaries who had preceded them: but, by way of compensation they were invested with all which were not inseparable from the status of a Bishop; and these were still farther increased, by Pope Clement XIII, in the Bull 'Cum retinendi,' Aug. 31, 1762. It was ultimately arranged that the Election should take place annually, and this custom has ever since been strictly observed. The first Maestro so chosen was Giovanni Antonio Merlo, who served during the year 1587. Since his time, the Election has always been fixed for Dec. 28: and, for very many years, it has been the invariable custom to elect the principal Bass.

The Flemish Singers, having once obtained a recognised position in the Choir, soon began to exercise an irresistible influence over it, and, through it, over every other Choir in Christendom. Among the first, of whom we have any certain account, was Guglielmo Dufay, the Founder of the older Flemish School, whose name is mentioned, in the Archives of the Chapel, as early as 1380, three years only after the formal settlement of the College in Rome; whence it has been conjectured that he first sang at Avignon, and afterwards accompanied Pope Gregory XI. to Italy. Dufay died in 1432, leaving many talented pupils. Among the brightest ornaments of his School, who sang in, and composed for, the Pontifical Chapel, were Egyd Flannel, surnamed 'l'Enfant,' Jean Redois, Bartholomæus Poignare, Jean de Curte, surnamed 'Mon Ami,' Jakob Ragot, and Guillaume de Malbecq. A little later, these were succeeded by Jean Gombert, Antonio Cortit, Lambert de Beanon, and, greatest of all, Josquin des Prés. In the early half of the 16th century, the names of Italian, French, and Spanish Singers, bore a more creditable proportion to those of the Netherlanders; honourable mention being made of Giov. Scribano, Pietro Perez, Costanzo Festa, Elizario Genet, surnamed

[1] Baini, i. p. 272, Note 375.

Carpentrasso, Giov. Bonnevin, and Bern. Salinas. Later still, we hear of Bart. Scobedo, Jacques Archadelt, Cristofano Morales, Leonardo Barrè, and Domenico Maria Ferrabosco: while, in 1555, the list was crowned by the honoured name of Palestrina, who was admitted, by command of Julius III, on January 13, but dismissed before the end of the year, by Paul IV, in accordance with the regulation which forbade the reception of a married man into the College.

The number of Singers, which, at Avignon, had been limited to twelve, was, by this time, increased to twenty-four, and, not very long afterwards, raised to thirty-two, which figure still represents the normal strength of the Choir, though the assistance of additional *ripieni* is sometimes permitted, on extraordinary occasions. After the formal admission of the Netherlanders, the Compositions sung in the Papal Chapel were almost entirely supplied by the Cappellani Cantori themselves. The custom was, when any member of the College had produced a Mass, or other great work, to have it roughly written out, and rehearsed by the entire body of Singers, who afterwards decided whether or not it was worthy of their acceptance. If the votes were in its favour, the original autograph was placed in the hands of the *Scrittori*—of whom four were usually kept in full employment—and by them copied, in stencilled notes large enough to be read by the entire Choir at once, into huge Part-Books,[1] formed of entire sheets of parchment, of which a large collection, richly illuminated and magnificently bound, is still preserved among the Archives of the Sistine Chapel,[2] though a vast number were destroyed in the conflagration which ensued on the invasion of Rome by Charles V. in 1527. [See PART-BOOKS, App.].

In the year 1565, Pope Pius IV. conferred upon Palestrina the title of Composer to the Pontifical Chapel, with an honorarium of three scudi and thirty baiocchi per month. The Office was renewed, after Palestrina's death, in favour of Felice Anerio, but was never conferred on any other member of the College. The most famous Musicians who sang in the Choir, after the expulsion of Palestrina in 1555, were Giov. Maria Nanini, admitted in 1577, Luca Marenzio (1594), Ruggiero Giovanelli (1599), and Gregorio Allegri (1629–1652). Adami also mentions Vittoria, whose name, however, is not to be found in any official register. Among more modern Maestri, the three most notable were, Tomaso Bai, who held the Office of Maestro in 1714; the Cavaliere Giuseppe Santarelli—Dr. Burney's friend—who entered the Choir as an artificial Soprano Singer in 1749, and died in 1790; and the Abbate Baini, who was received into the College in 1795, became Maestro in 1817, and died in 1844. By special favour of Pope Gregory XVI, Baini retained his Office for life—an honour to which, as the greatest Ecclesiastical Musician of the present century, he was most justly entitled: but, no later Maestro has enjoyed the same privilege. The present Director, Signor Mustafa, formerly a 'Cantore Corale, con beneficio,' at the Cathedral of Agnani, bears only the modest title of 'Direttore dei Concertini.'

The two settings of the 'Miserere' by Bai and Baini, which, for many years past, have been used alternately with that of Allegri, are the only works added to the *répertoire* of the Chapel since the death of the last-named Maestro. Indeed, neither the constitution, nor the habits, of the College, have, since Palestrina, undergone any important change—except, perhaps, in one particular, to be mentioned presently: and hence it is that its performances are so infinitely valuable, as traditional indices of the style of singing cultivated at the period which produced the 'Missa Papæ Marcelli,' the 'Improperia,' and the 'Lamentations.' Except for these traditions, the works of Palestrina would be to us a dead letter: under their safe guidance, we feel no more doubt as to the Tempi of the 'Missa brevis' than we do concerning those of the 'Sinfonia Eroica.'

The one point in which a change has taken place is, the selection of Voices: and it is necessary to remark, that, as the change did not take place until seven years after Palestrina's death, the idea that we cannot sing his Music, in England, as he intended it to be sung, for lack of the necessary Voices, is altogether untenable. In early times, as we have already seen, the Chapel was supplied with Soprani, and in all probability with Contralti also, by means of the Orphanotropia, or Scholæ Cantorum, exactly as English Cathedrals are now supplied by means of the Choristers' Schools. That this plan was continued until quite late in the 16th century is sufficiently proved by the fact that, between 1561 and 1571, Palestrina held the joint Offices of Maestro di Cappella and Maestro dei Fanciulli di Coro at the Church of S. Maria Maggiore, while, between 1539 and 1553 the post of Maestro de' Putti, at the Cappella Giulia, was successively filled by Archadelt, Rubino, Basso, Ferrabosco, and Roselli. During the latter half of the 16th century, however, these youthful Treble Voices were gradually supplanted by a new kind of adult male Soprano, called the Soprano falsetto, imported, in the first instance, from Spain, in which country it was extensively cultivated, by means of some peculiar system of training, the secret of which has never publicly transpired.[3]

[1] Mendelssohn, in one of his Letters, gives an amusing description of one of these enormous books, which he saw carried in front of Baini, as he walked, in Procession, up the Nave of S. Peter's.

[2] The Sistine Chapel was added to the Vatican in the year 1473, by Pope Sixtus IV, for whom it was designed, by Baccio Pinelli, in the form of a lofty oblong hall, 146 ft. 6 in. long, and 50 ft. 6 in. wide, with a gallery running round three of its sides. Its walls are decorated with Frescoes, by Signorelli, Botticelli, Roselli, Ghirlandaio, Salviati, and Perugino. By command of Pope Julius II, the roof was also painted, by Michael Angelo, and first exhibited to the public, after four years of labour, on All Saints' Day, 1511, the Pope officiating in person. The space above the Altar is occupied by the same great Painter's Fresco of 'The Last Judgment'; begun in the year 1533, and completed in 1541. The upper portion of the Chapel, containing the Altar, the Pope's Throne, and the Cardinals' Seats, is separated from the lower by a Screen. The Gallery occupied by the Choir is just within this Screen, on the right, enclosed by a kind of Grille.

[3] Nevertheless, this secret does not seem to be altogether lost. A lady traveller in Spain and Portugal, writing some six or seven years ago, amusingly expresses her surprise, on discovering that certain high flute-like notes, which she believed to have been produced by some beautiful young girl, really emanated from the throat of a burly individual *with a huge black beard and whiskers!*

At the close of the 16th century, Spanish Soprani were in very great request; and were, indeed, preferred to all others, until the year 1601, when a far more momentous change was introduced.

During nearly the whole of the 17th and the greater part of the 18th centuries, the Theatres of Europe were supplied with adult male Soprano and Contralto Voices, preserved by a process so barbarous, that at one time it was forbidden, in Italy, on pain of death. Yet, notwithstanding this penalty, and its inherent wickedness, the system prospered, and enriched the Stage with many of its most accomplished ornaments, such as Nicolini Grimaldi, Senesino, Carestini, Pacchierotti, Farinelli, and others. It has been said that Farinelli's wonderful Soprano Voice was accidentally preserved: and the story is probably true; for it is certain that very fine Voices are sometimes preserved by accident, and quite reasonable to suppose that such accidents may very frequently happen, though, should the sufferers possess no musical talent, one is not likely to hear of them. In these purely accidental cases, no Singer, with a good Voice, has ever been refused admission into the Pontifical Choir: but the transgression of the Law, which was formerly punishable with death, now renders the offender *de facto* excommunicate, and therefore effectually prevents his reception into the Collegio. One of the most learned and accomplished Musicians in Rome, now in command of one of its most celebrated Choirs, remembers the admission of three artificial Voices, accidentally produced, while he was studying under Baini. Two of them proved too weak to be used, except as *ripieni*; but the third developed into a magnificent Soprano.

The first Soprano Singer of this kind permitted to sing in the Sistine Chapel, was a Priest named Girolamo Rosini, a member of the Congregation of S. Philip Neri, who was received into the College in 1601, and died in 1644. Since his time, such Voices have always been found in the Choir: and such a Voice is now actually possessed, by its present head, Signor Mustafa. But, the trained Soprano falsetto, which needs no accident to produce it, is not yet extinct.[1]

Italian Choir-Masters draw a careful distinction between the different Voices they employ. The *Voce bianca* or *naturale*, is by no means uncommon, but produces only Contralto Singers. The true adult Soprano, *arte fatta* (made by method[2]), is an excessively rare Voice, produced 'rather in the head than in the chest or throat,' and lasting, generally, to extreme old age, to the astonishment of the uninitiated hearer, who cannot understand its co-existence with a long white beard.[3] The distinguished Musician on whose authority we make these statements, had, quite lately, three such Soprani in his Choir. One of them died, a short time ago, at the age of 74, singing to the last. The other two are still singing Treble, at 70 years of age. There is also, at the Church of S. Giovanni Laterano, a Youth of 17 or 18, whose Voice is said to be the most heavenly Soprano imaginable; and our informant expresses his full belief that he will succeed in preserving it through life. The occurrence of such phenonena is, however, so exceptional, that the late Pope, Pius IX, founded the Scuola di S. Salvatore, near S. Peter's, for the express purpose of supplying the Choirs of Rome with Boys, subject, as in England, to be discharged on the breaking of their Voices.[4] [See MUTATION.]

It remains only to say a few words concerning the style of Singing practised by this matchless Choir, and the lessons to be learned from it.

For the last three centuries at least—quite certainly ever since the production of the 'Missa Papæ Marcelli'—the one great aim of the Maestri has been, to bring the Music into the most intimate possible connection with the Service of which it forms part. One of the most important duties of the elected head of the Choir is to stand at the Grille, and carefully watch the Altar, in order that he may make signs to the Conductor, as often as it becomes desirable for him to retard or accelerate the Tempo, to introduce a forte, or to calm down the tone to pianissimo. At certain points in the Gloria and Credo, when the Celebrant takes off his Berretta, and bows his head, a pianissimo is always introduced. [See MASS.] When the Celebrant proceeds from the Sedilia to the Altar, the Tempo of the last Amen is so arranged that it may terminate exactly at the required moment. The Conductor beats time with a roll of Music called the[5] Solfa; and almost always with a simple up and down motion, two beats being accorded to each Semibreve in Common Time, and one only, when there are three Semibreves in the Measure. As the Music is not divided into Bars, this method, which has been in use from time immemorial, answers its purpose perfectly. There are, also, certain traditional ornaments, and forms of expression, which are profound mysteries to the uninitiated. For instance, the Second and Third Lamentations, on the three last days in Holy Week, are sung, as is generally supposed, by a high Voice: but, when that Voice is too weak for the task, it is assisted by another, which, even in the most difficult *Abbellimenti* keeps so exactly with it, that the two Voices are invariably mistaken for one. Again, there has long been a traditional way of making crescendi and diminuendi, which has astonished even the most experienced Choir Masters. The secret of this wonderful effect is, that, not only the amount of tone produced by each individual Voice, but the actual number of Voices employed, is gradually

[1] These statements are founded on information supplied to us by gentlemen resident in Rome, whose high position and long experience render their evidence more than ordinarily trustworthy.

[2] I.e. not by operation.

[3] In Adami da Bolsena's 'Osservazioni' (Roma 1711) will be found numerous portraits of Soprani and Contralti, with long beards—many of them Priests.

[4] There are three principal Choirs, in Rome, besides that of which we are writing: (1) that of S. Peter's, now under the direction of Sig. Salvatore Meluzzi, consisting of from 16 to 18 members, of whom five possess the *Voce bianca*, two being Boys; (2) that of S. Giovanni Laterano, consisting of 12 members, of whom two are Boys; and (3) that of S. Maria Maggiore, consisting of eight members, with no Soprano Voices.

[5] Pronounced Sólfa, with the accent on the first syllable. The obedience enforced by this time-honoured instrument is so strict, that an Italian proverb says, of an imperious man, *Egli batte la solfa.*

increased in the one case, and diminished in the other. The marvellous effects produced by the 'Miserere' have already been described, at pp. 335–338 of vol. ii.;[1] and those associated with the 'Improperia,' at pp. 1–2. Such effects would no doubt be condemned by English Choir-Masters as 'tricks'—but they are not tricks. No means can be so condemned, with justice, provided the effect they produce be artistic and legitimate. If a Pianoforte passage can be better played by crossing the hands than by holding them in the usual position, the performer who refuses to cross his hands, because he finds no directions to that effect in the book, is a tasteless pedant. There is no pedantry connected with the effects produced by the Sistine Choir. When its members conceive a really artistic effect, they produce it, in the best way they can; and we have no right to speak evil of expedients used for so legitimate a purpose. No doubt the Frescoes on the roof and walls of the Chapel, the Vestments of the Pope and Cardinals, and the general magnificence of the Ceremonial all tend to impress the listener: but, the great secret of the effect produced by the Music is, that it is always in agreement with the Ceremonial—always the right thing in the right place.

At the present moment, the Pontifical Choir is under a cloud. It sang, for the last time, in its official capacity, at the Church of S. Maria del Popolo, on Sept. 8, 1870. On the 20th of the same month the Sardinian troops entered Rome, and all things came to an end. The Pope continued the customary honorarium to his Cappellani, but, as a Choir, they were disbanded; and Signor Mustafa now lives at his birthplace, Spoleto, only coming to Rome on the few rare days when the Choir still sing together, namely (1) when the Pope holds a Consistory, with all the old Ceremonies, which are still carefully observed, as of old, in the Sistine Chapel, though in such strict privacy that the Rite is witnessed only by those who take part in it; and (2), at a public Service held, annually, on the Anniversary of the Pope's Consecration, at the Church of S. Pietro in Vincoli. One of the most able and experienced Directors of Choral Music in Europe,[2] who was fortunate enough to be present at this last-named Service, in 1878, concludes a letter, in which he has kindly furnished us with a description of it, with the following words—'The effects produced by the Sistine Choir in S. Pietro in Vincoli were beyond anything I had ever before heard, or conceived. But a repetition of them is only possible under the same circumstances.' Let us trust that the time is not far distant, when the same circumstances may occur more frequently. [W.S.R.]

[1] We mentioned in our article MISERERE [vol. ii. p. 336*b*), that a copy of that celebrated work was published, at Lugano, in 1840, by a certain 'Nobil Uomo, Sig. Alessandro Geminiani, Filarmonico, e Mathematico,' with whose name we were, otherwise, unacquainted. We did not know, at that time, that the work was really edited, and the preface written, by Alfieri, who, however, did not wish his name to be publicly associated with it. This circumstance, of the correctness of which we are assured, on the highest possible authority, adds, of course, immeasurably, to the value of this now very scarce edition.

[2] Dr Hullah.

SIXTH. The interval which embraces six degrees of the scale. There are three forms—the major, the minor, and the augmented. (1.) The major sixth, as CA, contains 9 mean semitones, and the ratio of its limiting sounds in the true scale is 5 : 3. It is a concord, and in harmony is regarded as the first inversion of the minor common chord. (2.) The minor sixth, as CA♭ or EC, contains 8 semitones, and the ratio of its limiting sounds is 8 : 5. It is also a concord, and in harmony regarded as the first inversion of the major common chord. (3.) The augmented sixth, which is arrived at by flattening or sharpening one of the extreme sounds of a major sixth, as D♭B or A♭F♯, contains 10 semitones, and the ratio of the limiting sounds is approximately 125 : 72. It is a discord, and is usually resolved by moving each note a semitone outwards to the octave, the sharpening or flattening of one of the extreme sounds already implying a straining in that direction. [See HARMONY.] [C.H.H.P.]

SKENE MANUSCRIPT. A collection of airs, chiefly Scotish, though with a considerable admixture of foreign dance tunes and English vocal melodies, supposed to have been written at various dates between 1615 and 1635. In 1818 the MS. came into the possession of the Faculty of Advocates, Edinburgh, along with a charter chest of documents, by bequest from Miss Elizabeth Skene of Curriehill and Hallyards in Midlothian. She was the last representative in line of the family, and great-great-granddaughter of John Skene of Hallyards, who died in 1644, and was the original possessor and probably also the writer of some parts of the MS. It consisted originally of seven distinct parts, but these have since been bound together, and now form one tiny oblong volume 6½ inches by 4½. It is written in tablature for a lute with five strings, a mode of writing very convenient for the player, as it points out exactly the string to be struck, and the fret to be pressed. As amateur scribes however were rarely correct either in their barring, or in marking the lengths of the notes, a translator into modern notation requires much patience, as well as knowledge and ingenuity, to decipher and correct the uncertainties of these MSS. In the present instance the work of translation was undertaken by George Farquhar Graham, whose fitness for the task is sufficiently shown by the article 'Music' which he wrote for the 7th edition of the Encyclopædia Britannica. In 1838 Mr. William Dauney, F.S.A.Scot., urged by his friends and encouraged by the members of the Bannatyne and Maitland Clubs, published the translation in 4to with a very learned preliminary dissertation on the music of Scotland, and an appendix by Finlay Dun containing an analysis of the structure of Scotish music. [See DAUNEY, vol. i. p. 431 *b*.]

The MS. contains 115 airs; of these 85 were published, 11 were found to be duplicates, and the rest were rejected as being either unintelligible or uninteresting. The airs of Scotish origin appear to be about 45, of which 25 were previously unknown. Many of the latter are no

doubt sufficiently commonplace in style, but a few are really fine melodies worthy of a place in our present collections, and worthy of the attention of rising poets. In some instances the airs are in a simple unadorned vocal state, a few being even pentatonic; of which Lady Rothiemay's Lilt, Lady Laudian's Lilt, and the first part of 'Kilt your coat, Maggie,' may be named as examples. In most cases the first half strain of the air is simple, the repetition more florid; this is frequently followed by variations—or divisions as they were then called—consisting of scale and other passages well fitted to show the dexterity of the player. Like many other Scotish tunes, a considerable number of the airs take some trouble to avoid the key-note as a close. [See SCOTISH MUSIC, p. 446.] They have also that almost invariable characteristic of Scotish melody, the occurrence of phrases constructed on the harmony of the subdominant—the fourth of the scale; while in the national airs of most other countries a preference is given to phrases on the dominant —the fifth of the scale; both of course being subordinate to phrases on the tonic, usually the most numerous in popular music. The occurrence of the subdominant harmony is the more singular when we consider that the fourth is one of the sounds often omitted in Scotish music. The explanation seems to be that the sixth is of frequent use as an emphatic note, and though sometimes it has to be treated as the relative minor, more frequently it is accompanied as the third of the subdominant.

The fact of so many duplicates being found in the MS. has caused the remark to be made that the seven parts must have belonged to different individuals. Nothing can be inferred as to the date of either part. Part III. however differs from the others in certain respects, and not improbably belonged to some other member of the family. It is written for a lute tuned CFADG. Parts VI. and VII. are for a lute tuned ADADA. The only air that is said to bring the MS. down to a later date than has been claimed for it (1635) occurs in Part VI. and is named 'Peggie is ouer the sie with the souldier.' This is the tune of an English ballad included in the catalogue issued by Thackeray in 1689. There is a copy of the ballad, printed about 1655, in the Euing collection of Glasgow University, and a still earlier copy in the Roxburgh Ballads; and we learn from Mr. Chappell's list of the publishers of black-letter ballads that his date is from 1620 to 1629, both prior to the date claimed for the MS. The simple Skene versions of some of our old melodies, two of which have already been given in this work, show how little we really know of the early forms of our airs. [See SCOTISH MUSIC 441*b*, 445*b*, 446*a*.] The discovery in this MS. of these and of some other tunes, otherwise unknown until the middle of the following century, proves that first appearance in print is no guide whatever to actual age. The appearance also in it of so many as 25 previously unknown airs leads to the belief that the loss of ancient melodies may have been as great even as that of songs, in regard to which Ritson, in a letter to George Paton, after enumerating about 120, adds that he believes he has the names of as many more, none of which he had ever been able to recover. Several of the parts of the Skene MS. contain airs which date themselves; such as Ostend (taken 1604); Prince Henry's masque (1610); Lady Elizabeth's masque (1613).

List of the 115 *tunes contained in the seven parts of the Skene MS.*

The first row of figures shows the order in which they appear in the original; the second is that of Mr. Dauney's volume. The asterisks point out the duplicates, and the figures after the names show their place in the MS. The omitted tunes are marked by daggers. The double dagger in the first line of figures between 29 and 30 shows the place of a tune omitted in Mr. Dauney's list.

PART I. (24 leaves.)

1. 38. Male Simme.
2. 40. Doun in yon banke.
3. 76. O Sillie soule alace.
4. 10. Long ere onie old man.
5. 63. The Spanishe Ladie.
6. 8. My dearest sueate is fardest fra me.
7. 41. I long for your verginitie. *48.
8. † Hutcheson's Galziard.
9. 59. Pitt in an inche and mair of it.
10. † A French volt.
11. 69. Lady Elizabeth's Maske.
12. 47. Kette Bairdie.
13. 85. Trumpeters Currand. *50.
14. 60. *Joy to the persone.*
15. 68. Comedians maske.
16. 42. Aderneis Lilt.
17. 78. Sommersetts Maske.
18. 36. John Devesonnes pint of wine.
19. † Horreis Galziard. *45.
20. 64. Froggis Galziard.
21. 22. I cannot liue and want thee.
22. 20. I mett her in the medowe.
23. 9. Prettie weil begunn man.
24. 67. Prince Henreis Maske. Finis quod Skine.

PART II. (8 leaves.)

25. † Lady wilt thou love me. (Fragment.)
26. 37. The lass o Glasgowe.
27. 25. Shoe looks as shoe wold lett me.
28. 1. Alace yat I came owr the moor and left my love behind me. *42.
29. 34. Bone Jeane makis meikill of me.
‡. 27. Let never crueltie dishonour bewtie.
30. 17. My love she winns not her away.
31. 18. Jennet drinks no water.

PART III. (12 leaves.)

32. 84. A Frenche.
33. * Scerdustis. 66.
34. * My Ladie Rothemayes Lilt. 96.
35. 21. Blue breiks.
36. † Aberdeins Currand.
37. * Scullione. 83.
38. 15. My Ladie Laudians Lilt. *84.
39. 35. Lesleis Lilt.
40. 29. The Keiking Glasse.
41. 3. To dance about the Bailzeis dubb.
42. * I left my love behind me. 28.
43. 12. Alace this night yat we suld sinder.
44. 58. Pitt on your shirt (mail) on Monday. *65.
45. † Horreis Galziard. *19 (both omitted).
46. 23. I dowe not qunne (when) cold.
47. 33. My mistres blush is bonie.
48. * I long for her verginitie. 7.
49. † A Saraband.
50. * Trumpeters Currant (anonymous). 13.

PART IV. (12 leaves.)

51. 70. What if a day.
52. 77. Floodis of tears.
53. 66. Nightingale.
54. 74. The willow trie.
55. 55. Marie me marie me quoth the bonie lass.

56. † My Lord Haye's Currand.
57. † Jeane is best of onie.
58. 72. What high offences hes my fair love taken.
59. † Alman Nicholas.
60. 54. ~~Currand Royal~~ (Sir John Hopes Currand).
61. 46. Hunter's Carrier.
62. 6. Blue ribbenn at the bound rod.
63. 49. I serue a worthie ladie.

PART V. (22 leaves.)

64. 80. Canaries.
65. * Pitt on your shirt (mail) on Monday. 44.
66. 71. Scerdustis. *33.
67. 50. She mowpit it coming owr the lie.
68. 24. Adew Dundie.
69. 31. Thrie sheips skinns.
70. 65. Chrichtons gud nicht.
71. 28. Alace I lie my alon I am lik to die awld.
72. * I love for love again. 98.
73. 73. Sincopas (Cinque-pace).
74. 56. Almane Delorne.
75. 51. Who learned you to dance and a towdle?
76. 19. Remember me at eveninge.
77. † Love is a labour in vaine.
78. 26. I dare not vowe I love thee.
79. † My Lord Dingwalls Currand.
80. 83. Brangill of Poictu.
81. 53. Pantalone.
82. 57. Ane Almane Moreiss.
83. 81. Scullione. *37.
84. * My Ladie Laudians Lilt. 33.
85. † Queins Currand.

PART VI. (10 leaves.)

86. 61. Then wilt thou goe and leave me her.
87. 48. I will not goe to my bed till I suld die.
88. 13. The Flowres of the Forest.
89. 82. The fourth measur of the Buffins.
90. 39. Shackle of Hay.
91. 62. Com love lett us walk into the Springe.
92. 45. Sa merrie as we have bein.
93. 11. Kilt thy coat Magge, cilt thy coat ti.
94. 75. Shipeherd saw thou not.
95. 2. Peggie is ouer ye sie wi ye souldier.
96. 4. Ladye Rothemayes Lilt. *34.
97. 52. Omnia vincit amor.
98. 5. I love my love for love again. *72.
99. 14. Ostend.
100. † Sir John Moresons Currant.
101. † Preludium.

PART VII. (14 leaves.)

102. † Exercises.
103. 44. Gilcreichs Lilt.
104. 43. Blew cappe.
105. 30. Lady Cassilis Lilt.
106. * Blew Breiks. 35.
107. 32. Post Ballangowne.
108. 7. John Andersonne my Jo.
109. 16. Good night and God be with you.
110. † A Sarabande.
111. † Lik as the dum Solsequium.
112. † Come sueat love lett sorrow cease.
113. 79. Veze Setta.
114. † A Sarabande.

[J.M.W.]

SKETCH (Ital. *Schizzo*; Germ. *Skizze*; Fr. *Esquisse*). A short Movement, usually written for the Pianoforte, and deriving its name, in some cases, from its vividly descriptive character, in others, from the slightness of its construction.

Among Sketches of the purely descriptive class, the most perfect examples we possess are Sterndale Bennett's three well-known Movements, entitled, 'The Lake,' 'The Mill-stream,' and 'The Fountain' (op. 10). In freshness of conception, and finished delicacy of treatment, these delicious little inspirations stand absolutely alone, in their own peculiar sphere. Their truthfulness to Nature is as remarkable as their loyal submission to the laws of Art. Though rightly called Sketches, because each one presents a single feature, only, selected from the infinite variety of detail comprised within the limits of a beautiful landscape, they are, in reality, elaborately finished pictures, reminding us of three little water-colour drawings by Turner, or three bright flashes from the pencil of Girtin. And, like the works of the last-named Painter, they are so thoroughly English, that we should seek in vain for the realisation of their poetical imagery in the scenery of any other country than our own. As surely as Schubert's 'Forelle' lived in a German trout-stream—and, who can hear the Song, and doubt it?—so surely does the rush of Bennett's flashing wavelets turn an English mill-wheel.

Mendelssohn's three little Capriccios, written, in Wales, for the cousins of Professor Taylor, and now known as op. 16, have also been published under the title of Sketches, and may fairly lay claim to it, though it was not given to them by the Composer himself. The first of these, in A minor, was suggested by the perfume of a carnation; the second, in E minor, by the fairy trumpets of the Ecremocarpus, a spray of which the Composer drew upon the margin of the original autograph; and the third, in E major, by a little Welsh Rivulet—a 'real actual Rivulet'—at Coed-du, near Mold, in Flintshire, which particularly struck Mendelssohn's fancy, and the tiny waterfalls, smooth reaches, and other details of which he painted, so carefully, from Nature, that, years afterwards, his manner of performing the Music suggested to Schirmer the idea of a charming little water-colour drawing.[1]

Schumann's four 'Skizzen' for the Pedal-Pianoforte (op. 58), are of an altogether different class, and derive their name from the Composer's modest appreciation of their calibre; as does, also, Stephen Heller's pretty, but certainly not unfinished little Study, entitled 'Esquisse.' [W.S.R.]

SKETCHES. SKETCH-BOOKS. SKETCHING, THE PRACTICE OF. A broad distinction must be drawn between the preliminary Sketches made during the progress of a great work, and the modest Movements described in the foregoing article. Though called by the same name, the two forms have nothing whatever in common.

One of the most accomplished Art-critics of modern times assures us that the conceptions of true genius invariably present themselves to the inspired imagination, even in their earliest manifestation, in a complete and perfect form; that they spring from the Artist's brain, as Minerva, adult, and fully armed, sprang from the forehead of Jupiter. No doubt, this is true enough, in a certain sense; but, only so far as the general form of the idea is concerned. Among the treasures presented to the University of Oxford by the late Mr. Chambers Hall, there is a little square of paper, which, if we attempt to press the canon beyond a certain point, cuts away the ground from under it. On one side of this priceless sheet is drawn the seated figure of a female skeleton, surrounded by faint lines indicating the contours of its delicate covering of flesh. On the other, is presented the figure of the Holy Child, exquisitely drawn with the bistre pen, yet not finished with sufficient care to satisfy the Artist, who has several times repeated the feet, with certain changes of position, on the margin of the

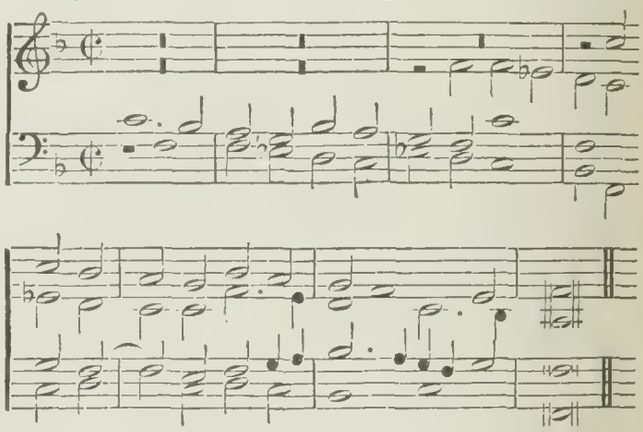
[1] See vol. ii. pp. 264-265. The Autograph is headed 'Am Bach.'

paper. Now, these studies were made by Raffaelle himself, in preparation for the famous picture known as 'La bella Giardiniera'; and they prove, when compared with the finished painting in the Gallery of the Louvre, that, though the general features of the subject may have presented themselves to the Artist's mind, in the form of an instantaneous revelation, its details suffered many changes of intention, before they perfectly satisfied the mind of their creator.

The Musician deals with his Composition as Raffaelle dealt with this wonderful picture. Each Master, it is true, has his own way of working. Some writers are known to have refrained from committing their ideas to paper, until they had first perfected them, in all their details; though we cannot doubt that they modified those details, many times, and very extensively, by means of some clear process of mental elaboration, before they began to write. Others have left innumerable MS. copies of their several works, each one complete in itself, but differing, in some more or less important particular, from all its fellows. Some very great writers made one single copy serve for all purposes; obliterating notes, and crossing out long passages, at every change of intention; and so disfiguring their MSS., by blots and erasures, that those only who have carefully studied their handwriting can be trusted to decypher them. Others, again—the Sketchers, *par excellence*—began even their greatest works by noting down a few scraps of Subject, which they afterwards modified, enlarged, and improved; scribbling a dozen different ideas on the back of a single sheet of paper, or in the random pages of a note-book; and changing their plans so frequently, that, when a complete copy was written out at last, it was only by careful examination that the germ of the original thought could be recognised in any part of it. It is impossible to say which of these methods of Composition is the best; for the greatest of the Great Masters have used them all; each one selecting that which best accorded with the bias of his own individual genius. Let us consider a few examples of each; for, no lessons are so precious as those which the Master permits us to learn, for ourselves, while watching him at work in his *atelier*.

And, first, let us clearly bear in mind the difference between a Sketch and an unfinished Picture. The analogy, in these matters, between Music and Painting is very striking, and will help us much. In both, the Sketch is made while the Artist's mind is in doubt. When his plan is fully matured—and not before—he draws its outline upon his canvas, or lays out the skeleton of his Score upon paper, leaving the details to be filled in at his leisure. The Sketch is never used again; but the outline is gradually wrought into a finished Picture; the skeleton Score, into a perfect Composition. Should the completion of the work be interrupted, the Sketches remain in evidence of the Artist's changes of intention, while the half-covered canvas, or the half-filled Score, show the foundation of his ripe idea, with just so much of the superstructure as he had time or inclination to build upon it. Among our promised examples, we shall call the reader's attention to MS. reliques of both classes.

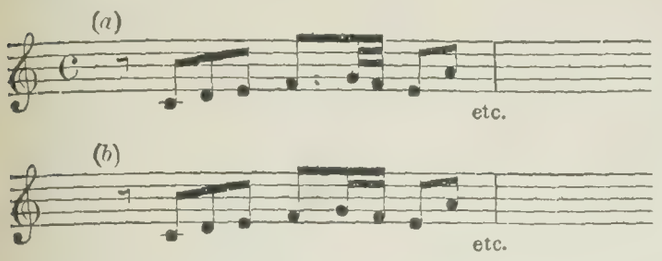
The earliest known example of a *bonâ fide* Sketch—like the earliest Rota, the earliest Polyphonic Motet, and the earliest specimen of a Vocal Score—is a product of our own English School. It dates from the middle of the 16th century; and was written, by John Shepherde, either for the purpose of testing the capabilities of a Subject which he intended to use as the basis of a Motet, or other Vocal Composition, or, for the instruction of a pupil.[1] Our knowledge of Shepherde's Compositions is too limited to allow of the identification of the particular work to which this passage belongs; but, by a curious coincidence, the Subject corresponds exactly with that of the 'Gloria' of Dr. Tye's Mass, 'Euge bone,' though its treatment is altogether different.



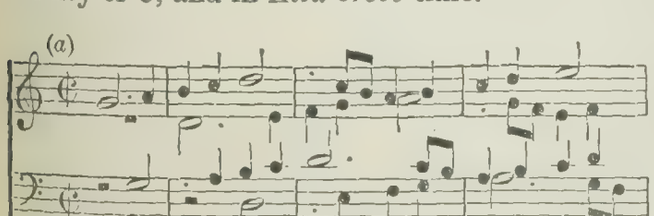
We doubt whether it would be possible to find a pendant to this very interesting example; for the Polyphonic Composers seem generally to have refrained from committing their ideas to paper, until they were perfected. So far was Pitoni, one of the last of the race, from advocating this habit of sketching, that he is said to have once written out a Mass for twelve Choirs in separate Parts, beginning with the Bass of the Twelfth Choir, and finishing each Part before he began the next—an effort which, if it did not rest upon good evidence, we should regard as incredible.

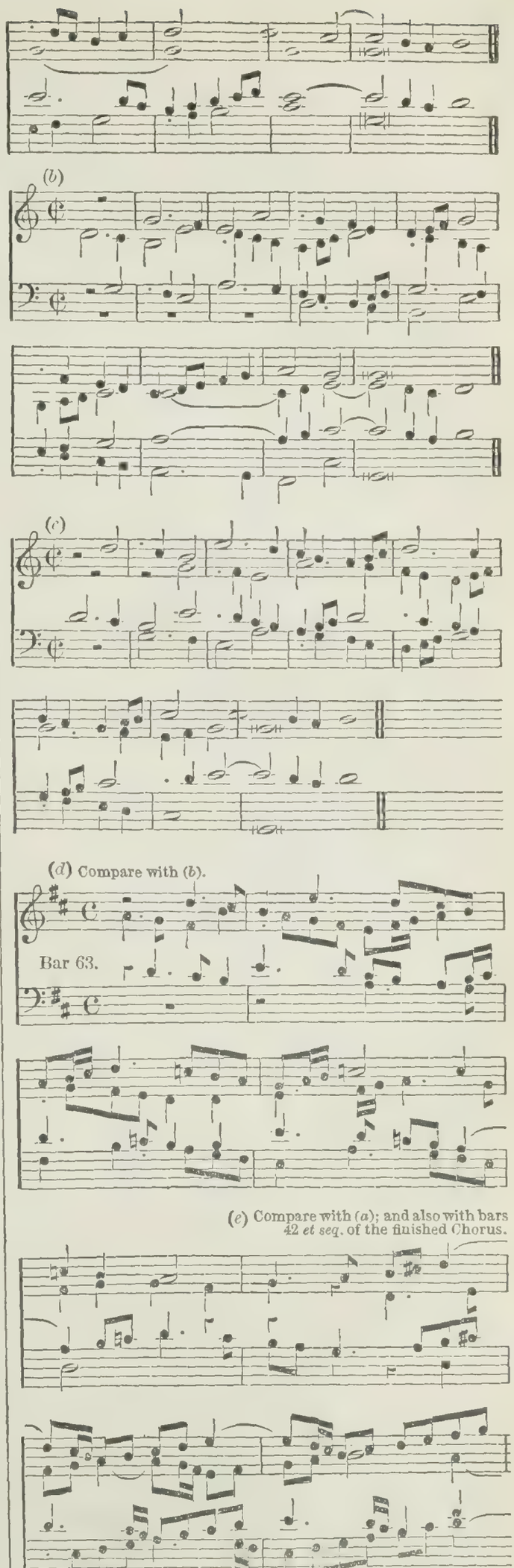
Sebastian Bach does not appear to have been addicted to the practice of sketching; but, like Painters, who can never refrain from retouching their Pictures so long as they remain in the studio, he seems to have been possessed by an almost morbid passion for altering his finished Compositions. Autograph copies of a vast number of his Fugues are in existence, changed, sometimes, for the better, and sometimes, it cannot be denied, for the worse. Some twenty years ago, an edition of the 'Wohltemperirte Clavier' was published at Wolfenbüttel, giving different readings of innumerable passages, and, with singular perversity, almost always selecting the least happy one for insertion in the text. The Subject of the first Fugue, in C major, exists, in different MSS., as at *a*, and at *b*, in the following examples; and, as Professor Macfarren

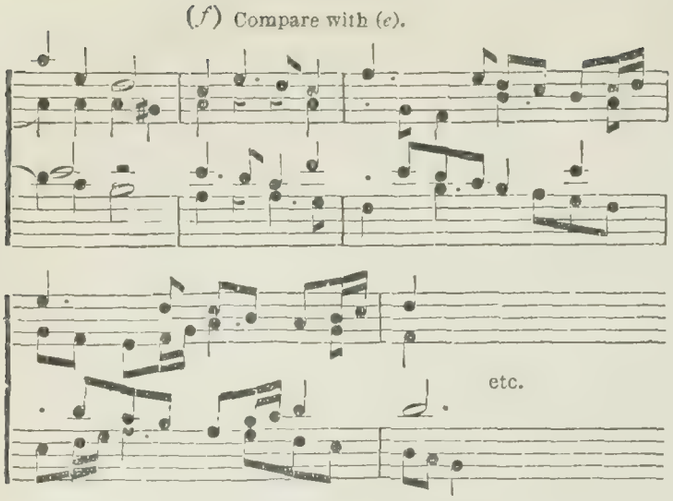
[1] Printed by Hawkins, History, App. 10.

has pointed out, the change is not a mere melodic one, but seriously affects the Counterpoint.

In the Fifth Fugue, in D major, the Subject, at a certain bar, is given in one copy in the original key, and in another in the Relative Minor. A hundred other examples might be cited; but these will show the Composer's method of working, and prove that, though he made no trial Sketches in the earlier stage of the process, he was no less subject to changes of intention afterwards than the most fastidious of his brethren.

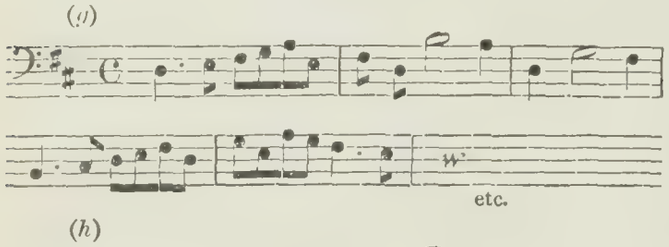
Handel, as a general rule, wrote *currente calamo*; making but a single copy, and frequently completing it without the necessity for a single erasure. But though his pen was emphatically that 'of a ready writer,' it could not always keep pace with the impetuosity of his genius; nor were his ideas always unaccompanied by instantaneous afterthoughts: and in these cases he altered the MS. as he proceeded, with reckless disregard to the neatness of its appearance; intruding smears, blots, and scratches, with such prodigality, that it is sometimes not a little difficult to understand his final decision. But these changes bear such unmistakable evidence of having been suggested at the moment, that they can scarcely be regarded as afterthoughts. When he really changed his mind—as in 'Rejoice greatly,' 'But who may abide?' and 'Why do the nations?'—he made a second copy. Sometimes, also, he made a Sketch. Very few examples of such preparatory studies have been preserved; but these few are of indescribable interest. Among others, the Fitzwilliam Library at Cambridge possesses one, which can only be compared to a 'trial plate' of Rembrandt's. This priceless fragment—here published for the first time—is a study for the 'Amen' Chorus in the 'Messiah.' Before deciding upon the well-known passage of Canonic Imitation, which forms so striking a feature in this wonderful Movement, the Composer has tested the capabilities of his subject, as Shepherde tested his, two hundred years before him; only, not content with trying it once, he has tried it three times, at different distances, and in the inverted form. The identity of the passages marked (*a*), (*b*), and (*c*), with those of the finished Chorus marked (*e*), (*d*), and (*f*), is indisputable; though the Sketches are in the key of C, and in *Alla breve* time.

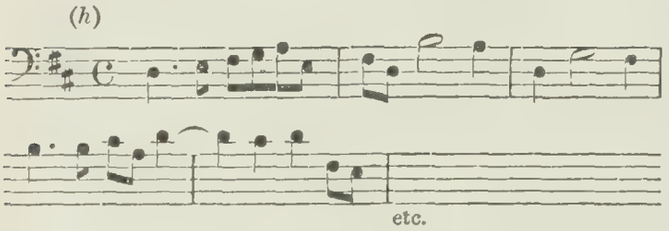




(*f*) Compare with (*e*).

The connection of these passages exemplifies the legitimate use of the Sketch in a very instructive manner.[1] Having first tried the possibilities of his Subject, Handel decided upon the form of Imitation which best suited his purpose, and then wavered no more. The complete Score of the Chorus shows no signs of hesitation, in this particular, though the opening of the Fugue exhibits strong traces of reconsideration. The primary Subject, which now stands as at (*h*), was first written as at (*g*); and the rejected notes are roughly crossed out with the pen, in the original autograph, to make room for the afterthought. The Movement, therefore, affords us examples both of preliminary Sketches and an amended whole.

(*g*)



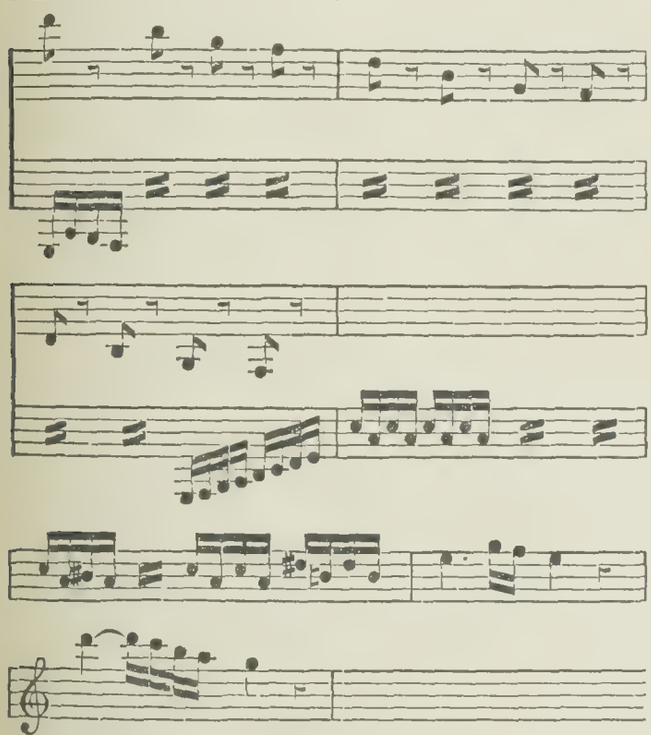
(*h*)

Mozart almost always completed his Compositions before committing any portion of them to writing. Knowing this—as we do, on no less positive authority than that of his own word—we find no difficulty in understanding the history of the Overture to 'Il Don Giovanni.' The vulgar tradition is, that he postponed the preparation of this great work, from sheer slothfulness, until the evening before the production of the Opera; and, even then, kept the copyists waiting, while he completed his MS. The true story is, that he kept it back, for the purpose of reconsideration, until the very last moment, when, though almost fainting from fatigue, he wrote it out, without a mistake, while his wife kept him awake by telling him the most laughable *Volksmärchen* she could remember. It is clear that, in this case, the process of transcription was a purely mechanical one. He knew his work so perfectly, by heart, that the peals of laughter excited by his wife's absurd stories did not prevent him from producing a MS. which, delivered to the copyists sheet by sheet as he completed it, furnished the text of the Orchestral Parts from which the Overture was played, without farther correction, and without rehearsal. But, he had not always time to carry out this process of mental elaboration so completely. Though he made no preliminary Sketches of his Compositions, he not unfrequently introduced considerable changes into the finished copy. Some curious instances of such *pentimenti* may be found in the autograph Score of the Zauberflöte, in the André collection at Offenbach. Not only are there changes in the Overture; but in the Duet for Pamina and Papageno, in the First Act, the position of the bars has been altered from beginning to end, in order to remedy an oversight in the rhythm, which caused the last note of the last vocal phrase to fall in the middle of a bar instead of at the beginning. Again, the Score of the Pianoforte Concerto in C minor (K. 491), now in the possession of Mr. Otto Goldschmidt, abounds with afterthoughts, many of which are of great importance: yet this MS. cannot be fairly called a Sketch, since the *pentimenti* are strictly confined to the Solo Part, the orchestral portions of the work remaining untouched, throughout. Strange to say, the work in which we should most confidently have expected to find traces of reconsideration is singularly free from them. So far as it goes, the original MS. (*Urschrift*) of the 'Requiem' is a finished outline, written with so fixed an intention, that it needed only the filling in of the missing details, in order to make it perfect—a circumstance for which Süssmayer must have felt intensely thankful, if we may believe that no other records were left for his guidance.

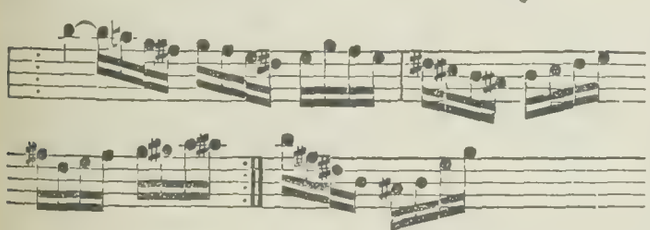
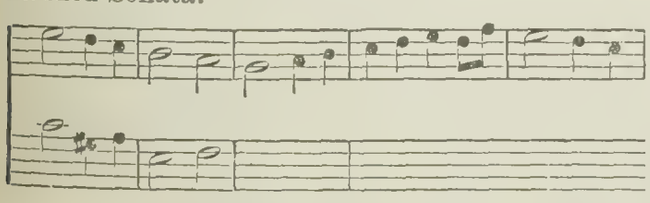
A more remarkable contrast than that presented by these firm outlines to the rough memoranda of the Composer who next claims our attention, it would be impossible to conceive. Beethoven's method of working differed, not only from Mozart's, but from that of all other known men of genius; and that so widely, that, if we are to accept the canon laid down by the author of 'Modern Painters' at all, it can only be on condition that we regard him as the exception necessary to prove the rule. His greatest works sprang, almost invariably, from germs of such apparent insignificance, that, were we unable to identify their after-growth, we should leave them unnoticed among the host of barely legible memoranda by which they were surrounded. Happily, it was not his habit to destroy such memoranda, after they had fulfilled their office. He left behind him a whole library of Sketch-books, the value of which is now fully recognised, and, thanks to the unremitting industry of Nottebohm and Thayer, not likely to be forgotten. Of the three specimens now in the British Museum, one is a mere fragment, and another, of comparatively trifling interest; but the third (Add. MSS. 29,801),

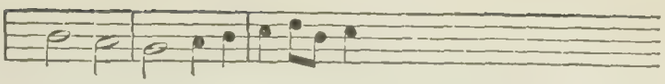
W.S.B.

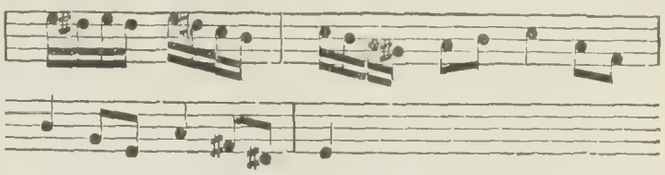
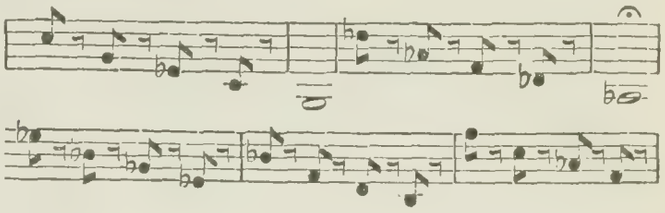
1 We believe the musical world is indebted, for the identification of these Sketches, to the late Mr. Vincent Novello, by whom the writer's attention was drawn to the subject.

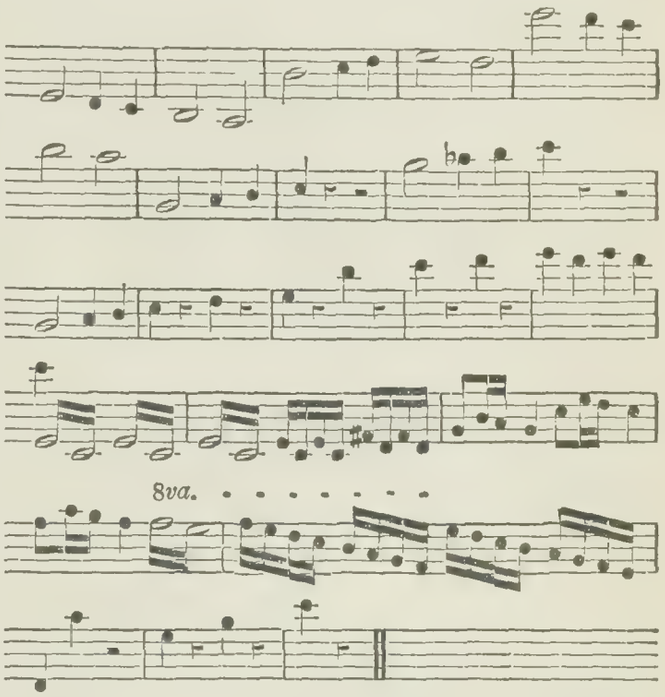
contains some extremely valuable sketched memoranda, made during the progress of the Music for 'The Ruins of Athens,' 'Adelaida,' the little Sonata in G minor (Op. 49, No. 1), and numerous other works, including a complete copy of the 'Sonatina per il Mandolino' already printed at p. 205 of our second volume. More interesting still are some of the Sketch-books in the Royal Library at Berlin. From one of these, written between the years 1802–4, and carefully analysed by Nottebohm,[1] we extract a series of records connected with the Sonata in C major, Op. 53, dedicated to Count Waldstein—a work so generally known, that our readers can scarcely fail to take an interest in the history of its birth, infancy, and development to maturity. The first Sketch, at page 120, dashes into the Subject of the opening Allegro, by aid of a few prefatorial bars which go far to induce our belief in some still earlier memorandum.

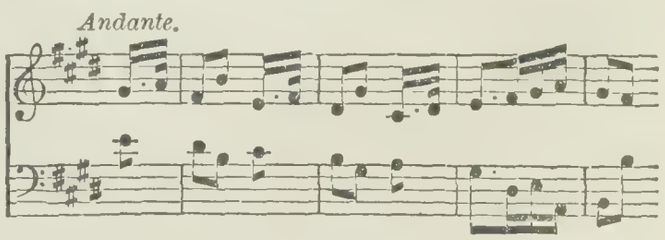


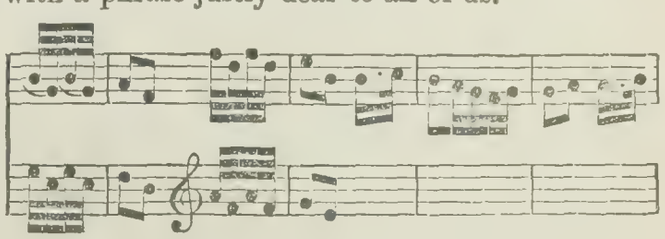
At page 122 follows the first idea of the Modulation which introduces the Second Subject.

The Second Subject itself first appears at p. 123, in C; and in a form far inferior to that in which it makes its first entrance, in E, in the finished Sonata.

[1] 'Ein Skizzenbuch von Beethoven aus dem Jahre 1803,' etc. B. & H. 1880. This was preceded by an earlier one, containing the 2nd Symphony and other works, and published in 1865.



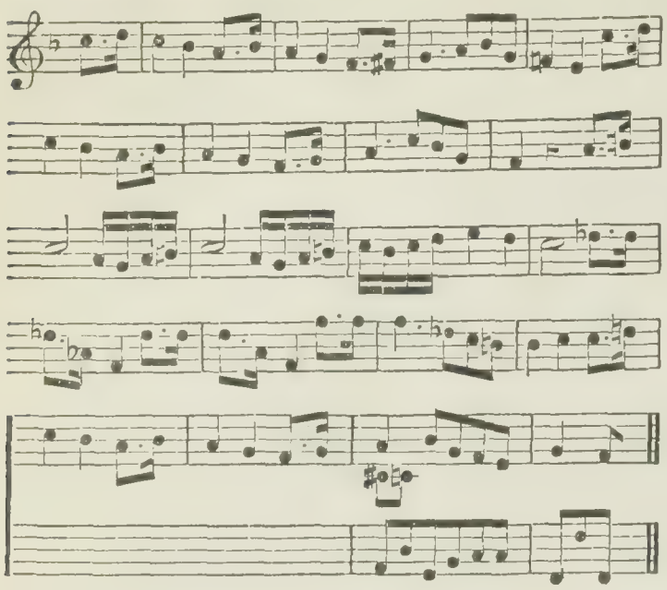
The close of the First Part is suggested on p. 122.

On p. 123 we find a Sketch for the opening of the Second Part—

and, on p. 131, the close of the Movement.

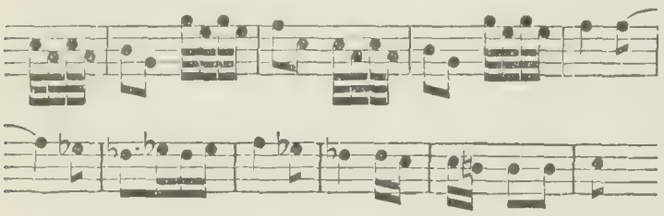


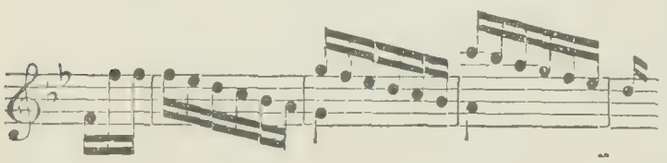
Alternating with these memoranda, the volume presents some intensely interesting Sketches for an Andante, the first suggestion for which appears at p. 121, in E major.

Immediately afterwards, this first idea reappears, in a modified form, and in combination with a phrase justly dear to all of us.

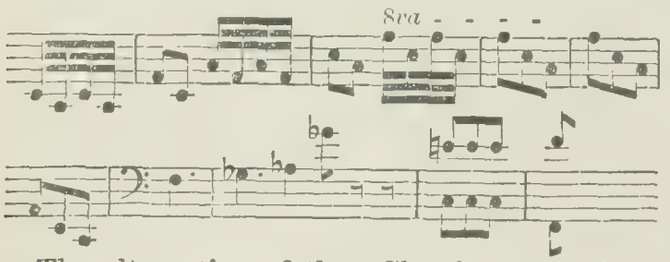


The Key is afterwards changed, and the idea assumes a familiar form—



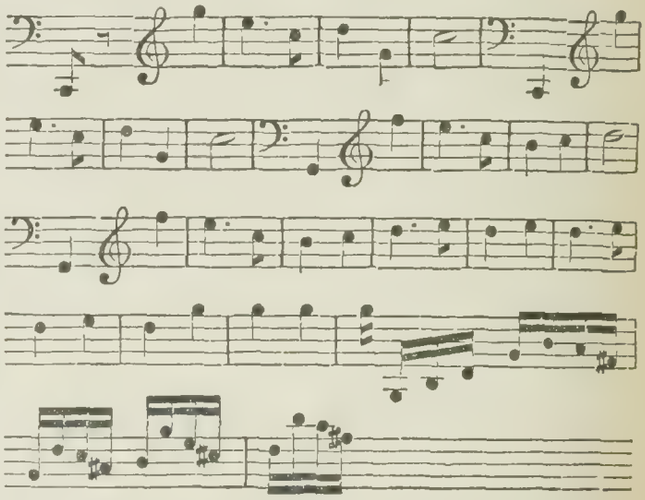
The Movement now gradually developes into the well-known Andante in F, known as Op. 35, though, as Ries tells us, originally included in the plan of the Sonata we are studying :—

Still, this passage does not satisfy the Composer, who tries it over and over again ; always, however, retaining the lovely Modulation to the key of D♭, and gradually bringing it into the form in which it was eventually printed.

We next find a suggestion for the Episode in B♭,

and, lastly, the germ of the Coda.

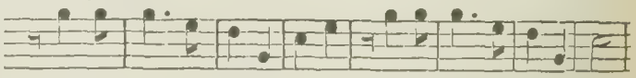


The alternation of these Sketches with those for the first and last Movements of the Sonata, coupled with the absence of all trace of a design for the intermediate Movement which now forms part of it, sufficiently corroborates Ries's assertion that the publication of the 'Andante in F,' in a separate form, was an afterthought ; while the eminent fitness of this beautiful Movement for the position it was originally intended to fill, tempts us to regret that the 'Waldstein Sonata' should ever have been given to the world without it. But the whole work suffered changes of the most momentous character. The Rondo was originally sketched in Triple Time, though that idea was soon abandoned, in favour of one which, after several trials, more clearly foreshadowed the present Movement ; not, however, without long-continued hesitation between a plain and a syncopated form of the principal Subject.

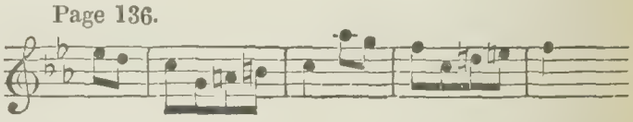
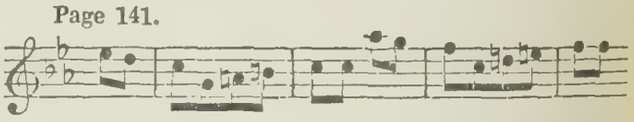
Page 139.

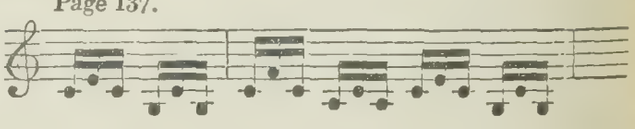


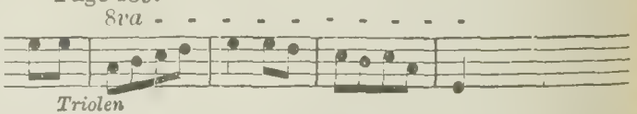
Page 139.



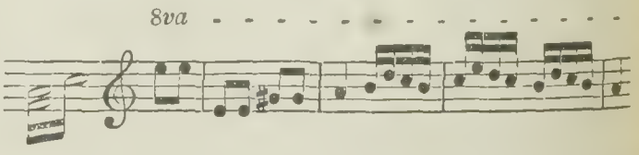
The two following Sketches for the middle section of the Movement, are chiefly remarkable for the change suggested in the second memorandum.

Page 136.

Page 141.

The passage of Triplets, which afterwards forms so important a feature of the Movement, is first suggested at p. 137, and its future development indicated by the word *Triolen* on p. 139.

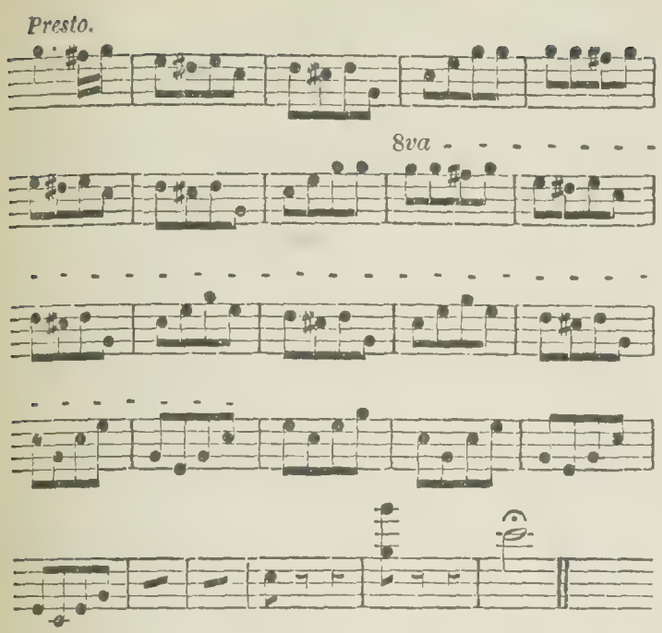
Page 137.

Page 139.



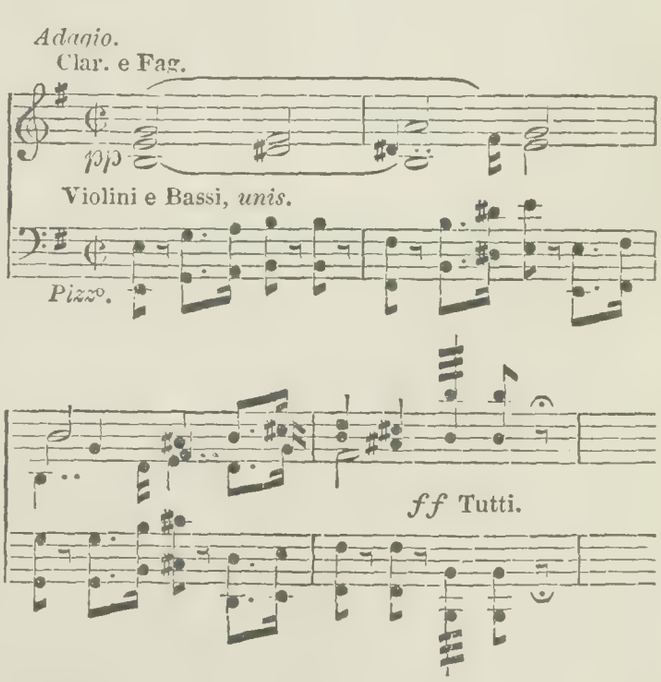
Then follows the introduction of a new idea :—



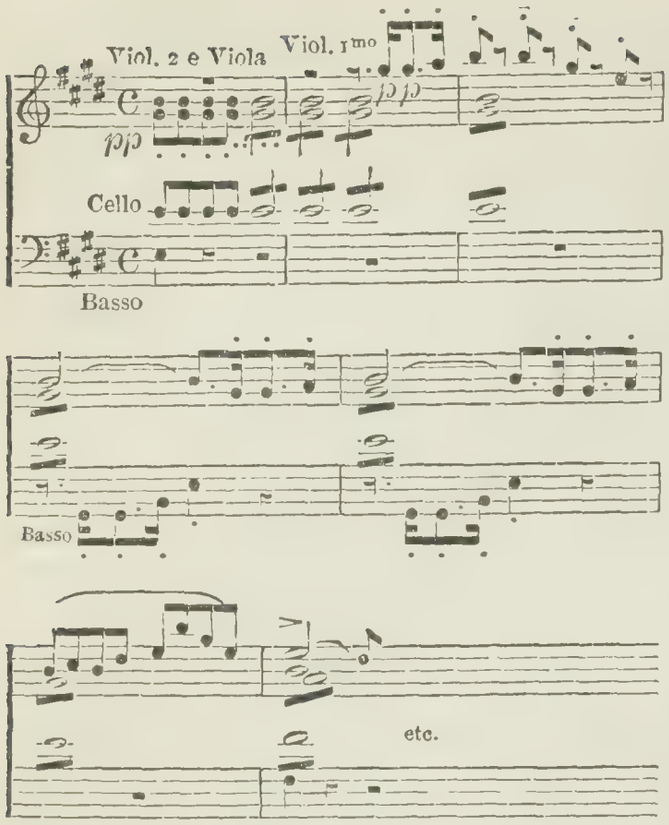
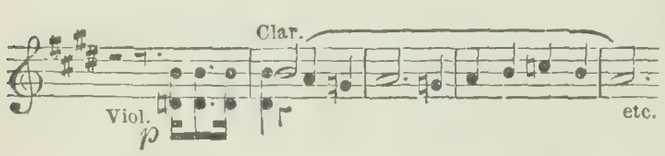
Finally, on p. 138, we find the first rough draft of the Prestissimo with which the work concludes —or, rather, the embryo which afterwards developed itself into that fiery peroration.

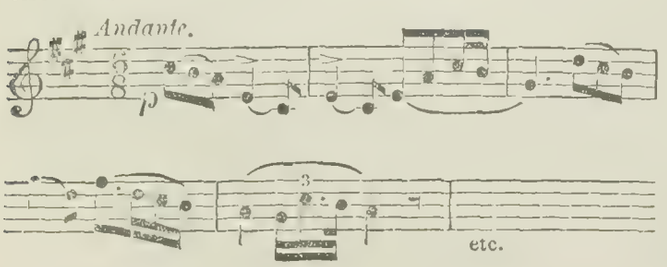


The Sonata, in its present form, consisting of the Allegro, and the Rondo, with a short 'Introduzione'—of which no Sketch has as yet been found—interposed between them, was published, as Op. 53, in May 1805, and the Andante, in a separate form, as Op. 35, in May 1806. The Sketches belong, in all probability, to the year 1803: and the volume which contains them is even richer in records of the 'Eroica Symphony'; besides furnishing valuable memoranda for the treatment of the First Act of 'Fidelio,' the Pianoforte Concerto in G major, the Symphony in C minor, and other works of less importance. The Sketches for the Eroica Symphony exceed in interest almost all the others we possess; but we have thought it better to illustrate our subject by those for the Sonata, because, being both less voluminous, and more easily compared with the finished work, these 'vestiges of creation' exhibit the peculiar phase of productive power we are now studying in a more generally intelligible form than any others that we could have selected, and, while forcibly reminding us of the process carried out by Raffaelle, in designing the 'Bella Giardiniera,' very clearly exemplify the points in which Beethoven's plan of action diverged from that pursued by other Classical Composers.

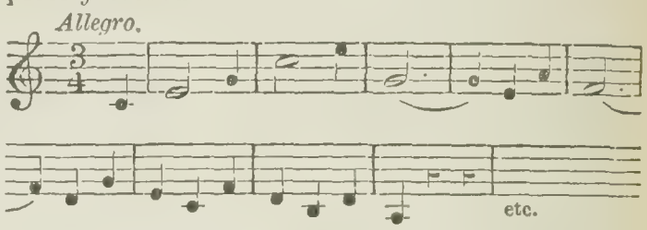
Schubert's method of working differed entirely both from Mozart's, and Beethoven's. He neither prepared a perfect mental copy, like the former; nor worked out his ideas, as did the latter, from a primordial germ; but wrote almost always on the spur of the moment, committing to paper, as fast as his pen could trace them, the ideas which presented themselves to his mind at the instant of composition—proceeding, in fact, as ordinary men do when they sit down to write a letter. This being the case—and there is ample proof of it—we are not surprised to find that he was no Sketcher, though we cannot but regard with astonishment the remarkable freedom of his Scores from evidences of afterthought. It is true, we do sometimes find important modifications of the first idea. There is an autograph copy of 'Der Erlkönig' in existence—probably an early one—in which the Accompaniment is treated in Quavers, in place of Triplets.[1] Important changes have been discovered in the Score of the Mass in Ab.[2] Others are found in the Symphony in C major, No. 10; the original MS. of which gives proof, in many places, of notable changes of intention. A singularly happy improvement is effected in the opening Theme, for the Horns, by the alteration of a single note. The Subject of the Allegro is far more extensively changed; and scratched through with the pen, at every recurrence, for the introduction of the later modification. New bars—and very beautiful ones—have been added to the Scherzo; and there is more or less change in the Adagio. But, these cases are far from common. As a general rule, he committed his ideas to paper under the influence of uncontrollable inspiration, and then cast his work aside, to make room for newer manifestations of creative power. By far the greater number of his MSS. remain, untouched, exactly in the condition in which they first saw the light: monuments of the certainty with which true genius realises the perfect embodiment of its sublime conceptions. In no case is this certainty more forcibly expressed than in the unfinished Score of the Symphony in E, No. 7, now in the possession of the Editor of this Dictionary.[3] Schubert began to write this, with the evident determination to complete a great work on the spot. At first, he filled in every detail; employing, for the expression of his ideas, the resources of an Orchestra consisting of 2 Violins, Viola, 2 Flutes, 2 Oboes, 2 Clarinets in A, 2 Bassoons, 2 Horns in E, 2 Horns in G, 3 Trombones, 2 Trumpets in E, Drums in E, B, Violoncello, and Contra-Basso. This portion of the Symphony opens thus—

After a farther development, of 30 bars duration, the Adagio breaks into an Allegro in E major:—

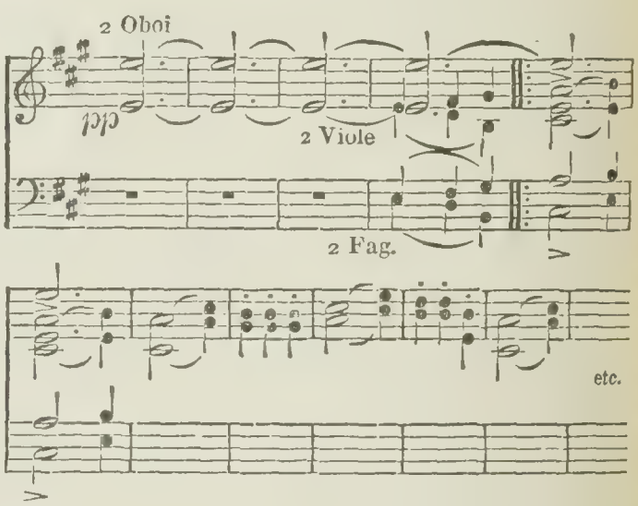
[1] Vide page 324. [2] Vide page 336 b.
[3] Vide pages 334, 335, and 437 b.

SKETCHES.

During the 69 bars which follow, the Movement is fully scored; but, from this point, either through failure of time, or, more probably, in rebellion against the mechanical restraint imposed upon thoughts which flowed faster than the pen could write them down, Schubert indicates the leading thread only of his idea, by means of a few notes, allotted sometimes to one Instrument, and sometimes to another, but always with a firmness of intention which conclusively proves that the entire Score was present to his mind, throughout. Thus, at the 85th bar of the Movement, a few notes for the First Violin introduce the Second Subject, of which the First Clarinet part only is written in full, with here and there a note or two for the Violin, not simply suggested, but resolutely inserted in the proper place.

In this manner the Movement is carried on through a farther period of 271 bars—in all 374—never with less clear indications than these, and generally with much fuller ones, to its conclusion in the original key. Then follows an Andante in A major, on the following Subject, of which the First Violin part only appears in the MS.

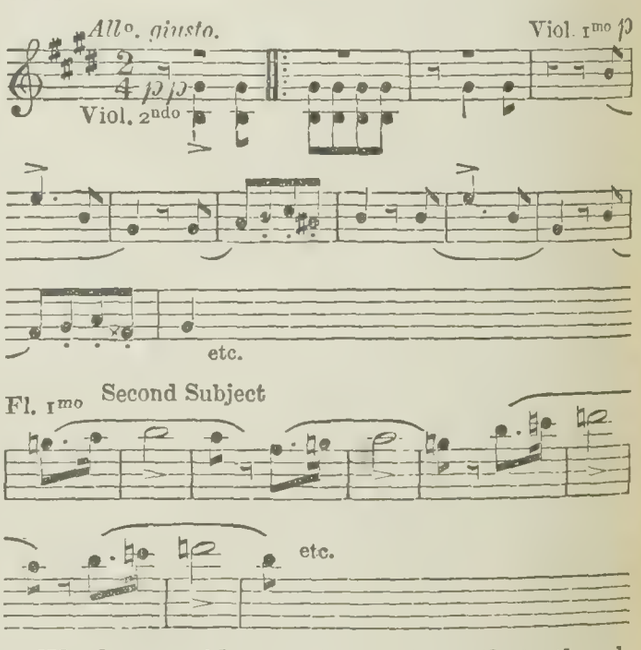


Of this, nine bars only are fully scored, soon after the statement of the leading Subject, and six more a little farther on: but the indications are perfectly clear throughout.

The Scherzo, in C major, also begins with the First Violin part only, no part of it being completely scored:—

The Trio opens with a passage for Oboes, Bassoons, and Viole *divisi*; and it is possible that some portions of it may have been intended to remain as they stand in the MS., with no additional Instrumentation:—



The last Movement begins, in like manner, with a very meagre outline: but, a large proportion of the First Violin part is completely filled in; and, when a subsidiary Subject makes its appearance, the Wind Instruments never fail to indicate the special mode of treatment intended for it.



We have said enough to show that, though describable in general terms as 'a Sketch,' this remarkable MS. is not one in reality. It is

rather what a Painter would call an *ébauche*: an outline, indicating the contours of a finished design with a touch so firm, that not one note would have needed alteration, during the process of filling in the later details, had the Composer so far departed from his usual custom as to complete a MS. once laid aside, and forgotten. In truth, it exactly represents a canvas, fully prepared to receive the future painting; and may, therefore, be fairly accepted as evidence that Schubert was not addicted to the practice of sketching, a conclusion which is strengthened by the Score of the unfinished Symphony in B minor, No. 8, the first two Movements of which are completely finished, while, of the remainder, nine bars only were ever committed to writing.

Mendelssohn, on the other hand, sketched freely; though, less for the purpose of registering stray thoughts for future use, than for the sake of the Sketches themselves. Thus, we constantly find him heading a letter with some little passage, through the medium of which he strove to express the feelings of the moment more perfectly than he could have done in words. Still, cases were not wanting, in which he turned the record of some momentary impression to splendid subsequent account. A notable instance of this is afforded by the germ of the Overture to 'The Isles of Fingal,' which first appears in a letter to his family, dated 'Auf einer Hebride, den 7 August, 1829'; and beginning 'To show you how more than ordinarily pleasing I have found the Hebrides, the following has just suggested itself to me.' A facsimile of this interesting memorandum will be found in 'The Mendelssohn Family,' i. 208. A more extended Sketch for two of the Movements of a Symphony in C has been printed in our own vol. ii. p. 305.

We need not quote the memoranda of later writers. We have, indeed, purposely illustrated the subject by aid of examples left us by the greatest of the Great Masters only. And, in contrasting the methods pursued by these great geniuses, we find it no easy task to arrive at a just conclusion with regard to their comparative value. When carefully analysed, the methods of Mozart and Beethoven will be found to bear a closer analogy to each other than we should, at first sight, feel inclined to suppose. Mozart was a mental sketcher; Beethoven, a material one. The former carried on, in his brain, the process which the latter worked out upon paper—*et voilà tout*. Whether or not the mental embryo was as simple in its origin as the written one, we cannot tell. Probably not. Mozart tells us, that, when he was in a fitting mood for composition, he heard the conceptions which presented themselves to his mind as distinctly as if they had been played by a full Orchestra. But, we know that he gradually brought them to perfection, afterwards: and he himself implied as much, when he said, that, after all, the real performance of the finished work was the best. Beethoven heard his thoughts, also, with the mental ear, even after the material organ had failed to perform its office; and it would be unsafe to assume, that, because he was more careful than Mozart to record his conceptions in writing, their development was really more gradual. If Mozart's mental Sketches could be collected, it is quite possible that they might outnumber Beethoven's written ones. And the same with *pentimenti*. It matters nothing, when the Composer has determined on a change, whether he puts it on paper at once or not. Two examples will illustrate our meaning, the more forcibly because in neither case is the composition affected by the *pentimento*. 1. In the original autograph of Mozart's 'Phantasia' in C minor (Köchel no. 475), now in the collection of Mr. Julian Marshall, three flats were, as usual, placed at the signature, in the first instance; but Mozart afterwards erased them, and introduced each flat, where it was needed, as an Accidental. 2. Among the Handel MSS. at Buckingham Palace is a volume labelled 'Sonatas,' which contains two pages of the Harpsichord Suite in E minor, in *Alla breve* time, with the three B's which begin the subject written as Minims, instead of Crotchets, and the following passage as Quavers. But Schubert only very rarely made such changes as these. He made no sketch either mental or written. The ideas rushed into the world, in the fullest form of development they were fated to attain. One's first impulse is, to pronounce this the highest manifestation of creative genius. Yet, is it the most natural? Surely not. It is true, we recognise, in the material Creation, the expression of a preconceived Idea, infinitely perfect in all its parts, and infinitely consistent in its unbroken unity and ineffable completeness: but, each individual manifestation of that Idea attains perfection, under our very eyes, by slow development from a primordial germ, to all outward appearance more simple in its construction than the slightest of Beethoven's Sketches. And, if the mortal frame of every man who walks the earth can be proved to have originated in a single nucleated cell, we surely cannot wonder that the 'Pastoral Symphony' was developed from a few notes scratched upon a sheet of music-paper. [W.S.R.]

SILVANA: also called 'Silvana das Waldmädchen,' or 'das stumme Waldmädchen'—the dumb Wood-maiden. A romantic opera in 3 acts; words by F. K. Hiemer, music by Weber; his 6th dramatic work, completed Feb. 23, 1810; produced at Frankfort, Sept. 16, 1810. It is probably founded to some extent on his early opera 'Das Waldmädchen' (1800), afterwards burnt; and was to a small extent employed in 'Abu Hassan' and 'Freischütz.' The overture was used by Weber as the prelude to his music for the wedding of Prince John of Saxony; and he wrote 7 variations for clarinet and PF., for H. Bärmann, on an air from it, 'Warum musst' ich.' [G.]

SIMONE BOCCANEGRA. An opera in 3 acts, with Prologue; libretto by Piave, music by Verdi. Produced at the Fenice theatre, Venice, March 12, 1857; remodelled and rescored, with a fresh libretto by Boito, and reproduced at La Scala, Milan, March 24, 1881. [G.]

SINICO. An Italian family of musicians. 1. Francesco, born at Trieste, Dec. 12, 1810, began as an amateur, but in 1843, after various efforts, became Maestro di capella to the Jesuits of that city, and shortly afterwards induced the authorities to found a singing school under his direction, which from a humble beginning became an important institution. He died, Aug. 18, 1865. 2. His younger brother, Giuseppe, also born at Trieste, about 1812, a singer whom we hear of at Oporto, Madrid, Florence, and Milan, and who afterwards took to teaching. 3. A second Giuseppe, son of Francesco, was born at Trieste, Feb. 10, 1836; he began by assisting his father, and published a 'Breve Metodo' of singing, but soon forsook this for composition, and in 1859 and 61 produced three operas in his native town. 4. A lady, who was first known as Mme. Sinico, afterwards as Mme. Campobello, and whose maiden name was Clarice Marini, made her début in England, May 17, 1864, at Her Majesty's, as Violetta. For many years she was engaged at one or other of the London opera-houses, and was remarkable for her efficient presentment of smaller operatic parts, and her ability to play principal characters at a moment's notice. She had a nice high soprano voice. Her *répertoire* included Donna Elvira, Susanna, Isabella, Margaret of Valois, Adalgisa, Anne Page, Elvira (Masaniello), Mathilde, Néris (Cherubini's Medée), Papagena (Zauberflöte), Annetta (Der Freischütz), Blonde (Seraglio), the Queen (Hamlet), Jane Seymour (Anna Bolena), etc. In 1879 she played at Her Majesty's, but of late has been rarely seen in opera in London. She is well known as an oratorio and concert singer; in 1874 sang at the Handel Festival, and is also very popular in the provinces. The above refers to her performances in England, but she has also sung at St. Petersburg, Copenhagen, and elsewhere. She is pre-eminently a useful singer. On May 2, 1874, she married Mr. Henry McLean Martin, a favourite baritone singer, known under his professional name of Campobello. [A.C.]

SIROE, RE DI PERSIA. An opera of Metastasio's, remarkable for the number of times it has been set:—Vinci (Venice, 1726); Handel (London, Feb. 5, 1728); Wagenseil (Milan, 1730?); Bioni (Breslau, 1731); Hasse (Bologna, 1733); Vivaldi (Ancona, 1738); J. Cocchi (Naples, 1750); Manna (Venice, 1753); Lampugnani (Milan, 1755); Perez (Lisbon, 1756); Piccinni (Naples, 1759); Giardini (London, 1764); Buroni (Prague, 1764); Guglielmi (1765); Sarti (Turin, 1783); Ubaldi (Turin, 1810?)—are all named by Clement as following one another in this curious course, a course inconceivable at present, though common in the 18th century. [G.]

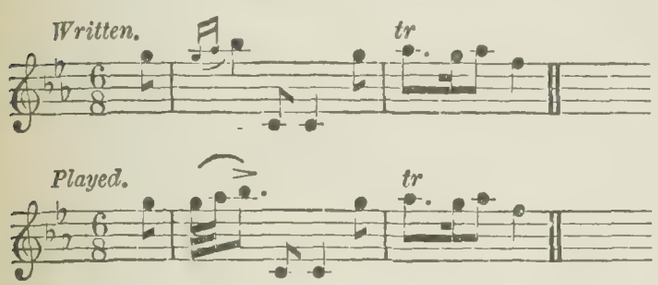
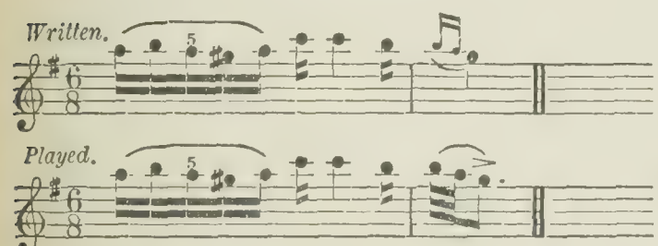
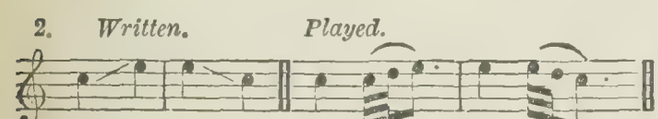
SIVORI, Ernesto Camillo, a great violinist, born at Genoa, June 6, 1817, the day after his mother had heard Paganini for the first time. He began the violin at five, under Restano, and continued it under Costa, until about the year 1823, when Paganini met with him, and was so much struck with his talent, as not only to give him lessons, but to compose six sonatas and a concertino for violin, guitar, tenor, and cello, which they were accustomed to play together, Paganini taking the guitar. This was sufficient to launch the lad into Paganini's style. In 1827 he first reached Paris and then [1] England; returning to Genoa, where he studied harmony seriously under Serra for several years without public demonstration. He next traversed Italy, beginning with Florence, in 1839; then in 1841 and 42 visited Prague, Vienna, Leipzig, Berlin, Frankfort, Brussels, St. Petersburg and Moscow. On Jan. 29, 1843, he made his *rentré* to Paris with a movement from a concerto of his own, his performance of which carried away his audience and procured him a special medal. He also made a vast impression in chamber-music. From Paris he went to London, and played his concerto at the Philharmonic, June 5, 1843, repeating it on the 19th (Spohr was in London at the same time); returned in 1844, when Mendelssohn, Joachim, Halle, Piatti, and Ernst were here also, and in 1845, when he assisted in the famous performances of Beethoven's quartets at Mr. Alsager's house [see Rousselot, ii. 182 *b*], played at the Musical Union on June 24, etc., etc. In 1846 he was again here; on June 27 introduced Mendelssohn's Concerto to England at the Philharmonic Concert, and was solo violin at Julien's 'Concerts d'Été.' He then left for America, in which he remained till 1850, travelling from the Northern States, by Mexico and Panama, to Valparaiso, Rio, Buenos Ayres, and Montevideo, and narrowly escaping death by yellow fever. In 1850 he returned to Genoa, and shortly after lost nearly all the money he had made in the new world by an imprudent speculation. In 1851 he was again in Great Britain, touring throughout the whole country. In 1862 he scored one more success in Paris in the B minor Concerto of Paganini. In 1864 he revisited London, and appeared at the Musical Union and elsewhere. Since then his life does not appear to have exhibited anything remarkable.

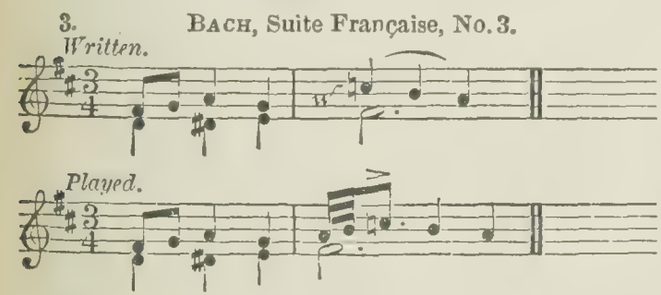
As a man he was always liked—'little, good-tempered, warm-hearted, intelligent, Camillo Sivori,' is the description of him of an English journalist. He was the only direct pupil of Paganini, and his playing was that of a virtuoso of the Paganini school, with a prodigious command of difficulties, especially of double-stopping, second only to his master. His tone was silvery and clear, but rather thin. His style—judged by a classical standard—was cold and affected, and had little real feeling. It is strange that the introduction of Mendelssohn's Concerto into this country should have fallen to an artist so little able to do justice to its merits. Sivori's works for the violin include 2 concertos, in Eb and A; a fantaisie caprice in E; 3 sets of variations; 4 fantaisies on operas, etc., etc. They are rich in display, but poor as music, and were hardly ever played by any one but the composer. [G.]

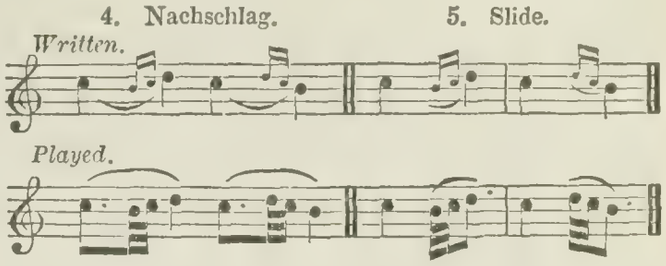
SLIDE (Ger. *Schleifer*; Fr. *Coulé*), an ornament frequently met with in both vocal and instrumental music, although its English name

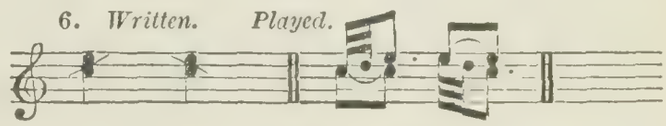
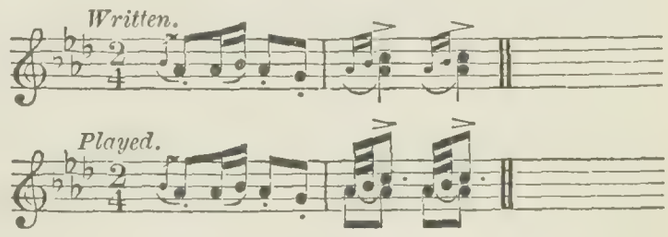
[1] Moscheles's Diary, i. 198.

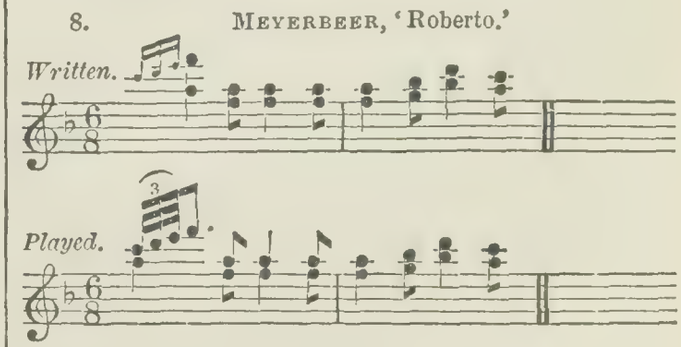
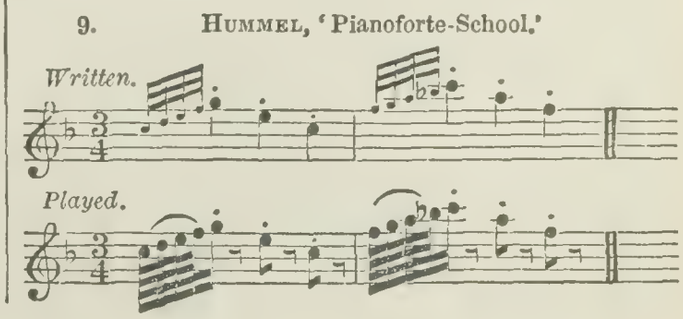
has fallen into disuse. It consists of a rapid diatonic progression of three notes, either ascending or descending, of which the principal note, or note to be ornamented, is the third, and the other two are grace-notes, and are either written of small size (Ex. 1), or, in old music, indicated by an oblique line drawn towards the principal note from the note preceding (Ex. 2).

1. BEETHOVEN, Bagatelle, Op. 119, No. 5.

CHOPIN, Andante Spianato, Op. 22.

2. *Written.* *Played.*

Another method of indicating it is by means of a *direct* (w) placed upon the degree of the stave on which the slide is to commence, and having its right extremity prolonged so as to extend to the position of the principal note (Ex. 3). The short notes of the slide are always executed within the value of the principal note, and not before it, and any note which may accompany it must fall together with the first note, as in Ex. 3. The accent is on the principal note.

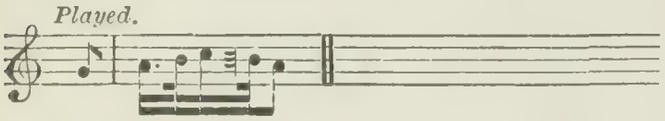
3. BACH, Suite Française, No. 3.

When a note followed by another, one degree above or below it, is ornamented by a NACHSCHLAG of two notes [vol. ii. p. 441, Ex. 8], the small notes present exactly the appearance of a slide to the second large note, and thus a misapprehension as to the proper rendering might arise. For according to the invariable rule of all grace-notes, the small notes of the Nachschlag would be executed during the latter portion of the value of the first large note (Ex. 4), but those of the slide not until the commencement of the second (Ex. 5). Properly, a slur should be introduced to connect the grace-notes with their own principal note, as in the examples; this prevents the possibility of mistake, but in the absence of the slur—and it is frequently omitted—the performer must be guided by his own judgment.

4. Nachschlag. 5. Slide.

Sometimes the first note of a slide is sustained for the duration of the whole. In old music this was indicated by writing the extreme notes of the slide on a single stem, and drawing an oblique line between them, either upwards or downwards, according to the direction of the slide (Ex. 6). In modern music the same thing is expressed (though not very accurately) by means of a tie (Ex. 7).

6. *Written.* *Played.*

7. SCHUBERT, 'Momens Musicals,' No. 3.

Slides of greater extent than three notes are not unfrequent; groups of three notes leading to a principal note are often met with (Ex. 8), and slides of four and even more notes occasionally (Ex. 9). This extended slide is sometimes called *Tirade* or *Tirata* (from *tirare* to draw, or to shoot). E. W. Wolf, in his 'Musikalische Unterricht' (Dresden, 1788), calls such passages 'sky-rockets.'

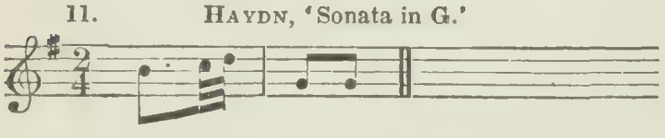
8. MEYERBEER, 'Roberto.'

9. HUMMEL, 'Pianoforte-School.'

Besides the above, a more complicated kind of slide is mentioned by Emanuel Bach and others, called the dotted slide, in which the first grace-note received the addition of a dot. Its execution however varies so considerably—as is proved by the two examples by Emanuel Bach, selected from a variety of others (Ex. 10)—that the sign has never met with general acceptance, although the ornament itself, written out in notes of ordinary size, is of constant occurrence in the works of the great masters (Ex. 11).

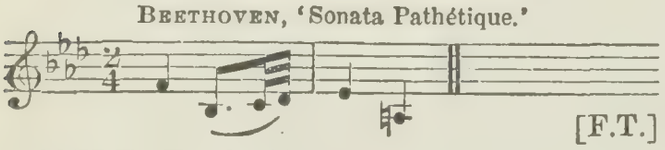
10. *Written.*

Played.

Written.

Played.

11. HAYDN, 'Sonata in G.'



BEETHOVEN, 'Sonata Pathétique.'

[F.T.]

SLIDE (Fr. *Coulisse*; Ger. *Zugstange, Stimstück*; It. *a tirarsi*). A contrivance applied at a very early date to instruments of the trumpet and trombone family, for lengthening and shortening the sounding tube, and thus filling the gaps between the fundamental note and its successive harmonics. Two slide-trombones, essentially identical with the modern pattern, are to be seen, one in the Museo Borbonico at Naples, the other in the Queen's collection at Windsor. Both were found at Pompeii. [TROMBONE.] In the trombone the mouthpiece, upper joints, and bell of the instrument are held to the mouth of the player by means of the left, while the slide is held and adjusted by means of the right hand and arm. In the G bass trombone, the length of a man's arm not being sufficient to reach the lower slide positions, a jointed handle is fixed to the cross-bar of the slide by way of prolongation. In the trumpet, the extent of travel of the slide being far less, and that instrument being held in the right hand, the slide is placed between the bell and the upper part of the tube, and drawn to its closed position by a spiral spring, or an elastic ligature of caoutchouc. It is drawn out to the required length by the fore and middle fingers, acting in opposition to the thumb.

A double slide-action on the principle of the trombone has been very ingeniously applied to the French Horn by Mr. Ford. It is actuated by a key somewhat resembling the usual rotatory valve apparatus. It is patented, and a model has been deposited in the Museum of Patents at South Kensington. It of course has the inestimable advantage which causes the slide trumpet and trombone to excel all other wind instruments in accuracy of intonation — that namely of producing the notes by ear and not by an unalterable mechanism; but it has never been adopted by musicians. [W.H.S.]

SLOPER, E. H. LINDSAY, born in London June 14, 1826, was taught the pianoforte by Moscheles for some years. In 1840 he went to Frankfort and continued his studies under Aloys Schmitt. He next proceeded to Heidelberg, and studied harmony and counterpoint under Carl Vollweiler. In 1841 he went to Paris and pursued the study of composition under Boisselot. He remained there for five years and gained great reputation, both as composer and performer. He returned to London in 1846 and made a successful appearance at a *matinée* of the Musical Union. He has since devoted himself principally to teaching, but appears occasionally at public concerts. His compositions are chiefly for the pianoforte, but he has also produced some songs and other vocal music, which have had a favourable reception. [W.H.H.]

SLOW MOVEMENT. (1) A generic term for all pieces in slow time, whether separate, or forming part of a larger work. (2) A name specially applied to such pieces in slow time when they occur in a sonata (or work in sonata-form). When the sonata contains three or more movements, the slow movement may be the second, third, or fourth in the sonata, provided that there is a 'first movement' at the beginning and a finale at the close. In sonatas of only two movements, the slow movement may be either the first, as in Beethoven's Pianoforte Sonata Op. 49, No. 1, or the second, as in his Sonata Op. 90. The right of any movement to this title must depend rather on its character than its time indication, for many movements marked Allegretto are strictly slow movements. [See SONATA.] [J.A.F.M.]

SLUR. This word, taken in its original and widest sense, signifies an effect of phrasing which is more commonly expressed by the Italian term *legato*, i. e. connected. The sign of the slur is a curved line (Ger. *Schleifbogen*; Fr. *Liaison*) drawn over or under a group of notes, and the notes included within its limits are said to be *slurred*, and are performed with smoothness, if on a stringed instrument, by a single stroke of the bow, or in singing, on a single syllable. [See LEGATO, vol. ii. p. 112.] But although this was originally the meaning of the word, it is now used in a more restricted sense, to denote a special phrasing effect, in which the last of the notes comprised within the curved line is shortened, and a considerable stress laid on the first. This effect has already been fully described in the article PHRASING [vol. ii. p. 707.] In vocal music the slur is employed to indicate the use of

PORTAMENTO (see the word), and it is also very generally placed over two or more notes which are sung to a single syllable. In this case however the sign is superfluous, since if the passage consists of quavers or shorter notes, the connection can be shown by writing them in groups instead of separate [see QUAVER, p. 60], while even if the notes are crotchets, the fact of there being but a single syllable sufficiently indicates the *legato*. Moreover an effect analogous to the slur in instrumental music, whereby the second of two notes is curtailed and weakened, is perfectly possible in singing, and may very probably have been intended by the earlier composers where the sign of the slur is employed. This view is insisted upon by Mendelssohn, who in a letter to Mr. G. A. Macfarren[1] strongly objects to the engravers of his edition of 'Israel in Egypt' placing the slur over two quavers or semi-quavers which are to be sung to one word.

When the slur is used in combination with a series of dots, thus , it indicates the effect called *mezzo staccato*, in which the notes are made of longer duration than if marked with the staccato-sign only, being sustained for nearly their full value, and separated by a very brief interval of silence. [See also STACCATO.] [F.T.]

SMART, SIR GEORGE THOMAS, Knight, born May 10, 1776, son of George Smart, music seller (first in Argyll Street and afterwards at 331 Oxford Street) and double-bass player, received his early musical education as a chorister of the Chapel Royal under Dr. Ayrton. He learned organ-playing from Dr. Dupuis and composition from Dr. Arnold. On quitting the choir in 1791 he obtained the appointment of organist of St. James's Chapel, Hampstead Road, and was also engaged as a violinist at Salomon's concerts. At a rehearsal of a symphony of Haydn's for one of those concerts the drummer was absent, and Haydn, who was at the harpsichord, inquired if any one present could play the drums. Young Smart volunteered, but from inexperience was not very successful, whereupon the great composer, ascending the orchestra, gave him a practical lesson in the art of drumming. About the same time he commenced practice as a teacher of the harpsichord and singing. He soon showed an aptitude for conducting musical performances. In 1811, having successfully conducted some concerts in Dublin, he was knighted by the Lord Lieutenant. In 1813 he was chosen one of the original members of the Philharmonic Society, and between that date and 1844 conducted 49 of its concerts. From 1813 to 1825 he conducted the Lenten oratorios at one or other of the patent theatres, at one of which in 1814 he introduced Beethoven's 'Mount of Olives' to the English public. In 1818 he directed the City concerts established by the late Baron (then Mr.) Heath. On April 1, 1822, he was appointed one of the organists of the Chapel Royal in the room of Charles Knyvett, deceased. In 1824 he accompanied Charles Kemble to Germany to engage Weber to compose an opera for Covent Garden, and when Weber came to England in 1826 to bring out his 'Oberon' he was the guest of Sir George Smart, in whose house he died on June 5. It was mainly by the exertions of Sir George Smart and Sir Julius Benedict that the statue of Weber at Dresden was erected, the greater part of the subscriptions having been collected in England. In 1836 Sir George introduced Mendelssohn's 'St. Paul' to England at the Liverpool Festival. On the death of Attwood in 1838 he was appointed one of the composers to the Chapel Royal. To a careful musicianship he added an administrative ability which eminently qualified him for the conductorship of musical festivals and other performances on a large scale, and his services were for many years in request on such occasions all over the country. He conducted festivals at Liverpool in 1823, 1827, 1830, 1833, and 1836; Norwich, 1824, 1827, 1830, and 1833; Bath, 1824; Newcastle-upon-Tyne, 1824 and 1842; Edinburgh, 1824; Bury St. Edmund's, 1828; Dublin and Derby, 1831; Cambridge, 1833 and 1835; Westminster Abbey, 1834; Hull, 1834 and 1840; and Exeter Hall and Manchester, 1836. He was long resorted to by singers desirous of acquiring the traditional manner of singing Handel's songs, which he had been taught by his father, who had seen Handel conduct his oratorios: among the many he so instructed were Sontag and Jenny Lind. He gave lessons in singing until he was past 80. He edited Orlando Gibbons's Madrigals for the Musical Antiquarian Society, and the 'Dettingen Te Deum' for the Handel Society. He took an active part in procuring the foundation of the Mendelssohn Scholarship. His compositions consist of anthems, chants, Kyries, psalm tunes, and glees. In 1863 he published a collection of his anthems and another of his glees and canons. Two of his glees, 'The Squirrel' and 'The Butterfly's Ball,' were very popular. He died at his house in Bedford Square, Feb. 23, 1867.

His brother, HENRY, born in 1778, began his musical education at an early age, and studied the violin under Wilhelm Cramer, in which he made such progress that when only 14 he was engaged at the Opera, the Concert of Ancient Music, and the Academy of Ancient Music. He was engaged as leader of the band at the Lyceum on its being opened as an English Opera House in 1809, and continued so for several seasons. He was leader at the present Drury Lane Theatre from its opening in 1812 until 1821. On June 12, 1819, the band presented him with a silver cup as a token of their regard. He was leader of the Lenten oratorios from the time they came under the management of his brother, Sir George, in 1813, and a member of the Philharmonic Society's orchestra, which he occasionally led. In 1820 he established a manufactory of pianofortes of a peculiar construction, and on July 22, 1823, obtained a patent for improvements in the construction of pianofortes. He went to Dublin to superintend the debût of his pupil, Miss

[1] Goethe and Mendelssohn, 2nd ed. p. 77.

Goward (now Mrs. Keeley), where he was attacked by typhus fever, and died, Nov. 23, 1823. His son

HENRY SMART, a prominent member of the modern English School, was born in London Oct. 26, 1813, and after declining a commission in the Indian army, was articled to a solicitor, but quitted law for music, for which he had extraordinary natural faculties, and which he studied principally under W. H. Kearns, though to a great extent self-taught. In 1831 he became organist of the parish church of Blackburn, Lancashire, which he resigned in 1836. While at Blackburn he composed his first important work, an anthem for the tercentenary of the Reformation, in 1835. In 1836 he settled in London as organist to St. Philip's Church. In 1844 he was appointed to the organ of St. Luke's, Old Street, where he remained until 1864, when he was chosen organist of St. Pancras. He was an excellent organ-player, specially happy as an accompanist in the service, a splendid extemporiser, and a voluminous and admirable composer for the instrument. But his compositions were by no means confined to the organ. In 1855 an opera from his pen, 'Bertha, or, The Gnome of the Hartzburg,' was successfully produced at the Haymarket. In 1864 he composed his cantata, 'The Bride of Dunkerron' (his best work), expressly for the Birmingham Festival. He produced two cantatas, 'King Rene's Daughter' (words by Enoch), 1871, and 'The Fishermaidens,' both for female voices. An opera on the subject of 'The Surrender of Calais,' the libretto by Planché, originally intended for Mendelssohn, was put into his hands by Messrs. Chappell, about 1852, but though considerable progress was made with it, it was never completed. A sacred cantata, 'Jacob'—words compiled by Mr. McCaul—was written for the Glasgow Festival, produced Nov. 10, 1873, and repeated Nov. 7, 1874; and two large anthems for solos, chorus, and organ were written for the Festivals of the London Choral Choirs Association at St. Paul's in 1876 and 1878—'Sing to the Lord,' and 'Lord thou hast been our refuge.' For many years past Mr. Smart's sight had been failing, and soon after 1864 he became too blind to write. All his compositions after that date therefore were committed to paper—like those of another great ornament of the English School, Mr. Macfarren—through the truly disheartening process of dictation.

It is as a composer of part-songs and a writer for the organ that Henry Smart will be known to the future. His earlier part-songs, 'The Shepherd's Farewell,' 'The Waves' Reproof' (worthy of Mendelssohn), 'Ave Maria,' are lovely, and will long be sung; and his organ pieces (many of them published in the Organist's Quarterly Journal) are full of charming melody and effective combinations. As was his music so was the man—not original, but highly interesting, and always full of life and vigour. He was a very accomplished mechanic, and had he taken up engineering instead of music, would no doubt have been successful. As a designer of organs he was often employed, and those at Leeds and Glasgow may be named as specimens of his powers in this line. He edited Handel's 13 Italian duets and 2 trios for the Handel Society.

His health had for several years been very bad, and cancer on the liver gave him excruciating agony. In June 1879 the Government granted him a pension of £100 a year in acknowledgment of his services in the cause of music, but he did not live to enjoy it, dying July 6, 1879. His last composition was a Postlude in Eb for the organ, finished very shortly before the end. His life has been written by his friend Dr. Spark (Reeves, 1881), and the book will always be interesting, though it might perhaps have been more usefully arranged, and more accurately printed.

CHARLES FREDERICK, a younger brother of Sir George Smart, was brought up as a chorister at the Chapel Royal, and afterwards became a double-bass player in all the principal orchestras. [W.H.H.]

SMETANA, FRIEDRICH, born March 2, 1824, at Leitomischl in Bohemia, between Olmütz and Prague, was a pupil of Proksch at Prague, and afterwards, for a short time, of Liszt, under whose tuition he became a remarkable pianist. He then opened a musical school of his own at Prague and married Katharina Kolàr. In 1856 he took the post of conductor to the Philharmonic Society at Gothenburg in Sweden, where he lost his wife in 1860. In 1866 he became conductor to the National Theatre of Prague. He is eminently a Bohemian composer, and the list of his operas in that language is large—'Married for money'; 'The Brandenburger in Bohemia'; 'Dalibor'; 'Two widows'; 'The Kiss.' Also a symphonic poem, entitled 'Mein Vaterland,' in 3 sections—'Vysehrad' (the Visegrad fortress), 'Vltava' (the Moldau), and 'Libussa.' The first two of these, very picturesque and striking pieces, were performed at the Crystal Palace on Nov. 11, 1882, and March 5, 1881, respectively. Smetana has also published a quartet, many dances, and other pianoforte pieces, etc. In 1874 he was compelled to give up the National Opera-house on account of his deafness, which has since increased so far as to deprive him of all power of hearing. But he still composes. One of his claims to notice is that he was the teacher of Dvorshák.

A medallion with an inscription in his honour was recently affixed to the house in which Smetana was born, on which occasion there were great festivities, and he was presented with the freedom of the town. [G.]

SMETHERGELL, WILLIAM, a pianist in London, was author of 'A Treatise on Thorough bass,' 1794, and composer of some sonatas and other pieces for the pianoforte, and six overtures for Vauxhall Gardens. He was organist of St. Margaret on the Hill, Southwark, and Allhallows, Barking. [W.H.H.]

SMITH, CHARLES, born in London in 1786, was in 1796 admitted a chorister of the Chapel

Royal under Dr. Ayrton, but was withdrawn from the choir in 1798 and became a pupil of John Ashley. In 1800 he sang at the Oratorios, Ranelagh, etc. Upon the breaking of his voice he acted as deputy organist for Knyvett and Stafford Smith at the Chapel Royal, and soon afterwards became organist of Croydon Church. In 1807 he was appointed organist of Welbeck Chapel. He composed the music for the following dramatic pieces: 'Yes or No,' 1809; 'The Tourist Friend,' and 'Hit or Miss,' 1810; 'Anything new,' 1811; and 'How to die for Love.' In 1815 he appeared, with success, at the Oratorios as a baritone singer. In the next year he settled in Liverpool, where he resided for many years. He composed many songs and ballads, the best of which is 'The Battle of Hohenlinden.' He ultimately retired to Crediton, Devon, where he died Nov. 22, 1856. [W.H.H.]

SMITH, FATHER, the usual appellation of BERNARD SCHMIDT, a celebrated organ-builder, born in Germany about 1630, and came to England in 1660 with two nephews, Gerard and Bernard, his assistants. To distinguish him from these and express the reverence due to his abilities, he was called Father Smith. His first organ in this country was that of the Royal Chapel at Whitehall, which Pepys mentions in his Diary as having heard it on July 8, 1660. Subsequently he built one for Westminster Abbey, one for St. Giles's-in-the-Fields (1671), and one for St. Margaret's, Westminster (1675), of which in the following year he was elected organist at a salary of £20 a year. He was now rapidly acquiring fame and was appointed Organ-maker in ordinary to the King, apartments in Whitehall being allotted to him, called in the old plan 'The Organ-builder's Workhouse.'

In 1682 the treasurers of the societies of the Temple had some conversation with Smith respecting the erection of an organ in their church. Subsequently Renatus Harris, who had warm supporters amongst the Benchers of the Inner Temple, was introduced to their notice. It was ultimately agreed that each artist should set up an organ in the church, and in 1684 both instruments were ready for competition. In 1685 the Benchers of the Middle Temple made choice of Smith's organ; but those of the Inner Temple dissented, and it was not until 1688 that Smith received payment for his instrument, namely £1000.

In 1683 he contracted for the organ of Durham Cathedral. In consequence of the reputation he had acquired by these instruments, he was made choice of to build an organ for St. Paul's Cathedral, then in course of erection. This instrument was opened on Dec. 2, 1697. Smith became Court organ-builder to Queen Anne, and died 1708.

According to Hawkins and Burney the two nephews of Schmidt, as above mentioned, were named Bernard and Gerard. But Horace Walpole alters Bernard's name to Christian. These two are very little known, although they built several fine instruments.

In 1755 a Mr. Gerard Smith was organ-repairer to Chelsea Hospital. This was probably a grand-nephew of Father Smith, since from the date he could hardly have been his nephew.

CHRISTOPHER SCHRIDER or SCHREIDER (possibly Schröder), was one of Father Smith's workmen, and previous to 1708 had become his son-in-law. After Smith's death he succeeded to his business, and in 1710 was organ-builder to the Royal Chapels. His organs do not appear to be very numerous, that of Westminster being his *chef-d'œuvre.* It was built for the coronation of George II. in 1727, and was presented to the Abbey by the King (Chrysander's Händel, ii. 174, note). He put up another organ in Henry the Seventh's Chapel for the funeral of Queen Caroline, Dec. 17, 1737, when Handel's noble anthem, 'The ways of Zion,' was first sung to its accompaniment (Ibid. 437, note; Stanley's 'Westminster Abbey,' p. 166). [V. de P.]

SMITH, GEORGE TOWNSHEND, son of Edward Woodley Smith (born May 23, 1775, chorister of St. Paul's Cathedral, afterwards lay vicar of St. George's Chapel, Windsor, from 1795 until his death, June 17, 1849), was born in the Horseshoe Cloisters, Windsor, Nov. 13, 1813. He received his early musical education as a chorister of St. George's, Windsor. On quitting the choir he became a pupil of Highmore Skeats, the Chapel organist, and afterwards came to London and studied under Samuel Wesley. He next obtained an appointment as organist at Eastbourne, whence he removed to King's Lynn on being chosen organist there. On Jan. 5, 1843, he was appointed organist of Hereford Cathedral. As such he became, *ex officio,* conductor of the Meeting of the Three Choirs at Hereford, besides discharging the duties of which office he voluntarily undertook the laborious office of honorary secretary to the festival, and by his untiring and energetic exertions, in the course of the 12 triennial festivals which he directed, raised it musically, from a low to a very high condition, and financially, from a heavy loss to a gain. He composed an 8-voice anthem and a Jubilate for the festivals, and other church music. He died, very suddenly, Aug. 3, 1877, universally beloved and respected.

His brother, MONTEM, was also educated in the choir of St. George's. On quitting it he became a tenor singer, and is a lay vicar of Westminster Abbey, and a gentleman of the Chapel Royal (1858). He is distinguished as a ballad singer, for which his clear and distinct enunciation of the words eminently qualify him, and for his skill in 'speaking' recitative. He is moreover an excellent musician. He owes his singular baptismal name to the circumstance of his having been born on a Whit-Tuesday during the performance of the now abolished Eton College ceremony of 'Montem.'

Another brother, SAMUEL, was born in Eton in 1821. In 1831 he was admitted as one of the children of the Chapel Royal under William Hawes. Shortly after leaving the choir he obtained the appointment of organist at Hayes Church, Middlesex, and was subsequently organist at Eton and Egham. In 1857 he became

organist at Trinity Church, Windsor, and in 1859 organist of the Parish Church, which post he still holds. [W.H.H.]

SMITH, JOHN, commonly styled Dr. Smith, was born at Cambridge in 1795. On Nov. 23, 1815, he was admitted to a situation in the choir of Christ Church Cathedral, Dublin, but failed to secure the appointment of vicar choral owing to his having quarrelled and gone to law with the Dean in 1824. On Feb. 5, 1819, he was appointed a vicar choral of St. Patrick's Cathedral. About 1826 he assumed the title of Mus. Doc., but it is very doubtful if the degree was ever really conferred upon him, no record of it existing. He afterwards obtained the appointments of Chief Composer of the State Music, Master of the King's Band of State Musicians in Ireland, and Composer to the Chapel Royal, Dublin; and about 1845 was chosen Professor of Music in Dublin University. He composed 'The Revelation,' an oratorio, some church music, and several prize glees and other compositions. In 1837 he published a volume of Cathedral Music containing services and chants, and a 'Veni, Creator.' He died Nov. 12, 1861. [W.H.H.]

SMITH, JOHN CHRISTOPHER, born in 1712, was son of John Christopher Schmidt, of Anspach, who, a few years later, came to England and became Handel's treasurer. The younger Smith showing a fondness for music, Handel commenced teaching him when he was 13 years old. He afterwards studied composition under Dr. Pepusch and Thomas Roseingrave, and in 1732 produced his English opera, 'Teraminta,' and in 1733 another opera, 'Ulysses.' In 1738 he composed an oratorio, 'David's Lamentation over Saul and Jonathan.' About 1745 he travelled on the continent, remaining absent about three years. In 1750 he was appointed the first organist of the Foundling Hospital Chapel. When Handel became blind Smith was employed as his amanuensis, and Handel's latest compositions were dictated to him. He also played the organ at Handel's oratorio performances. In 1754 he composed the opera of 'The Fairies,' altered from Shakspere's 'Midsummer Night's Dream,' which met with great success, and in 1756 the opera of 'The Tempest,' adapted from Shakspere's play, two songs in which, 'Full fathom five,' and 'The owl is abroad,' long continued favourites; and in 1760 'The Enchanter,' a musical entertainment. Handel bequeathed to him all his original MS. scores, his harpsichord, his bust by Roubiliac, and his portrait by Denner. After Handel's death Smith carried on the oratorios, in conjunction with Stanley, until 1774, when he retired and went to reside at Bath. Besides the before-mentioned works he composed 'Paradise Lost,' 'Rebecca,' 'Judith,' 'Jehoshaphat,' and 'Redemption,' oratorios (besides compiling two oratorios from Handel's works, 'Nabal,' and 'Gideon'); 'Dario,' 'Issipile,' and 'Il Ciro riconosciuto,' Italian operas; a Burial Service; and several miscellaneous vocal and instrumental pieces. George III. having continued to Smith a pension which had been granted by his mother, the Princess Dowager of Wales, Smith evinced his gratitude by presenting to the King all Handel's MS. scores—now at Buckingham Palace—the harpsichord and the bust by Roubiliac, retaining only the portrait by Denner. He died Oct. 3, 1795. Two large collections of Handel's works exist in Smith's MS., one belonging to H. B. Lennard, Esq., Hampstead; the other to Dr. Chrysander. [See HANDEL, in the Appendix.] [W.H.H.]

SMITH, JOHN STAFFORD, son of Martin Smith, organist of Gloucester Cathedral from 1743 to 1782, was born at Gloucester in 1750. He obtained his earliest musical instruction from his father, and was soon afterwards sent to London to study under Dr. Boyce, and also became a chorister of the Chapel Royal under James Nares. On quitting the choir he sedulously pursued his studies, and became an able organist, an efficient tenor singer, an excellent composer, and an accomplished musical antiquary. In 1773 he was awarded two prizes by the Catch Club, one for a catch, 'Here flat,' and the other for a canon, 'O remember not the sins.' In the next four years he gained prizes for the following compositions; 'Let happy lovers fly,' glee, 1774; 'Since Phillis has bubbled,' catch, and 'Blest pair of syrens,' glee (5 voices), 1775; 'While fools their time,' glee, 1776; and 'Return, blest days,' glee, 1777. He rendered great assistance to Sir John Hawkins in the production of his History, not only by reducing ancient compositions into modern notation, but also by the loan of some valuable early MSS. from his extensive and curious library, from which Sir John culled several pieces to enrich his Appendix. In 1779 he published 'A Collection of English Songs, in score, for three and four voices, composed about the year 1500. Taken from MSS. of the same age'; among which is the very interesting historical song, 'Our king went forth to Normandy,' commemorative of the victory of Agincourt. In 1780 he won another prize from the Catch Club by his ode, 'When to the Muses' haunted hill.' He published at various times five collections of glees, containing compositions which place him in the foremost rank of English glee composers. Besides his prize glees they include 'As on a summer's day,' 'What shall he have that killed the deer?' 'Hark, the hollow woods resounding,' and the madrigal 'Flora now calleth forth each flower.' 14 glees, 14 catches, 4 canons, 2 rounds, an ode, a madrigal, and a motet by him are given in Warren's collections. He also published a collection of songs, and 'Twelve Chants composed for the use of the Choirs of the Church of England.' On Dec. 16, 1784, after having for many years officiated as a deputy, he was appointed a gentleman of the Chapel Royal, and on Feb. 22, 1785, a lay vicar of Westminster Abbey, being installed, after his year of probation, April 18, 1786. In 1790 he was engaged as organist at Gloucester Festival. In 1793 he published a volume of 'Anthems, composed for the Choir Service of the Church of England.' In 1802, upon the death of Dr. Arnold, he was appointed one of the organists of the Chapel Royal, and on

May 14, 1805, upon the resignation of Dr. Ayrton, succeeded him as Master of the Children. In 1812 he produced his interesting work 'Musica Antiqua.' [See MUSICA ANTIQUA.] In June 1817 he resigned the Mastership of the Children of the Chapel Royal. Besides the before-named compositions he produced 'An Ode on the First of April,' for voices and instruments, which was never published. A MS. 'Introduction to the Art of composing Music,' by him is in the library of the Sacred Harmonic Society, which also contains his Musical Commonplace Book. He died Sept. 20, 1836. By his will, dated Jan. 21, 1834, he bequeathed all his property to his only surviving daughter, Gertrude Stafford Smith, and appointed her sole executrix. She proved the will Oct. 20, 1836 (personalty sworn under £12,000), and took possession of the property. A few years afterwards she became insane, and in 1844 the Commissioner in Lunacy ordered that her property should be realised and the proceeds invested for her benefit. Through ignorance or carelessness the contents of her house (which included her father's valuable library, remarkably rich in ancient English musical manuscripts), were entrusted for sale to an auctioneer who, however well qualified he might have been to catalogue the furniture, was utterly incompetent to deal with the library. It was sold April 24, 1844, such books as were described at all being catalogued from the backs and heaped together in lots, each containing a dozen or more works; 2191 volumes were thrown into lots described as 'Fifty books, various,' etc. The printed music was similarly dealt with; the MSS. were not even described as such, but were lumped in lots of twenties and fifties, and called so many 'volumes of music.' 578 volumes were so disposed of, and there were besides five lots each containing 'a quantity of music.' The sale took place at an out-of-the-way place in the Gray's Inn Road; Smith's name did not appear on the catalogue; nothing was done to attract the attention of the musical world, and two dealers, who had obtained information of the sale, purchased many of the lots at very low prices. These after a time were brought into the market, but it is feared the greater part of the MSS. are altogether lost. [W.H.H.]

SMITH, ROBERT ARCHIBALD, born at Reading Nov. 16, 1780. His father, a Paisley silk-weaver, finding his trade declining in Reading, removed back to Paisley in 1800. Robert soon showed a great aptitude for music, and at ten could play the violin. In 1807 he was appointed leader of the psalmody at the Abbey Church, Paisley, a situation which he filled for many years. While there he made the acquaintance of Robert Tannahill the poet, many of whose fine lyrics he set to music. One of these, 'Jessie, the Flow'r o' Dunblane,' published in 1808, at once made its mark, and was universally admired.

Smith possessed a fine vein of melody, and in vocal composition had at that time perhaps no equal in Scotland. In 1820 he began to publish 'The Scottish Minstrel' (6 vols. 8vo. 1820–24) containing several hundreds of the best Scottish songs, not a few of them his own, frequently without indication. It is still considered a good compilation. In Aug. 1823 he obtained the leadership of the psalmody at St. George's Church, Edinburgh, under the Rev. Dr. Andrew Thomson, whose son John was destined in after years to become the first musical Reid professor in Edinburgh University. [See THOMSON, JOHN.] Besides anthems and other pieces (most of the former written for the boys of George Heriot's Hospital), Smith now found time to publish his 'Irish Minstrel,' followed in 1826 by an 'Introduction to Singing,' and in 1827 by 'Select Melodies of all Nations,' in one volume, one of his best works. In 1828 he brought out his 'Sacred Harmony of the Church of Scotland,' by which he is now best known. His health was at no time robust, and he suffered from dyspepsia, under which he finally sank, Jan. 3, 1829.

'Smith,' says the late George Hogarth, 'was a musician of sterling talent. . . . His compositions are tender, and tinged with melancholy; simple and unpretending, and always graceful and unaffectedly elegant. . . . He had the admirable good sense to know how far he could safely penetrate into the depths of counterpoint and modulation without losing his way; and accordingly his music is entirely free from scientific pedantry.' His most popular pieces are the songs 'Jessie, the Flow'r o' Dunblane'; 'Loudon's bonnie woods and braes'; and 'Bonnie Mary Hay'; the duet 'Row weel, my boatie'; the trio 'Ave Sanctissima'; and the anthems 'Sing unto God,' and 'How beautiful upon the mountains'; although many more might be named which are yet frequently sung. Owing to the modern alterations in congregational singing, the introduction of German chorales and ancient ecclesiastical melodies, and the change from florid to syllabic tunes, Smith's 'Sacred Harmony' is to a great extent superseded. But it still has its value, even at a distance of fifty years from its publication. [D.B.]

SMITH, SIDNEY, born at Dorchester, July 14, 1839, received his first musical instruction from his parents, and at the age of 16 went to Leipzig, where he studied the piano under Moscheles and Plaidy; the violoncello under Grutzmacher; harmony and counterpoint under Hauptmann, Richter, and Papperitz; and composition under Rietz. He returned to England in 1858, and in the following year, on the advice of the late Mr. Henry Blagrove, he settled in London, where he has since resided, enjoying considerable reputation as a teacher. His compositions, which are confined to PF. pieces, are extremely popular with the numerous class of performers whose tastes are satisfied by a maximum of brilliancy combined with a minimum of difficulty. The most successful of his pieces are 'La Harpe Eolienne,' 'Le Jet d'Eau,' 'The Spinning Wheel,' and a 'Tarantella' in E minor, which (like most of his compositions) have been published and met with the same popularity on the Continent as in England. [W.B.S.]

SMORZANDO (Ital., 'fading away'). A term with the same meaning as Morendo, but used indiscriminately in the course of a piece. [See MORENDO.]

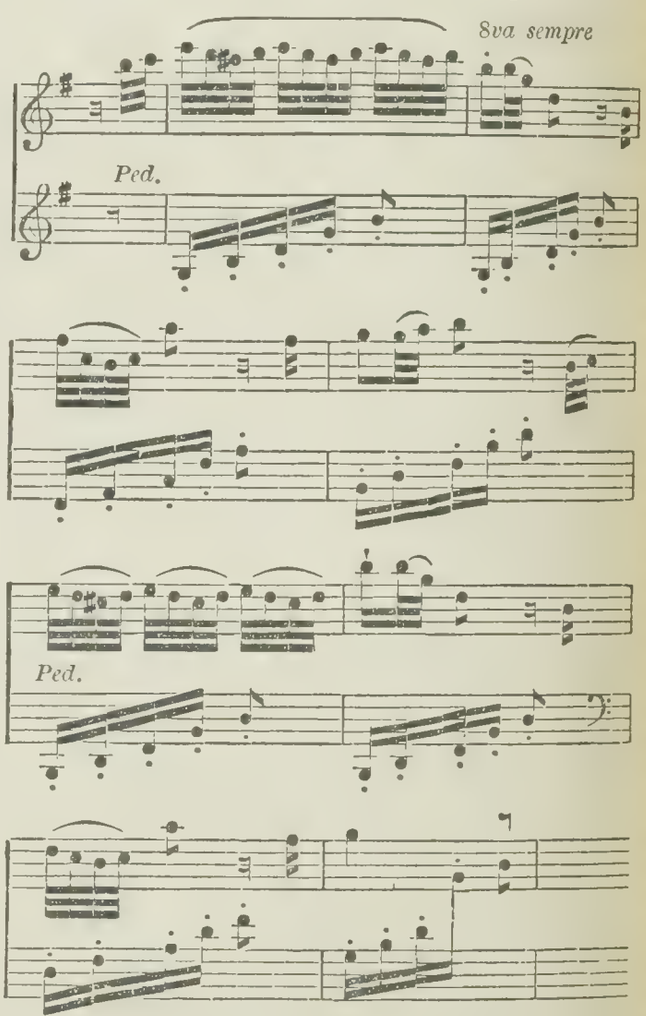
SNETZLER, JOHN, was born at Passau in Germany about 1710. This truly eminent organ-builder, after acquiring some fame in his own country, was induced to settle in England, where he built the noble instrument at Lynn Regis (1754); a very fine one at St. Martin's, Leicester (1774); that of the German Lutheran Chapel in the Savoy, which was the first in this country provided with a pedal clavier; and many others. Two stories are current of his imperfect way of speaking English and his quaint expressions. At the competition for the place of organist to his new organ at Halifax (1766) he was so annoyed by the rapid playing of Dr. Wainwright, that he paced the church, exclaiming, 'He do run over de keys like one cat, and do not give my pipes time to shpeak.' And at Lynn he told the churchwardens, upon their asking him what their old organ would be worth if repaired, 'If they would lay out £100 upon it, perhaps it would be worth fifty.'

Snetzler lived to an advanced age, and died at the end of the last or the commencement of the present century. Having saved sufficient money, he returned to his native country; but after being so long accustomed to London porter and English fare, he found in his old age that he could not do without them, so he returned to London, where he died. His successor was Ohrmann. [See HILL & SONS.] [V. de P.]

SNOW, VALENTINE, was probably of the same family as Moses Snow, gentleman of the Chapel Royal from 1689 until his death, Dec. 20, 1702, and also lay-vicar of Westminster Abbey, and a minor composer. He became the finest performer upon the trumpet of his day; was a member of Handel's oratorio orchestra; and it was for him that the great composer wrote the difficult obbligato trumpet parts in 'Messiah,' 'Samson,' 'Dettingen Te Deum,' 'Judas Maccabeus,' etc. No better evidence of his ability can be required. In Jan. 1753 he was appointed (in succession to John Shore, deceased) Sergeant Trumpeter to the King, which office he held until his death in Dec. 1770. [W.H.H.]

SNUFF-BOX, MUSICAL. A mechanical invention which has given pleasure to thousands from the peculiar—what for want of a better expression we may call Æolian—charm arising from the production of harmonics in the solid part of the steel comb which provides the necessary reinforcement to the sounds emitted by the teeth of the comb. The motive power is a pinned cylinder resembling the barrel of a mechanical organ, and made to shift on the same principle; the working power is a spring; the mechanism and rotation are closely allied to those of a watch or clock; and the teeth of the comb which produce the notes are measured to scale.

Musical boxes were invented about the beginning of the present century, probably in Switzerland, the chief seat of their production, where there are now some twenty principal manufactories. About 30,000 are said to be made annually, half of which are below the selling value of 50 francs each. The original musical boxes are small and not unlike a snuff-box in appearance. They are now made of all sizes, the cost ranging from 20*s*. to 50*l*.

About 1830, a very favourite composition with amateurs of the pianoforte was the 'Snuff-box Waltz,' the composer of which preserved his anonymity under the initials M. S. The scale and arpeggio passages, played with much use of both pedals, produced something of the musical-box effect upon the hearer, enhanced a few years later by the introduction in pianos of brass bridges and harmonic bars, which are to a certain extent subject to the acoustical conditions which affect the musical-box combs. Such a passage as the following, from the 'Snuff-box Waltz,' illustrates the kind of imitation that was possible:

Of late years, bells, drums, castagnettes, free reeds worked by bellows, and more recently a 'zither,' produced by a sheet of thin paper resting on the teeth of the comb, have been introduced, and have not raised the musical value of the instrument, any more than similar introductions early in the century raised the value of the pianoforte. As pointed out by Mr. Moonen in his recent Report on the Melbourne Exhibition, the real improvements have been in the mechanical portion, by the accurate 'pointing' or adjustment on the cylinder of as many as 36 airs;

the obtaining a constant movement for an hour and a half without requiring to wind up the spring during that time; the possibility of shifting the barrel in such a manner that an air 'noted' may be played without the necessity of going through all the others in rotation, and the important one of the interchange of barrels made to fit any box. [A.J.H.]

SOCIEDADE DE QUARTETOS DO PORTO (Quartet Society of Oporto). This society, the only one of the kind in Portugal, originated in private musical gatherings at the house of a banker of Oporto (Sr. Joaõ Miranda Guimarães). In 1875 the violoncellist J. Casella settled in Oporto, and it was resolved to give public concerts. The first subscription was for 12 concerts, and resulted in a net profit of about £32. Encouraged by these results, the same little body of musicians have continued to give two series of chamber concerts yearly, 12 in the autumn, and 6 in the spring. They take place on Sunday afternoons in a small concert-room at the S. Joaõ Theatre. The audience numbers usually about 100 persons. The programmes are entirely instrumental, and consist of movements from the chamber-music of the great masters, as well as from the works of Grieg, Dvorák, Saint-Saëns, Liszt, Grädener, Svendsen, Tchaïkowsky, and Miguel Angelo. Short analytical remarks are written by Sr. B. V. Moreira de Sá, to whose energy and enthusiasm the society owes much of its success. [W.B.S.]

SOCIETA ARMONICA. Founded about 1827 for the purpose of giving subscription concerts in which symphonies, overtures, and occasionally instrumental chamber works were intermingled with vocal numbers usually drawn from the Italian operas. Mr. H. Forbes was the conductor, and Tolbecque and the younger Mori were the leaders of the band. Beethoven's Overture in C major, Berlioz's Overture to 'Les Francs Juges,' Reissiger's Overture in F minor, and the Overture to 'Les Huguenots' were among the works which gained a first hearing in England at the Society's concerts; and Weber's Mass in G was also produced at one of the performances. Among the vocalists who assisted in the concerts were Mmes. Grisi, Persiani, Albertazzi, Wyndham, Bishop, Alfred Shaw, Miss Clara Novello and Miss Birch, Messrs. Phillips, Rubini, Tamburini and Lablache, Mario and Ivanoff. The band included Spagnoletti, A. Griesbach, Willy, Wagstaff, Dando, Patey, Jay, Alsept, Lindley, Hatton, Brookes, Dragonetti, Howell, Card, Ribas, Barrett, Harper, etc. Henri Herz, the pianist and composer, and Hausmann the violinist, made their first appearance in this country at the Societa Armonica. The concerts were successively held at the Crown and Anchor Tavern in the Strand (now the Temple Club), Freemasons' Tavern, and the Opera Concert room in the Haymarket. They terminated in or about the year 1850. [C.M.]

SOCIÉTÉ DE MUSIQUE DE CHAMBRE, POUR INSTRUMENTS À VENT. This is a society for the performance of chamber-music for wind instruments in Paris. It was founded by Mons. Paul Taffanel, a distinguished flute-player, and the first concert took place on Feb. 6, 1879. Six concerts are given in the February, March, and April of each year at 4 p. m. on alternate Thursdays, at the Salle Pleyel; subscription, 20 francs per season. The executants are all artists from the Conservatoire concerts, or those of Pasdeloup—such as flute, Taffanel; oboe, Gillet and Boullard; clarinet, Grisez and Turban; bassoon, Espaignet and Bourdeau; horn, Garigue and Brémond; piano, Louis Diémer. The works performed are classical, and include those of Bach, Handel, Beethoven, Mozart, Weber, Schubert (op. 160), Mendelssohn (op. 114), Schumann (ops. 73, 94, 132), Spohr, Onslow, Raff, Brahms (ops. 16, 40), Liszt, Rubinstein, Saint Saëns, Dvořak (op. 44), Gouvy, etc. etc. [G.]

SOCIÉTÉ DES CONCERTS DU CONSERVATOIRE, LA—the body which gives the famous concerts in Paris—was founded in 1828, by Habeneck and a group of eminent musicians, as already stated. [See vol. i. p. 385.] The positions of acting and honorary president are respectively filled by the chief conductor and the director of the Conservatoire. The management of the Society is in the hands of a committee elected by the members. The committee meets weekly on Tuesday mornings, and its chief duty is to settle the programmes of each season. The reading and selection of new works for performance during the winter concerts is done by the Society at large, meeting for that purpose from and after October. There are two full rehearsals for each concert.

The concerts themselves and their repetition in a second series have been already described [i. 386 *a*]. The first series is for the 'new' subscribers, the second for the 'old' ones. Each series includes a 'Concert spirituel,' and since 1881 the second performance of this concert takes place, not on Easter Sunday, but on the Saturday before it. In the spring of 1882 M. Deldevez was re-elected conductor, and M. Heyberger chorus-master. M. Garcin—solo violin at the opera—is now sub-conductor.

The Société is entirely distinct from the 'Ecole normale de la musique française.' It has its own library, which however contains but few unpublished works. The most interesting is a small Symphony in C by Haydn, which is always received with applause. [G. C.]

SOCIETY OF BRITISH MUSICIANS, founded in 1834 with the object of advancing native talent in composition and performance. In the original prospectus of the Society attention was called to the contrast between the encouragement offered to British painting, sculpture, and the tributary arts at the Royal Academy, and the comparative neglect of English music and English musicians, the overwhelming preponderance of foreign compositions in all musical performances being cited as 'calculated to impress the public with the idea that musical genius is

an alien to this country,' and as tending also 'to repress those energies and to extinguish that emulation in the breast of the youthful aspirant, which alone can lead to pre-eminence.' One of the rules adopted was to exclude all foreign music from the programmes of the Society's concerts and to admit none but natives of Great Britain among its members; but this was set aside in 1841, when the Committee reported in favour of 'introducing a limited proportion of music by composers not members of the Society either British or foreign,' and the suggestion was adopted, though not without strong opposition, in which the editor of the 'Musical World' joined ('Musical World' of Oct. 14, 1841). In its earlier days the Society achieved a complete success, numbering in 1836 as many as 350 members, while its finances were also in a prosperous state. It not only gave concerts of works of established merit, but adopted a system of trial performances at which many new compositions were heard. The programmes included the names of all the leading English writers of the day, who as a rule conducted their own works, among them Cipriani Potter, G. A. Macfarren, W. H. Holmes, W. L. Phillips, Sterndale Bennett, J. Hullah, J. H. Griesbach, T. German Reed, W. M. Rooke, H. Westrop, Joseph Barnett, H. C. Litolff, C. Lucas, T. M. Mudie, James Calkin, and John Goss. The music included orchestral and chamber compositions, varied by vocal solos and part-music, to which nearly all the above-named composers contributed original works, and the members in turn directed the performances. After 1837 the Society began to decline, and even when the introduction of music by foreign composers was resolved upon, in the hope of creating more general interest in the concerts, it failed to restore the Society to prosperity, and after another period of far from successful management a special appeal for support was put forth at the close of 1854. At that date the members included Messrs. H. C. Banister, W. S. Bennett, H. Blagrove, J. B. Calkin, C. Coote, J. T. Cooper, W. H. Holmes, C. E. Horsley, H. Lazarus, E. J. Loder, Kate Loder (now Lady Thompson), C. Neate, W. S. Rockstro, C. Severn, C. Steggall, C. E. Stephens, J. W. Thirlwall, H. J. Trust, J. Weslake, H. Westrop, J. Zerbini, and Sir George Smart. This effort was ridiculed in the 'Musical World' of Dec. 16, 1854, on the ground that the Society had no true claim to its title, as many composers and artists of note held aloof from it. The movement served however to draw some new friends to the ranks, and as a means of fulfilling its objects prizes were offered for chamber compositions, which were gained in 1861 by Ebenezer Prout and Edward Perry for string quintets; in 1863 by J. Lea Summers and W. Gibbons, also for string quintets; and in 1864 by Ebenezer Prout and J. Lea Summers, for quartets for piano and strings. The umpires on these occasions included Herr Joachim and Molique, Signor Piatti, and Messrs. Cipriani Potter, G. A. Macfarren, A. Mellon, T. M. Mudie and H. Leslie, and the prize works were publicly performed by Miss Zimmermann, Herr Joachim, Messrs. A. Mellon, H. Webb, J. T. Carrodus, W. Watson, J. T. Willy, W. T. Aylward, and Signor Piatti. In 1865 the Society was dissolved, its library was sold by Messrs. Puttick & Simpson, and Mr. C. E. Stephens was appointed custodian of the minute-books, etc. The secretaries of the Society were Messrs. J. R. Tutton (its founder) 1834–5; G. J. Baker, 1835 until his death in 1851; J. Rackham, 1851–54; W. W. Grice 1854–55. The Honorary Treasurers were the three brothers, Jacob Erat 1834 until his death in 1837; James Erat 1837 until his death in 1858; and William Erat (*pro tem.*) 1858; and Cipriani Potter, 1858–65. The Society and its library were housed gratuitously at 23 Berners Street, by Messrs. Erat, from 1834 until 1858, when they gave up the premises; 1858–59 in Wornum's Music Hall, Store Street; 1860 in St. Martin's Hall until its destruction by fire on Aug. 26, 1860 (when the Society's property was saved); 1860–62 at 44 Charlotte Street, Fitzroy Square, by permission of Mr. H. Webb; and 1862–65 at Messrs. Collard's, Grosvenor Street, free of all expense. For the first five years the concerts were given at the Hanover Square Rooms, and the trials of orchestral and chamber works were subsequently held at those rooms or at the above-named buildings. The Society on July 20, 1843, gave a complimentary concert to Spohr at Erat's, and on June 15, 1844, at the same place, a complimentary concert to Mendelssohn. [C.M.]

SOCIETY OF BRITISH AND FOREIGN MUSICIANS. A benevolent society, established in 1822 to provide a fund for the relief of its members during sickness; to assist in the support of those who, by old age or unavoidable calamity may become unable to follow their profession; and to allow a certain sum at the death of a member or a member's wife. The office is at 18 Rathbone Place, Oxford Street, and the Secretary is Mr. A. C. Adams. [C.M.]

SOCIETY, THE MUSICAL ARTISTS', founded in 1874 'to encourage living musicians by giving performances of their compositions,' consists of a President (the Duke of Beaufort), Vice-Presidents (Sir Julius Benedict, Professor Macfarren, etc.), a Council of 9 members, and about 70 members (Professors) and associates (Non-Professors). The first public performance took place on July 22, 1874, at the Conduit-street Rooms, and was followed by three concerts every year, until 1881, when four were given. The objects of the Society will best be seen by the list of some of the principal chamber compositions it has brought forward. Its Hon. Sec. (1882) is Dr. Jacob Bradford.

Quintet (Strings), J. Lea Summers.
Quintets (PF. and Strings), E. Fiori, Alg. Ashton.
Quartets (Strings), H. C. Banister, H. Baumer, Dr. Bradford, A. Carnall, G. Gear, W. H. Holmes, Lehmeyer, Mori, O. Prescott. C. J. Read, C. E. Stephens, J. Lea Summers.
Quartets (PF. and Strings), Alg. Ashton, O. Prescott, H. Westrop.
Trios (PF. and Strings), J. F. Barnett, J. B. Calkin, F. E. Gladstone, A. Gilbert, C. Gardner, C. Maclean, G. Wolff, E. H. Thorne, G. W. Hammond.

Sonatas (PF. and Violin), F. Davenport, W. H. Holmes, E. Sharp, E. H. Thorne, H. Westrop, Emily Lawrence.
Sonatas (PF. and Cello), Alg. Ashton, R. Ellicott, O. Prescott, E. H. Thorne, E. Sharp.
Sonatas (PF.), H. C. Bannister, C. Gardner, G. Gear, G. A. Macfarren, A. O'Leary. [W.B.S.]

SÖDERMAN, JOHAN AUGUST, one of the greatest Swedish composers of modern times, was born in Stockholm, July 17, 1832—his father being director of the orchestra at a minor theatre—and at an early age displayed traces of musical genius. When 18 years of age he was selected by Stjernström, the director of the orchestra at the Royal theatre in Stockholm, as instructor to a company of musicians, then on a tour to Finland. On his return Söderman wrote his first operetta, with the fantastic title, 'The Devil's first rudiments of Learning,' which was performed at the Mindre theatre at Stockholm, Sept. 14, 1856. During the following two years he stayed in Leipzig, studying under Richter and Hauptmann; in the year 1860 he was appointed chorus-master at the Royal Opera in Stockholm; and from that date until his election as a member of the Swedish Academy of Music, his life was occupied in such minor offices in the musical world as are too often the lot of great composers when cast in a small community. But however poor the offices he held, Söderman filled them with a sincerity and zeal which many a man of inferior talents might have envied.

His works are about 60 in number—operettas, songs, ballads, part-songs, funeral marches and cantatas; of which, however, only half have been printed, and these at the expense of the Swedish government after his death. Of the printed works we can only mention a few, besides the above-mentioned, namely 2 operettas, 'The wedding at Ulfåsa,' and 'Regina von Emmeritz'; overture to 'The Maid of Orleans'; songs; 'Trios for male voices,' containing the Finnish national air 'Suomi sång'; a Circassian dance, and a concert-overture, also 'Sacred songs for organ,' containing a number of hymns of great beauty and purity, of which the best known are a Benedictus and an Agnus Dei. Though a protestant, his *chef-d'œuvre* is a Mass for solos, chorus and orchestra, which has only been twice performed in Stockholm, but is considered by his countrymen as equal to any by the great composers, and which is animated by such sincere devotion, and stamped by such a high degree of originality and masterly finish, as to rank among the choicest gems of Swedish music.

Another of his works worth mention is his music to the poetry of Bellman. This poet, whose genius is akin to that of Marlowe, has written a number of rhapsodies, depicting the gay, jovial, and careless nature of the Swede, with a force of animal spirit and genuine originality which few other poets have equalled; and to these productions, which every Swede knows by heart, Söderman set music.

The foreign composers who seem to have influenced his more elaborate productions are Beethoven, Schubert, and, in particular, Schumann. His compositions, though thoroughly Swedish, are not national; they bear the impress of the vigorous and energetic nature of the Northerner, which makes Scandinavian compositions so charming. Söderman died Feb. 10, 1876, at the early age of 44, and a national subscription was at once raised in Sweden for the benefit of his widow and children. It was a token of the gratitude and respect of a musical nation for a great composer. [C.S.]

SOGGETTO. The Italian term for 'subject,' as the theme of a movement. Thus in No. 12 of Bach's 'Musikalisches Opfer,' Frederick the Great's theme is called 'Il Soggetto reale.' [See SUBJECT.] [G.]

SOL. The fifth note of the natural scale according to the nomenclature of France and Italy; in English and German G. In the old hymn from which Guido is supposed to have formed the scale it occurs as follows:—

Ut queant laxis *re*sonare fibris,
*Mi*ra gestorum *fa*muli tuorum,
*Sol*ve pollutis *la*bia reatis.

The number of double vibrations to produce *sol* (treble G) is—Paris normal pitch, 391·5; London 'Philharmonic pitch,' 405. [G.]

SOLDATENLIEBSCHAFT—Soldiers' love. A 1-act opera, containing an overture and 16 numbers, written by Mendelssohn in 1821 (his 13th year). The author of the words is unknown. The autograph is in the Mendelssohn archives in the Berlin Library. The work was evidently a favourite with its author, for he proposed to repeat it for the silver wedding of his parents, with an operetta to be written by Fanny, and his own 'Heimkehr aus der Fremde.' It does not appear however to have been then performed. [G.]

SOLENNIS, *i. e.* Solemn. 'Missa solennis' is a term employed to designate a mass on a grand scale. Those of Beethoven in D, Schubert in A♭ (no. 5), and Liszt's 'Graner-Messe' are so entitled. Four of Cherubini's—in C, E, G, and B♭—are called 'Messe Solennelle,' but not that in A for the coronation of Charles X., which is for 3 voices only. Gounod's Mass in G, and Rossini's in A minor, have the same title. The term answers to the 'Hohe Messe' of Bach. [G.]

SOL-FA. 'To sol-fa' is to sing a passage or a piece of vocal music, giving to the notes, not the words, but the syllables, Do (C), Re (D), Mi (E), Fa (F), Sol (G), La (A), Si (B), Do (C). Why the two syllables Sol and Fa should have been chosen to designate this process in preference to Do Re, or Re Mi, does not appear.

♭	♮	♯
Du	Do	Da
Ra	Re	Ri
Me	Mi	—
Fo	Fa	Fe
Sul	Sol	Sal
Lo	La	Le
Se	Si	—

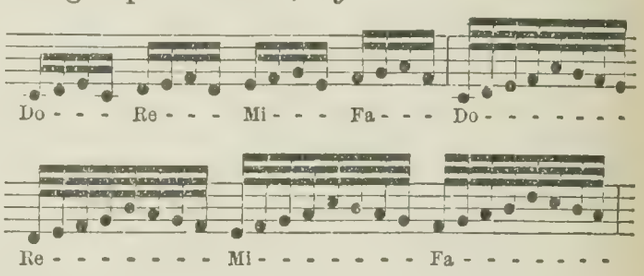
It may be convenient here to give the scale with the syllables for sharps or flats, as fixed by Mr. Hullah in his 'Method of Teaching Singing' (Longmans, 1880).

In a hymn recently written by Arrigo Boito and composed by Mancinelli, for the opening of the monument of Guido d'Arezzo at Rome, the seven syllables are thus employed:—

*Ut*il di Guido *re*gola superna
*Mi*suratrice *fa*cile de' suoni
*Sol*enne or tu *la*ude a te stessa intuoni,
*Si*llaba eterna.

The roll or stick with which the conductors of church choirs in Italy beat the time is called the Sólfa. [G.]

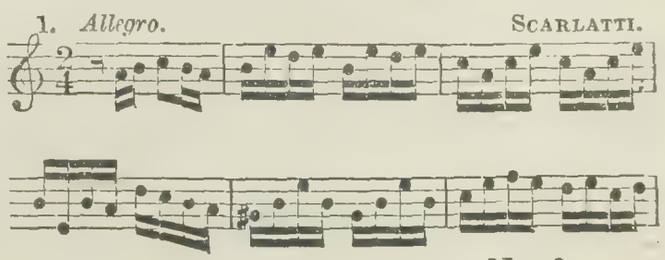
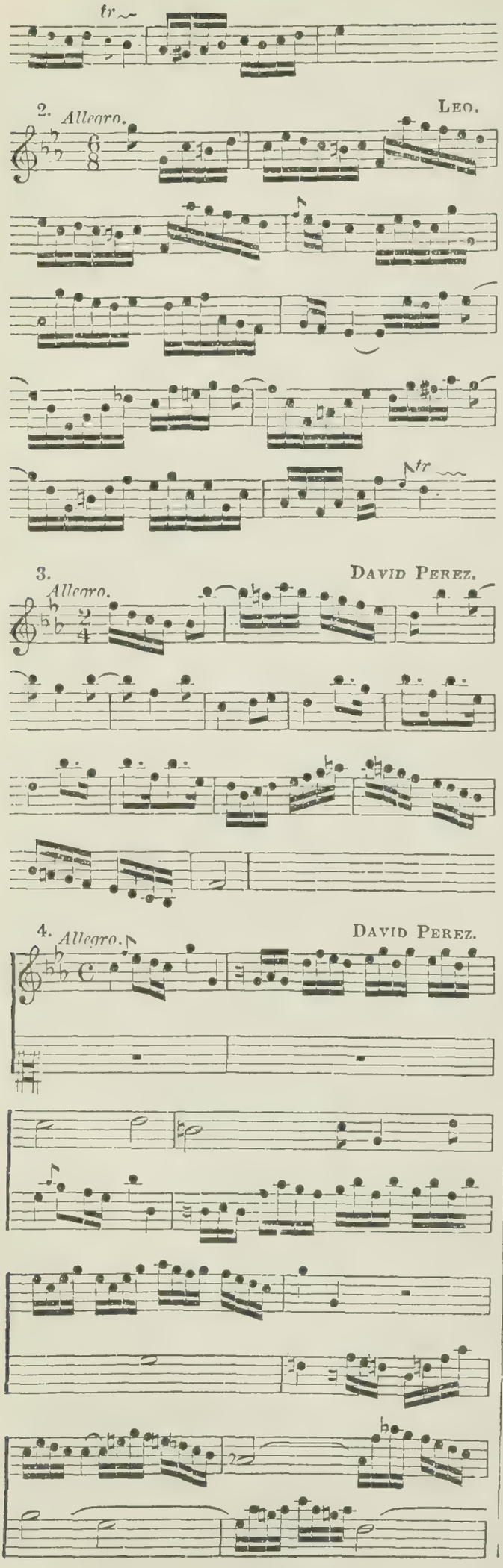
SOLFEGGIO, E GORGHEGGIO. Solfeggio is a musical exercise for the voice upon the syllables Ut (or Do), Re, Mi, Fa, Sol, La, forming the Guidonian Hexachord, to which was added later the syllable Si upon the seventh or leading-note, the whole corresponding to the notes C, D, E, F, G, A, B of the modern Diatonic scale. These names may be considered the result of an accident ingeniously turned to account, the first six being the first syllables of half lines in the first verse of a hymn for the festival of St. John Baptist, occurring upon the successive notes of the rising scale, with a seventh syllable perhaps formed of the initial letters of Sancte Johannes. [See Solmisation.]

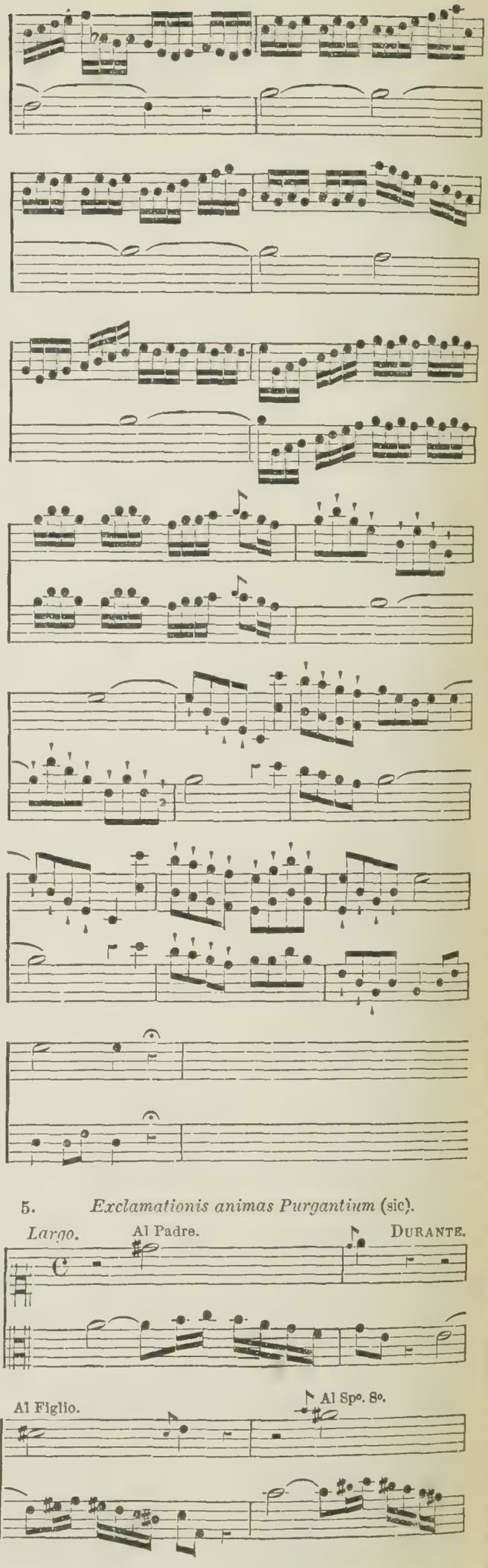
The first use of these syllables is ascribed to Guido d'Arezzo as an artificial aid to pupils 'of slow comprehension in learning to read music,' and not as possessing any special virtue in the matter of voice-cultivation; but it is by no means clear that he was the first to use them. At any rate they came into use somewhere about his time. It is probable that even in Guido's day (if voice-cultivation was carried to any grade of perfection—which is hardly likely in an age when nearly all the music was choral, and the capacities of the voice for individual expression were scarcely recognised), as soon as the notes had been learned, the use of syllables was, as it has been later, superseded by vocalisation, or singing upon a vowel. The syllables may be considered, therefore, only in their capacity as names of notes. Dr. Crotch, in his treatise on Harmony, uses them for this purpose in the major key, on the basis of the movable *Do*, underlining them thus, Do, etc., for the notes of the relative minor scales, and gives them as alternative with the theoretical names—Tonic, or *Do*; Mediant, or *Mi*; Dominant, or *Sol*, etc. The continued use of the syllables, if the *Do* were fixed, would accustom the student to a certain vowel on a certain note only, and would not tend to facilitate pronunciation throughout the scale. If the *Do* were movable, though different vowels would be used on different parts of the voice, there would still be the mechanical succession through the transposed scale; and true reading—which Hullah aptly calls 'seeing with the ear and hearing with the eye,' that is to say, the mental identification of a certain sound with a certain sign—would not be taught thereby. Those who possess a natural musical disposition do not require the help of the syllables; and as pronunciation would not be effectually taught by them, especially after one of the most difficult and unsatisfactory vowels had been removed, by the change of Ut to Do, and as they do not contain all the consonants, and as moreover voice-cultivation is much more readily carried out by perfecting vowels before using consonants at all, —it was but natural that vocalisation should have been adopted as the best means of removing inequalities in the voice and difficulties in its management. Crescentini, one of the last male soprani, and a singing-master of great celebrity, says, in the preface to his vocal exercises, 'Gli esercizj sono stati da me imaginati per l'uso del vocalizzo, cosa la piu necessaria per perfezionarsi nel canto dopo lo studio fatto de' solfeggi, *o sia, nomenclatura delle note*'—'I have intended these exercises for vocalisation, which is the most necessary exercise for attaining perfection in singing, after going through the study of the sol-fa, or nomenclature of the notes.' Sometimes a kind of compromise has been adopted in exercises of agility, that syllable being used which comes upon the principal or accented note of a group or division, *e. g.*

The word 'Solfeggio' is a good deal misused, and confounded with 'Vocalizzo' in spite of the etymology of the two words. The preface to the 4th edition of the 'Solféges d'Italie' says 'La plupart des Solféges nouveaux éxigent qu'ils soient *Solfiés sans nommer les notes*.' Here is an absurd contradiction, and a confusion of the two distinct operations of Solfeggiare and Vocalizzare. We have no precise equivalent in English for Solfeggio and Solfeggiare. The French have Solfége and Solfier. We say, to Sol-fa, and Sol-faing—a clumsy and ineuphonious verb-substantive. As a question of voice-production, the wisdom of vocalisation, chiefly upon the vowel *a* (Italian), and certainly before other vowels are practised, and most decidedly before using consonants, has been abundantly proved. The use of the words in question is not therefore a matter of much importance. This appears to be in direct opposition to the advice of a very fine singer and an eminent master, Pier Francesco Tosi, whose book upon singing was published at Bologna in 1723, the English translation by Galliard appearing in 1742. He says, 'Let the master never be tired in making the scholar sol-fa as long as he finds it necessary; for if he should let him sing upon the vowels too soon, he knows not how to instruct.' 'As long as he finds it necessary,' however, is a considerable qualification. The world lives and learns, and Crescentini's verdict may safely be accepted. The vowel *a, rightly pronounced,* gives a position of the resonance-chambers most free from impediment, in which the entire volume of air vibrates without after-neutralisation, and consequently communicates its vibrations in their integrity to the outer air; this therefore is the best preparation, the best starting-point for the formation of other

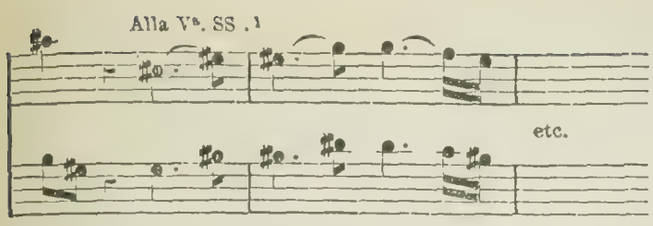
vowels. After this vowel is thoroughly mastered the others are comparatively easy, whereas if *i* or *u* (Italian) are attempted at first, they are usually accompanied by that action of the throat and tongue which prevails to such a disagreeable extent in this country. When the vowels have been conquered, the consonants have a much better chance of proper treatment, and of good behaviour on their own part, than if attacked at the outset of study. Vocalisation upon all the vowels throughout the whole compass of the voice should be practised after the vowel *a* is perfected; then should come the practice of syllables of all kinds upon all parts of the voice; and then the critical study and practice (much neglected) of recitative.

The words GORGHEGGIO and GORGHEGGIARE, from *Gorga*, an obsolete word for 'throat,' are applied to the singing of birds, and by analogy to the execution of passages requiring a very quick and distinct movement or change of note, such as trills and the different kinds of turn, also re-iterated notes and quick florid passages in general. The English verb 'to warble' is given as the equivalent of *gorgheggiare*, but warbling is usually accepted to mean a gentle wavering or quavering of the voice, whereas agility and brilliancy are associated with the Italian word. A closer translation, 'throat-singing,' would give a rendering both inadequate and pernicious—inadequate, as throat-singing may be either quick or slow, and pernicious as suggesting unnecessary movement of the larynx, and helping to bring about that defective execution so often heard, in which there is more breath and jar than music, closely resembling unnecessary movement of the hand when using the fingers upon an instrument.[1] The fact is, that execution, however rapid, should be perfect vocalisation in its technical sense, and perfect vocalisation has for its foundation the *Portamento*. The Portamento (or carrying of the voice—the gradual gliding from one note to another) removes inequalities in the voice, and facilitates the blending of registers. Increased in speed by degrees, the voice learns to shoot from note to note with lightning-like rapidity, and without the above-named convulsion of the larynx which produces a partial or total cessation of sound, or at any rate a deterioration of sound during the instantaneous passage from note to note. It is this perfect passage from note to note, without lifting off or interrupting the voice, that fills space with a flood of sound, of which Jenny Lind's shake and vocalised passages were a bright example. But this kind of vocalisation is the result of years of conscientious practice and the exercise of a strong will; and it is just this practice and strong will that are wanting in the present day. Exercises are not wanting. With such books as those of Garcia, Panseron, Madame Sainton, and Randegger, etc., etc., and of course some special passages for individual requirements, to say nothing of those of Rossini, and the numberless vocalizzi of Bordogni, Nava, etc., etc., the 'Solféges d'Italie,' and the 'Solféges du Conservatoire,' there is work enough if students will avail themselves of it. Tosi, in speaking of the difficulties in teaching and learning the shake says, 'The impatience of the master joins with the despair of the learner, so that they decline farther trouble about it.' A summary mode of getting over difficulties!

The first of the two great works just named is entitled 'Solféges d'Italie, avec la Basse chiffrée, composés par Durante, Scarlatti, Hasse, Porpora, Mazzoni, Caffaro, David Perez, etc. Dediés à Messeigneurs les premiers Gentilshommes de la chambre du Roi [Louis XV], et recueillis par les Srs. Levesque et Bêche, ordinaires de la Musique de sa Majesté.' The work is therefore obviously a collection of Italian Solfeggi made in France by Frenchmen. Levesque was a baritone in the King's Chapel from 1759 to 1781, and in 1763 became master of the boys. Bêche was an alto. The first edition of the work appeared in 1768; the fourth, published by Cousineau, at Paris in 1786. It forms one large oblong volume, and is in four Divisions: I. The 'indispensable principles' of singing—names of notes, etc., and 62 easy (anonymous) Solfeggi in the G clef with figured bass. II. Solfeggi 63 to 152 for single voices in various clefs—including G clef on 2nd line and F clef on 3rd line—in common, triple, and compound time, all with figured basses. III. Solfeggi 153—241, with changing clefs, and increasing difficulties of modulation and execution—ending with the *Exclamationes* quoted in the text; all with figured basses. Divisions II and III are by the masters named in the title; each Solfeggio bearing the composer's name. IV. 12 Solfeggi for 2 voices and figured bass by David Perez, each in three or four movements. The forms of fugue and canon are used throughout the work, and some of the exercises would bear to be sung with words. One, by Hasse, is a graceful arietta. A few extracts will show the nature of the work. No. 1 exhibits the kind of instrumental passage that frequently occurs in Scarlatti's solfeggi. No. 2, by Leo, is very difficult, and gives much work to the voice. No. 3, from the exercises for two voices of David Perez, keeps the voice much upon the high notes. No. 4, from the same, requires, and is calculated to bring about, great flexibility. No. 5, by Durante, is curious, and is evidently intended as an exercise in pathetic expression. It has no figured bass, like the other exercises in this collection, but a part in the alto clef, clearly intended for an obbligato instrument, probably for the viol d'amore.

1. *Allegro.* SCARLATTI.

[1] As *Arpeggiare* means 'to play upon the harp,' *Gorgheggiare* means 'to play upon the throat,' or rather that part of the throat known as the larynx; in other words, to treat the voice for the time only as an instrument.

2. Allegro.
Leo.
3.
Allegro.
David Perez.
4. Allegro.
David Perez.


5. Exclamationis animas Purgantium (sic).
Largo.
Al Padre.
Durante.
Al Figlio.
Al Spo. So.



But the reader is strongly advised to refer to this remarkable work for himself.

A later and very complete collection of exercises and studies is that published in Paris by Heugel under the title of 'Solféges du Conservatoire, par [2]Cherubini, Catel, Méhul, Gossec, et Langlé,' edited by Edouard Batiste, Professeur de Solfége,' etc. It is in eight volumes 8vo., including a hundred preparatory exercises by Batiste himself. The first exercise in the main collection is a short theme with 57 variations. The studies increase in difficulty, and the later ones require great powers of vocalisation. Those by Gossec abound in reiterated notes and in passages of extended compass. There are duets and trios, some of which are very elaborate. A curious one by Cherubini is in free fugal imitation, with the respective entries of the second and third voices taking place at an interval of 24 bars. Canons and fugues are in abundance, amongst them a fugue in 5-4 by Catel. One exercise by Cherubini is without bars, and another by the same composer is headed 'Contrepoint rigoureux à cinq voix sur le Plaint Chant.' If these two collections of vocalizzi are *studied* and *conquered*, an amount of theoretical and practical knowledge, as well as control over the voice, will have been gained that will fulfil every possible requirement preparatory to acquaintance with the great operatic and oratorical works. Mention must not be omitted of Concone's useful Exercises, of more modest calibre, which have gained a large popularity throughout musical Europe; nor of those of Madame Marchesi-Graumann, which give a great deal of excellent work, and were highly approved by Rossini. [H.C.D.]

SOLIÉ, Jean Pierre (real name Soulier), born at Nîmes, 1755, died in Paris Aug. 6, 1812, was one of the good singers and composers at the Opera Comique in its early days. The son of a cello-player he learnt that instrument, and had a good musical education at the Nîmes *maitrîse*, after which he played in the orchestra and taught singing till his *début* as a tenor in 1778. His success in the provinces tempted him to go to Paris, but he failed at first, in 1782, and remained away till after three years success in the largest theatre of Lyons. He was engaged in 1787 for the Opera Comique, where he remained, gradually making his way upwards to the first place in the company, especially after relinquishing the part of *tenor de goût* for that of baritone. The baritone was then a novelty, and Méhul wrote for Solié several parts which have since become identified with his name. He next tried his hand at composition, and with equal success, for his operas comiques number 33 in all, 'Jean et Geneviève' (1792) being the first, and 'Les Ménestrels' 3 acts (1811) the last. 'Le Jockey' (Jan. 6), 'Le Secret' (April 20, 1796), 'Le Chapitre Second' (June 17, 1799) in one act; and 'Le Diable à quatre' (Nov. 30, 1809), and 'Mademoiselle de Guise' in 3 (March 17, 1808), were published. Though this music is now entirely out of date, many of its pretty airs became favourites with the vaudeville writers, and were set to a variety of words. Several may be found in the 'Clef du Caveau.'

Solié had several sons; the eldest drowned himself in 1802; but Emile (born in Paris, 1801) published in 1847 two pamphlets on the Opéra Comique and Opéra, also some short biographies of French musicians. He left a son, Charles, who is a conductor, and produced at Nice in 1879 an opéra-comique, 'Scheinn Baba, ou l'intrigue du Harem,' 3 acts, the subject of which seems to have been borrowed from the 'Intrigue au Sérail.' [G.C.]

SOLITAIRE, LE. Carafa's most popular opera comique; in 3 acts, words by Planard. Produced at the Feydeau, Aug. 17, 1822. Its most favourite number, though not its best, is a rondeau—

C'est le solitaire,
Qui voit tout,
Qui sait tout,
Entend tout,
Est partout. [G.]

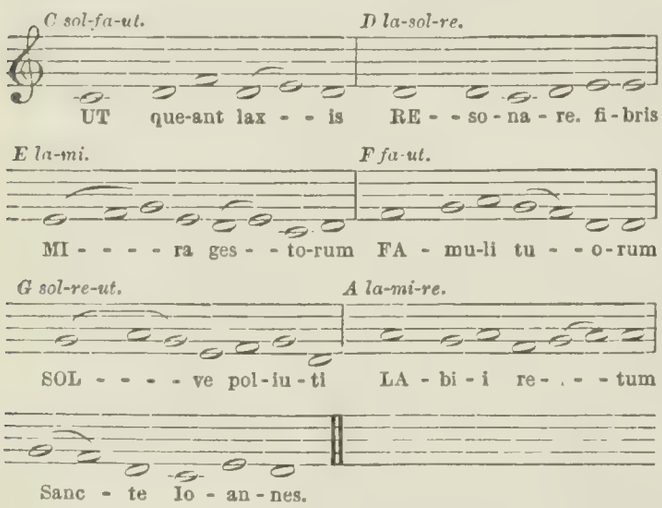
SOLMISATION (Lat. *Solmisatio*). The art of illustrating the construction of the Musical Scale by means of certain syllables, so associated with the sounds of which it is composed as to exemplify both their relative proportions, and the functions they discharge as individual members of a system based upon fixed mathematical principles.

The laws of Solmisation are of scarcely less venerable antiquity than those which govern the accepted proportions of the Scale itself. They first appear among the Greeks, and doubtless proved as useful to the Fathers of the Lyric Drama, and the Singers who took part in its gorgeous representations in the great Theatre at Athens, as they have since done to Vocalists of all ages. Making the necessary allowance for differences of Tonality, the guiding principle in those earlier times was precisely the principle by which we are guided now. Its essence consisted in the adaptation to the Tetrachord of such syllables as should ensure the recognition of the Hemitone, wherever it occurred. Now, the Hemitone of the Greeks, though not absolutely identical with our Diatonic Semitone, was its undoubted

[1] The abbreviation 'Alla Va SSa' can hardly mean other than 'alla Vergine Santissima.' The a must be a mistake of the French printer. These abbreviations are alternated through the exercise with, farther on, 'Satila al celo,' 'Alla SSa Trinita,' and last of all 'co moti gloria Eterna.' The word 'Satila' must also be a mistake. A later edition has this phrase, 'Satila al colo,' and the other 'co moli gloria eterna.' This does not help to clear up the matter.

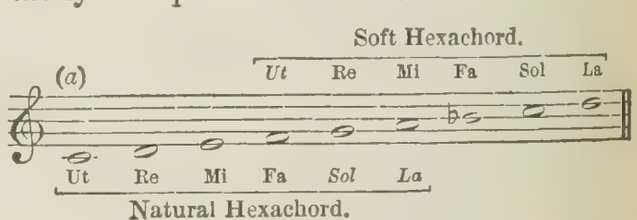
[2] Cherubini's Autograph Catalogue [see vol. i. p. 343 *a*] contains an immense number of Solfeggi written between the years 1822 and 1842, in his capacity of Director of the Conservatoire, for the Examinations of the Pupils of that Institution.

homologue;[1] and, throughout their system, this Hemitone occurred between the first and second sounds of every Tetrachord; just as, in our Major Scale, the Semitones occur between the third and fourth Degrees of the two disjunct Tetrachords by which the complete Octave is represented. Therefore, they ordained that the four sounds of the Tetrachord should be represented by the four syllables, τα, τε, τη, τω; and that, in passing from one Tetrachord to another, the position of these syllables should be so modified, as in every case to place the Hemitone between τα and τε, and the two following Tones between τε and τη, and τη and τω, respectively.[2]

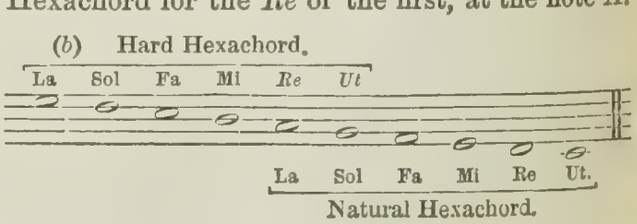
When, early in the 11th century, Guido d'Arezzo substituted his Hexachords for the Tetrachords of the Greek system, he was so fully alive to the value of this principle, that he adapted it to another set of syllables, sufficiently extended to embrace six sounds instead of four. In the choice of these he was guided by a singular coincidence. Observing that the Melody of a Hymn, written about the year 770 by Paulus Diaconus, for the Festival of S. John the Baptist, was so constructed, that its successive phrases began with the six sounds of the Hexachord, taken in their regular order, he adopted the syllables sung to these notes as the basis of his new system of Solmisation, changing them from Hexachord to Hexachord, on principles to be hereafter described, exactly as the Greeks had formerly changed their four syllables from Tetrachord to Tetrachord.

It will be seen, from this example, that the syllables, *Ut, Re, Mi, Fa, Sol, La*,[3] were originally sung to the notes C, D, E, F, G, A; that is to say, to the six sounds of the Natural Hexachord: and that the Semitone fell between the third and fourth syllables, *Mi* and *Fa*, and these only. [See HEXACHORD.] But, when applied to the Hard Hexachord, these same six syllables represented the notes G, A, B, C, D, E; while, in the Soft Hexachord, they were sung to F, G, A, B♭, C, D. The note C therefore was sometimes represented by *Ut*, sometimes by *Fa*, and sometimes by *Sol*, according to the Hexachord in which it occurred; and was consequently called, in general terms, C *sol-fa-ut*. In like manner, A was represented either by La, Mi, or Re; and was hence called A *la-mi-re*, as indicated, in our example, by the syllables printed above the Stave. But, under no possible circumstances could the Semitone occur between any other syllables than *Mi* and *Fa*; and herein, as we shall presently see, lay the true value of the system.

So long as the compass of the Melody under treatment did not exceed that of a single Hexachord, the application of this principle was simple enough; but, for the Solmisation of Melodies embracing a more extended range, it was found necessary to introduce certain changes, called Mutations, based upon a system corresponding exactly with the practice of the Greeks. [See MUTATION.] Whenever a given Melody extended (or modulated) from one Hexachord into another, the syllables pertaining to the new series were substituted for those belonging to the old one, at some convenient point, and continued, in regular succession, until it became convenient to change them back again; by which means the compass of the Scale could be enlarged to any required extent.

For instance, in the following example the passage begins at (*a*), in the Natural Hexachord of C, but extends upwards three notes beyond its compass, and borrows a B♭ from the Soft Hexachord of F. As it is not considered desirable to defer the change until the extreme limits of the first Hexachord have been reached, it may here be most conveniently made at the note G. Now, in the Natural Hexachord, G is represented by the syllable *Sol*; in the Soft Hexachord, by *Re*. In this case, therefore, we have only to substitute *Re* for *Sol*, at this point; and to continue the Solmisation proper to the Soft Hexachord to the end of the passage, taking no notice whatever of the syllable printed in Italics.



At (*b*), on the other hand, the passage extends downwards, from the Hexachord of G, into that of C. Here, the change may be most conveniently effected by substituting the *La* of the last-named Hexachord for the *Re* of the first, at the note A.



1 The Diatonic Semitone is represented by the fraction $\frac{15}{16}$; the Greek Hemitone by $\frac{243}{256}$, that is to say, by a Perfect Fourth, minus two Greater Tones.

2 Though the true pronunciation of the Greek vowels is lost, we are not left without the means of forming an approximate idea of it, since Homer uses the syllable βη to imitate the bleating of the sheep.

3 Gerard Vossius, in his tract 'De quatuor Artibus popularibus' (Amsterdam 1650), mentions the following Distich as having been written, shortly after the time of Guido, for the purpose of impressing the six syllables upon the learner's memory—

'Cur adhibes tristi numeros cantumque labori?
UT RElevet MIserum FAtum SOLitosque LAbores.'

The first of these Mutations is called *Sol-re*, in allusion to its peculiar interchange of syllables: the second is called *Re-la*. As a general rule, *Re* is found to be the most convenient syllable for ascending Mutations, and *La*, for those which extend downwards, in accordance with the recommendation contained in the following Distich:

Vocibus utaris solum mutando duabus
Per *re* quidem sursum mutatur, per *la* deorsum.

This rule, however, does not exclude the occasional use of the forms contained in the subjoined Table, though the direct change from the Hard to the Soft Hexachord, and *vice versa*, is not recommended.

Descending Mutations.

1. *Fa-sol.*	From the Hard to the Soft Hexachord, changing on C.	
2. *Mi-la.*	Nat. to Hard Hex. changing on E.	Soft to Nat. Hex. changing on A.
3. *Re-la.*	Hard to Nat. Hex. changing on A.	Nat. to Soft Hex. changing on D.
4. *Re-mi.*	Hard to Soft Hex. changing on A.	
5. *Re-sol.*	Nat. to Hard Hex. changing on D.	Soft to Nat. Hex. changing on G.
6. *Sol-la.*	Hard to Soft Hex. changing on D.	
7. *Ut-fa.*	Nat. to Hard Hex. changing on C.	Soft to Nat. Hex. changing on F.
8. *Ut-re.*	Hard to Soft Hex. changing on G.	

Ascending Mutations.

9. *Fa-ut.*	Hard to Nat. Hexachord, changing on C.	Nat. to Soft Hex. changing on F.
10. *La-mi.*	Hard to Nat. Hex. changing on E.	
11. *La-re.*	Nat. to Hard Hex. changing on A.	Soft to Nat. Hex. changing on D.
12. *La-sol.*	Soft to Hard Hex. changing on D.	
13. *Mi-re.*	Do. Do. A.	
14. *Re-ut.*	Do. Do. G.	
15. *Sol-fa.*	Do. Do. C.	
16. *Sol-re.*	Hard to Nat. Hex. changing on D.	Nat. to Soft Hex. changing on G.
17. *Sol-ut.*	Nat. to Hard Hex. changing on G.	Soft to Nat. Hex. changing on C.

The principle upon which this antient system was based is that of 'the Moveable Ut'—or, as we should now call it, 'the Moveable Do'; an arrangement which assists the learner very materially, by the recognition of a governing syllable, which, changing with the key, regulates the position of every other syllable in the series, calls attention to the relative proportions existing between the root of the Scale and its attendant sounds, and, in pointing out the peculiar characteristics of each subordinate member of the system, lays emphatic stress upon its connection with its fellow degrees, and thus teaches the ear, as well as the understanding. We shall presently have occasion to consider the actual value of these manifold advantages; but must first trace their historical connection with the Solmisation of a later age.

So long as the Ecclesiastical Modes continued in use, Guido's system answered its purpose so thoroughly, that any attempt to improve upon it would certainly have ended in failure. But, when the functions of the Leading-Note were brought more prominently into notice, the demand for a change became daily more and more urgent. The completion of the Octave rendered it not only desirable, but imperatively necessary, that the sounds should no longer be arranged in Hexachords, but, in Heptachords, or Septenaries, for which purpose an extended syllabic arrangement was needed. We have been unable to trace back the definite use of a seventh syllable to an earlier date than the year 1599, when the subject was broached by Erich van der Putten (Erycius Puteanus) of Dordrecht, who, at pages 54, 55 of his 'Pallas modulata,'[1] proposed the use of *BI*, deriving the idea from the second syllable of la*bii*.' No long time, however, elapsed, before an overwhelming majority of theorists decided upon the adoption of SI, the two letters of which were suggested by the initials of 'Sancte Ioannes'—the Adonic verse which follows the three Sapphics in the Hymn already quoted.[2] The use of this syllable was strongly advocated by Sethus Calvisius, in his 'Exercitatio musicæ tertia,' printed in 1611. Since then, various attempts have been made to supplant it, in favour of *Sa, Za, Ci, Be, Te*, and other open syllables;[3] but, the suggested changes have rarely survived their originators, though another one, of little less importance—the substitution of *Do* for *Ut* on account of its greater resonance—has, for more than two hundred years, been almost universally accepted. [See Do.] Lorenzo Penna,[4] writing in 1672, speaks of *Do* as then in general use in Italy; and Gerolamo Cantone[5] alludes to it, in nearly similar terms, in 1678, since which period the use of *Ut* has been discontinued, not only in Italy, but in every country in Europe, except France.

In Germany and the Netherlands far more sweeping changes than these have been proposed, from time to time, and even temporarily accepted. Huberto Waelrant (1517–1595), one of the brightest geniuses of the Fourth Flemish School, introduced, at Antwerp, a system called 'Bocedisation,' or 'Bobisation,' founded on seven syllables—*Bo, Ce, Di, Ga, Lo, Ma, Ni*—which have since been called the 'Voces Belgicæ.' At Stuttgart, Daniel Hitzler (1576–1635) based a system of 'Bebisation' upon *La, Be, Ce, De, Me, Fe, Ge*. A century later, Graun (1701–1759) invented a method of 'Damenisation,' founded upon the particles, *Da, Me, Ni, Po, Tu, La, Be*. But none of these methods have survived.

In England, the use of the syllables *Ut* and *Re* died out completely before the middle of the 17th century; and recurring changes of *Mi, Fa, Sol, La*, were used, alone, for the Solmisation of all kinds of Melodies. Butler mentions this method as being in general use, in 1636[6]; and Playford calls attention to the same fact in 1655.[7]

In France, the original syllables, with the added *Si*, took firmer root than ever in Italy; for it had long been the custom, in the Neapolitan Schools, to use the series beginning with *Do* for those Keys only in which the Third is Major.

1 'Pallas modulata, sive Septem discrimina vocum' (Milan, 1599), afterwards reprinted, under the title of 'Musathena' (Hanover, 1602).

2 It has been said, that, in certain versions of the Melody, the first syllable of the Adonic verse is actually sung to the note B; but we have never met with such a version, and do not believe in the possibility of its existence.

3 See SI, vol. iii. p. 490.

4 'Albori musicale' (Bologna, 1672).

5 'Armonia Gregoriana' (Turin, 1678).

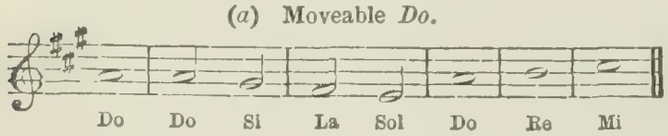
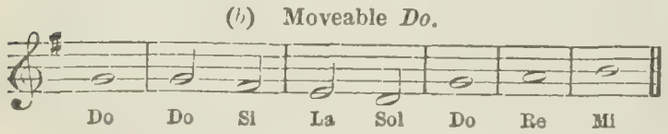
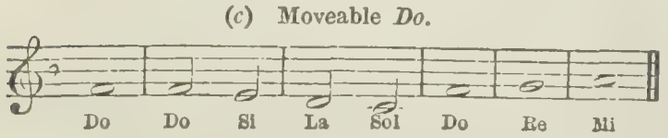
6 'Principles of Musick,' by C. Butler (Lond. 1636).

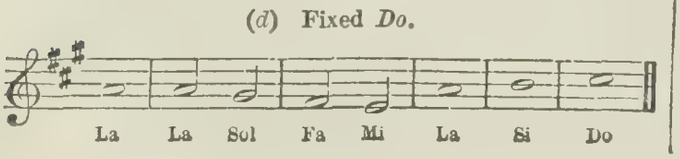
7 'Introduction to the Skill of Musick' (Lond. 1655).

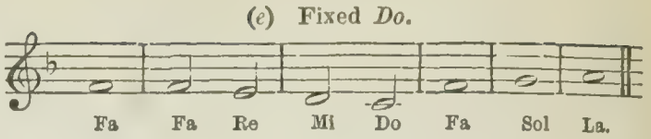
For Minor Keys, the Neapolitans begin with *Re*; using *Fa* for an accidental Flat, and *Mi* for a Sharp. Durante, however, when his pupils were puzzled with a difficult Mutation, used to cry out, 'Only sing the syllables in tune, and you may name them after devils, if you like.'

The truth is, that, as long as the syllables are open, their selection is a matter of very slight importance. They were never intended to be used for the formation of the Voice, which may be much better trained upon the sound of the vowel, A, as pronounced in Italian, than upon any other syllable whatever. Their use is, to familiarise the Student with the powers and special peculiarities of the sounds which form the Scale: and here it is that the arguments of those who insist upon the use of a 'fixed,' or a 'moveable *Do*,' demand our most careful consideration. The fact that in Italy and France the syllables *Ut* (*Do*), *Re*, *Mi*, *Fa*, *Sol*, *La*, *Si*, are always applied to the same series of notes, C, D, E, F, G, A, B, and used as we ourselves use the letters, exercises no effect whatever upon the question at issue. It is quite possible for an Italian, or a Frenchman, to apply the 'fixed *Do* system' to his method of nomenclature, and to use the 'moveable *Do*' for purposes of Solmisation. The writer himself, when a child, was taught both systems simultaneously, by his first instructor, John Purkis, who maintained, with perfect truth, that each had its own merits, and each its own faults. In matters relating to absolute pitch, the fixed *Do* is all that can be desired. The 'moveable *Do*' ignores the question of pitch entirely; but it calls the Student's attention to the peculiar functions attached to the several Degrees of the Scale so clearly, that, in a very short time, he learns to distinguish the Dominant, the Sub-Mediant, the Leading-Note, or any other Interval of any given Key, without the possibility of mistake, and that, by simply sol-faing the passage in the usual manner.

The following example shows the first phrase of the 'Old Hundredth Psalm,' transposed into different Keys, with the Solmisation proper to both the fixed and the moveable *Do*.

(*a*) Moveable *Do*.

(*b*) Moveable *Do*.

(*c*) Moveable *Do*.

(*d*) Fixed *Do*.



(*e*) Fixed *Do*.

This example has been so arranged as to bring into prominent notice one of the strongest objections that has ever been brought against the use of the fixed *Do*. The system makes no provision for the indication of Flats or Sharps. *Sol* represents G♮ in the last division of our example, and G♯ in the last but one. In a tract published at Venice, in 1746,[1] an anonymous member of the Roman Academy called 'Arcadia,' proposed to remove the difficulty, by adding to the seven recognised syllables five others, designed to represent the Sharps and Flats most frequently used; viz. *Pa* (C♯, D♭), *Bo* (D♯, E♭), *Tu* (F♯, G♭), *De* (G♯, A♭), *No* (A♯, B♭). This method was adopted by Hasse, and highly approved by Giambattista Mancini: but, in 1768, a certain Signor Serra endeavoured to supersede it by a still more numerous collection of syllables; using *Ca*, *Da*, *Ae*, *Fa*, *Ga*, *A*, *Ba*, to represent the seven natural notes, A, B, C, D, E, F, G; *Ce*, *De*, *E*, *Fe*, *Ge*, *Ao*, *Be*, to represent the same notes, raised by a series of Sharps; and *Ci*, *Di*, *Oe*, *Fi*, *Gi*, *Au*, *Bi*, to represent them, when lowered by Flats.

None of these methods remained long in use; but the defect has not been forgotten; and, in 1880, Dr. Hullah endeavoured to remedy it by retaining the orthodox series of syllables for the natural notes, and adopting modified sounds for the sharps and flats, as shown under the head of SOLFA. [W.S.R.]

SOLO (*Ital.* 'alone'). A piece or passage executed by one voice or performer. Airs are solos; a pianoforte piece for 2 hands is a pianoforte solo. A violin solo, strictly speaking, is a piece for the violin alone, like Bach's unaccompanied sonatas; but the term is often used loosely for a concerto or other piece in which the solo instrument is accompanied by the band, the pianoforte, etc.

In an orchestral piece where one instrument has a passage which is intended to sound out prominently, it is marked 'Solo,' as in the second subject of the Adagio in Beethoven's Symphony no. 4, which is for the 1st clarinet, and marked *Solo*; in the flute solo near the end of the working-out in the Leonora Overture (where, however, the bassoon, equally solo, is merely marked '1.'); and in a thousand other instances. In arrangements of pianoforte concertos for 2 hands, the entry of the solo instrument is marked *Solo*, to distinguish it from the compressed accompaniment. [G.]

SOLO ORGAN, a manual or clavier of an organ having stops associated with it which for the most part are intended for use *solo*, that is, in single notes as opposed to chords. The solo organ is generally a fourth manual placed above that of the swell; but it occasionally supersedes the choir organ, and is then placed below the

[1] Riflessioni sopra alla maggior facilità che trovasi nel apprendere il canto, etc., etc. (Venezia, 1746.)

'Great' manual. The stops in a solo organ are most frequently (1) Flutes of 8 ft. and 4 ft.; (2) A stop of *clarinet*-tone; (3) a stop of *oboe*-tone (orchestral oboe); (4) Reeds of 8 ft. and 4 ft. of *trumpet*-tone (tromba, tuba, etc.). Larger solo organs contain also stops imitative of the violin, horn, piccolo, and other instruments; perhaps also an open diapason, and, in a few cases, a *carillon* or *glockenspiel*. The solo trumpet-stops are most frequently on a heavy pressure of wind, and in order to obtain special brilliancy are sometimes 'harmonic,' as are also the flutes; that is, they have tubes of twice the ordinary length, pierced with a small hole at their half length. Some of the stops of a solo organ are often used in chords, such for instance as flutes and reeds. This is most commonly done by means of a coupler 'Solo to Great,' by which the diapason or flute tones of the solo organ can be used as a valuable reinforcement of the foundation stops of the Great manual; and the tone of the full Great organ can be similarly enriched by coupling the solo reeds. In instruments which contain a *Vox humana*, that stop is perhaps more often found associated with the Swell-manual than with the Solo-manual; but when placed on the solo organ its pipes are generally shut up in a separate box with Venetian shutters worked by a second swell-pedal. When composition-pedals are made to act upon the Swell, Great, and Choir organs, it is evidently wise to make the combinations they produce proceed as gradually as possible from *piano* to *fortissimo*. But this simple principle is not applicable to the combinations or rather selections of solo stops which are made by means of composition-pedals or pistons. The difficulty seems however to be overcome by a method suggested some years ago by the writer of this article; namely, to arrange them in the order in which the instruments are found in a modern full-score. Thus, six combination-pedals would act on the solo-stops in the following system :—

(1) Stops of Flute-tone.
(2) Stops of Oboe-tone.
(3) Stops of Clarinet and Bassoon tones.
(4) Stops of Horn-tone.
(5) Stops of Trumpet and Trombone tones.
(6) Stops of Violin and Viola tones.

This method, which is at once simple and exhaustive, might be indefinitely extended; thus for example, a carillon, drum, or triangle, would be produced by a composition-pedal or piston lying between the trumpet stops and violin stops; and a vox humana would naturally follow after stops of the violin-tone. Smaller solo organs would probably be easily brought under control by combination-pedals or pistons acting on

(1) Flute.
(2) Oboe.
(3) Clarinet.
(4) Trumpet.

The Solo organ is an introduction of modern times, and followed naturally upon the invention of pipes closely imitating the tones of orchestral instruments. [J.S.]

SOLO STOP. (1) A stop or register of a solo organ or fourth manual. (2) Any stop which can be used as a *solo*—that is, in single notes, *e.g.* a clarinet on the choir organ; a cornopean, hautboy, or other reed on the swell organ; a clarabella or flute on either of the three manuals great, swell, or choir. The name Solo stop does not necessarily imply that full chords may not be used upon it. [See SOLO ORGAN.] [J.S.]

SOLOMON. An oratorio of Handel's; composed between 'Alexander Balus' and 'Theodora.' It was begun on May 5, 1748, and the memorandum at the end of the work is 'G. F. Handel, Juin 13, 1748, ætatis 63. Völlig geendiget.' The words of the oratorio are supposed to be by Dr. Morell; but this is not certain. It was produced at Covent Garden theatre, March 17, 1749, 'with a Concerto,' and was revived by Sir G. Smart at Exeter Hall, April 14, 1836. The Sacred Harmonic Society followed, Dec. 3, 1838; and with Costa's additional accompaniments, April 8, 1870. [G.]

SOMBRÉE. *Voix sombrée* is the French term for the veiled voice or *voce velata*, in contradistinction to the *voix claire*. [See VEILED VOICE.] [G.]

SOMIS, GIOVANNI BATTISTA, violinist, was born in Piedmont in 1676. He studied first under Corelli at Rome, and afterwards under Vivaldi at Venice. After his return to Turin he was appointed solo violinist to the King, and leader of the royal band, a position he retained until his death, which occurred in 1763. After having once settled at Turin he appears scarcely ever to have left it; and since only a single composition of his, a set of sonatas, has been published, there are no means of directly forming an estimate of him as a player; but judging from the style of his numerous and well-known pupils, Somis did not merely hand on the traditions of the great Italian masters, but formed a style of his own, more brilliant and more emotional, marking technically, and also, in a sense, musically, a decided forward step in the art of playing the violin. As the head and founder of the Piedmontese School, and the teacher of Léclair, Giardini, Chiabran and Pugnani—the latter again the teacher of Viotti—he occupies a prominent place in the history of violin-playing, and forms the connecting link between the classical schools of Italy and France. Fétis names as his only published work 'Opera prima di sonate a violino e violoncello o cembalo. Roma 1722.' [P.D.]

SOMMEROPHONE. An instrument of the saxhorn or bombardon class, named after its inventor. It will be remembered as largely played in the Crystal Palace of 1851. 'The Euphonic horn of Herr Sommer' is honourably mentioned in the Reports of the Juries (pp. 331, 335) as 'an instrument of great power as well as sweetness of tone.' It possessed no very special peculiarities, and is now seldom, if ever, used. [W.H.S.]

SON AND STRANGER, THE. The title of the English version, by H. F. Chorley, of

Mendelssohn's 'Heimkehr aus der Fremde' (Return from abroad), produced at the Haymarket Theatre, London, July 7, 1851.

The original piece was by Klingemann, and was written and composed in London between Sept. 10 and Oct. 4, 1829, for the silver wedding of Mendelssohn's parents on the following Dec. 26. The parts were cast as follows:—Lisbeth, Rebecka; Kauz, Devrient; Hermann, Mantius; and the Mayor, Hensel, for whom a part was written all on one note, F—which however he could not catch. [G.]

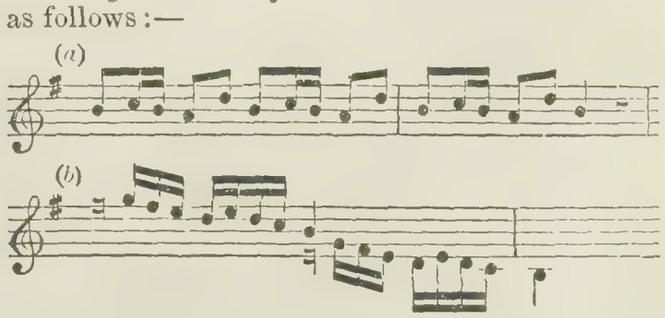
SONATA. The history of the Sonata is the history of an attempt to cope with one of the most singular problems ever presented to the mind of man, and its solution is one of the most successful achievements of his artistic instincts. A Sonata is, as its name implies, a sound-piece, and a sound-piece alone: in its purest and most perfect examples, it is unexplained by title or text, and unassisted by voices; it is nothing but an unlimited concatenation of musical notes. Such notes have individually no significance; and even the simplest principles of their relative definition and juxtaposition, such as is necessary to make the most elementary music, had to be drawn from the inner self and the consciousness of things which belong to man's nature only, without the possibility of finding guidance or more than the crudest suggestion from the observation of things external. Yet the structural principles by which such unpromising materials become intelligible have been so ordered and developed by the unaided musical instinct of many successive generations of composers, as to render possible long works which not only penetrate and stir us in detail, but are in their entire mass direct, consistent, and convincing. Such works, in their completest and most severely abstract forms, are Sonatas.

The name seems to have been first adopted purely as the antithesis to Cantata, the musical piece that was sung. It begins to come into notice about the same time as that form of composition, soon after the era of the most marked revolution in music, which began at the end of the sixteenth century; when a band of enthusiasts, led by visionary ideals, unconsciously sowed the seed of true modern music in an attempt to wrest the monopoly of the art in its highest forms from the predominant influence of the church, and to make it serve for the expression of human feelings of more comprehensive range. At this time the possibilities of polyphony in its ecclesiastical forms may well have seemed almost exhausted, and men turned about to find new fields which should give scope for a greater number of workers. The nature of their speculations and the associations of the old order of things alike conspired to direct their attention first to Opera and Cantata, and here they had something to guide them; but for abstract instrumental music of the Sonata kind they had for a long time no clue. The first suggestion was clearly accidental. It appears probable that the excessive elaboration of the Madrigal led to the practice of accompanying the voice parts with viols; and from this the step is but short to leaving the viols by themselves and making a vague kind of chamber music without the voices. This appears to have been the source of the instrumental Canzonas which were written in tolerable numbers till some way into the eighteenth century. It does not appear that any distinct rules for their construction were recognised, but the examination of a large number, written at different periods from Frescobaldi to J. S. Bach, proves the uniform object of the composers to have been a lax kind of fugue, such as might have served in its main outlines for the vocal madrigals. Burney says the earliest examples of 'sonatas' he had been able to discover in his devoted enquiries were by Turini, published at Venice in 1624. His description of those he examined answers perfectly to the character of the canzonas, for, he says, they consist of one movement, in fugue and imitation throughout. Sonatas did not, however, rest long at this point of simplicity, but were destined very early to absorb material from other sources; and though the canzona kind of movement maintained its distinct position through many changes in its environment, and is still found in the Violin Sonatas of J. S. Bach, Handel and Porpora, the madrigal, which was its source, soon ceased to have direct influence upon three parts of the more complete structure. The suggestion for these came from the dance, and the newly-invented opera or dramatic cantata. The former had existed and made the chief staple of instrumental music for generations, but it requires to be well understood that its direct connection with dancing puts it out of the category of abstract music of the kind which was now obscurely germinating. The dances were understood through their relation with one order of dance motions. There would be the order of rhythmic motions which taken together was called a Branle, another that was called a Pavan, another a Gigue; and each dance-tune maintained the distinctive rhythm and style throughout. On the other hand, the radical principle of the Sonata, developed in the course of generations, is the compounding of a limitless variety of rhythms; and though isolated passages may be justly interpreted as representing gestures of an ideal dance kind, like that of the ancients, it is not through this association that the group of movements taken as a whole is understood, but by the disposition of such elements and others in relation to one another. This conception took time to develop, though it is curious how early composers began to perceive the radical difference between the Suite and the Sonata. Occasionally a doubt seems to be implied by confusing the names together or by actually calling a collection of dance-tunes a sonata; but it can hardly be questioned that from almost the earliest times, as is proved by a strong majority of cases, there was a sort of undefined presentiment that their developments lay along totally different paths. In the first attempts to form an aggregate of distinct movements, the composers had to take their forms where they

could find them; and among these were the familiar dance-tunes, which for a long while held a prominent position in the heterogeneous group of movements, and were only in late times transmuted into the Scherzo which supplanted the Minuet and Trio in one case, and the Finale or Rondo, which ultimately took the place of the Gigue, or Chaconne, or other similar dance-forms as the last member of the group.

The third source, as above mentioned, was the drama, and from this two general ideas were derivable: one from the short passages of instrumental prelude or interlude, and the other from the vocal portions. Of these, the first was intelligible in the drama through its relation to some point in the story, but it also early attained to a crude condition of form which was equally available apart from the drama. The other produced at first the vaguest and most rhapsodical of all the movements, as the type taken was the irregular declamatory recitative which appears to have abounded in the early operas.

It is hardly likely that it will ever be ascertained who first experimented in sonatas of several distinct movements. Many composers are mentioned in different places as having contributed works of the kind, such as Farina, Cesti, Graziani, among Italians, Rosenmüller among Germans, and John Jenkins among Englishmen. Burney also mentions a Michael Angelo Rossi, whose date is given as from about 1620 to 1660. An Andante and Allegro by him, given in Pauer's Alte Meister, require notice parenthetically as presenting a curious puzzle, if the dates are correct and the authorship rightly attributed. Though belonging to a period considerably before Corelli, they show a state of form which certainly was not commonly realised till more than a hundred years later. The distribution of subject-matter and key, and the clearness with which they are distinguished, are like the works of the middle of the 18th rather than the 17th century, and they belong absolutely to the Sonata order, and the conscious style of the later period. But as these stand alone it is not safe to infer anything from them. The actual structure of large numbers of sonatas composed in different parts of Europe soon after this time, proves a tolerably clear consent as to the arrangement and quality of the movements. A fine vigorous example is a Sonata in C minor for violin and figured bass, by H. J. F. Biber, a German, said to have been first published in 1681. This consists of five movements in alternate slow and quick time. The first is an introductory Largo of contrapuntal character, with clear and consistent treatment in the fugally imitative manner; the second is a Passacaglia, which answers roughly to a continuous string of variations on a short well-marked period; the third is a rhapsodical movement consisting of interspersed portions of Poco lento, Presto, and Adagio, leading into a Gavotte; and the last is a further rhapsodical movement alternating Adagio and Allegro. In this group the influence of the madrigal or canzona happens to be absent; the derivation of the movements being—in the first the contrapuntalism of the music of the church, in the second and fourth, dances, and in the third and fifth probably operatic or dramatic declamation. The work is essentially a violin sonata with accompaniment, and the violin-part points to the extraordinarily rapid advance to mastery which was made in the few years after its being accepted as an instrument fit for high-class music. The writing for the instrument is decidedly elaborate and difficult, especially in the double stops and contrapuntal passages which were much in vogue with almost all composers from this time till J. S. Bach. In the structure of the movements the fugal influences are most apparent, and there are very few signs of the systematic repetition of subjects in connection with well-marked distribution of keys, which in later times became indispensable.

Similar features and qualities are shown in the curious set of seven Sonatas for Clavier by Johann Kuhnau, called 'Frische Clavier Früchte,' etc., of a little later date; but there are also in some parts indications of an awakening sense of the relation and balance of keys. The grouping of the movements is similar to those of Biber, though not identical; thus the first three have five movements or divisions, and the remainder four. There are examples of the same kind of rhapsodical slow movements, as may be seen in the Sonata (No. 2 of the set) which is given in Pauer's Alte Meister; there are several fugal movements, some of them clearly and musically written; and there are some good illustrations of dance types, as in the last movement of No. 3, and the Ciaccona of No. 6. But more important for the thread of continuous development are the peculiar attempts to balance tolerably defined and distinct subjects, and to distribute key and subject in large expanses, of which there are at least two clear examples. In a considerable proportion of the movements the most noticeable method of treatment is to alternate two characteristic groups of figures or subjects almost throughout, in different positions of the scale and at irregular intervals of time. This is illustrated in the first movement of the Sonata No. 2, in the first movement of No. 1, and in the third movement of No. 5. The subjects in the last of these are as follows:—

The point most worth notice is that the device lies half-way between fugue and true sonata-form. The alternation is like the recurrence of subject and countersubject in the former, wandering hazily in and out, and forwards and backwards, between nearly allied keys, as would be the case in a fugue. But the subjects are not presented in

single parts or fugally answered. They enter and re-enter for the most part as concrete lumps of harmony, the harmonic accompaniment of the melody being taken as part of the idea; and this is essentially a quality of sonata-form. So the movements appear to hang midway between the two radically distinct domains of form; and while deriving most of their disposition from the older manners, they look forward, though obscurely, in the direction of modern practices. How obscure the ideas of the time on the subject must have been, appears from the other point which has been mentioned above; which is, that in a few cases Kuhnau has hit upon clear outlines of tonal form. In the second Sonata, for instance, there are two Arias, as they are called. They do not correspond in the least with modern notions of an aria any more than do the rare examples in Bach's and Handel's Suites. The first is a little complete piece of sixteen bars, divided exactly into halves by a double bar, with repeats after the familiar manner. The first half begins in F and ends in C, the second half goes as far as D minor and back, to conclude in F again. The subject-matter is irregularly distributed in the parts, and does not make any pretence of coinciding with the tonal divisions. The second Aria is on a different plan, and is one of the extremely rare examples in this early period of clear coincidence between subject and key. It is in the form which is often perversely misnamed 'lied-form,' which will in this place be called 'primary form' to avoid circumlocution and waste of space. It consists of twenty bars in D minor representing one distinct idea, complete with close: then sixteen bars devoted to a different subject, beginning in B♭ and passing back ultimately to D minor, recapitulating the whole of the first twenty bars in that key, and emphasising the close by repeating the last four bars. Such decisiveness, when compared with the unregulated and unbalanced wandering of longer movements, either points to the conclusion that composers did not realise the desirableness of balance in coincident ranges of subject and key on a large scale; or that they were only capable of feeling it in short and easily grasped movements. It seems highly probable that their minds, being projected towards the kind of distribution of subject which obtained in fugal movements, were not on the lookout for effects of the sonata order which to moderns appear so obvious. So that, even if they had been capable of realising them more systematically they would not yet have thought it worth while to apply their knowledge. In following the development of Sonata, it ought never to be forgotten that composers had no idea whither they were tending, and had to use what they did know as stepping-stones to the unknown. In art, each step that is gained opens a fresh vista; but often, till the new position is mastered, what lies beyond is completely hidden and undreamed of. In fact, each step is not so much a conquest of new land, as the creation of a new mental or emotional position in the human organism. The achievements of art are the unravellings of hidden possibilities of abstract law, through the constant and cumulative extension of instincts. They do not actually exist till man has made them; they are the counterpart of his internal conditions, and change and develop with the changes of his mental powers and sensitive qualities, and apart from him have no validity. There is no such thing as leaping across a chasm on to a new continent, neither is there any gulf fixed anywhere, but continuity and inevitable antecedents to every consequent; the roots of the greatest masterpieces of modern times lie obscurely hidden in the wild dances and barbarous howlings of the remotest ancestors of the race, who began to take pleasure in rhythm and sound, and every step was into the unknown, or it may be better said not only unknown but non-existent till made by mental effort. The period from about 1600 to about 1725 contains the very difficult steps which led from the style appropriate to a high order of vocal music—of which the manner of speech is polyphonic, and the ideal type of form, the fugue—to the style appropriate to abstract instrumental music, of which the best manner is contrapuntally expressed harmony, and the ideal type of form, the Sonata. These works of Kuhnau's happen to illustrate very curiously the transition in which a true though crude idea of abstract music seems to have been present in the composer's mind, at the same time that his distribution of subjects and keys was almost invariably governed by fugal habits of thinking, even where the statement of subjects is in a harmonic manner. In some of these respects he is nearer and in some further back from the true solution of the problem than his famous contemporary Corelli; but his labours do not extend over so much space nor had they so much direct and widespread influence. In manner and distribution of movements they are nearer to his predecessor and compatriot Biber; and for that reason, and also to maintain the continuity of the historic development after Corelli, the consideration of his works has been taken a little before their actual place in point of time.

The works of Corelli form one of the most familiar landmarks in the history of music, and as they are exclusively instrumental it is clear that careful consideration ought to elicit a great deal of interesting matter, such as must throw valuable light on the state of thought of his time. He published no less than sixty sonatas of different kinds, which are divisible into distinct groups in accordance with purpose or construction. The first main division is that suggested by their titles. There are twenty-four 'Sonate da Chiesa' for strings, lute, and organ, twenty-four 'Sonate da Camera' for the same instruments, and twelve Solos or Sonatas for violin and violoncello, or 'cembalo.' In these the first and simplest matter for observation is the distribution of the movements. The average, in Church and Chamber Sonatas alike, is strongly in favour of four, beginning with a slow movement, and alternating the rest. There is also an attempt at balance in the alternation of character between the movements. The first is commonly in 4-time, of dignified and solid cha-

racter, and generally aiming less at musical expression than the later movements. The second movement in the Church Sonata is freely fugal, in fact the exact type above described as a Canzona; the style is commonly rather dry, and the general effect chiefly a complacent kind of easy swing such as is familiar in most of Handel's fugues. In the Chamber Sonatas the character of the second movement is rather more variable; in some it is an Allemande, which, being dignified and solid, is a fair counterpart to the Canzona in the other Sonatas: sometimes it is a Courante, which is of lighter character. The third movement is the only one which is ever in a different key from the first and last. It is generally a characteristic one, in which other early composers of instrumental music, as well as Corelli, clearly endeavoured to infuse a certain amount of vague and tender sentiment. The most common time is 3-2. The extent of the movement is always limited, and the style, though simply contrapuntal in fact, seems to be ordered with a view to obtain smooth harmonious full-chord effects, as a contrast to the brusqueness of the preceding fugal movement. There is generally a certain amount of imitation between the parts, irregularly and fancifully disposed, but almost always avoiding the sounding of a single part alone. In the Chamber Sonatas, as might be anticipated, the third movement is frequently a Sarabande, though by no means always; for the same kind of slow movement as that in the Church Sonatas is sometimes adopted, as in the third Sonata of the Opera Seconda, which is as good an example of that class as could be taken. The last movement is almost invariably of a lively character in Church and Chamber Sonatas alike. In the latter, Gigas and Gavottes predominate, the character of which is so familiar that they need no description. The last movements in the Church Sonatas are of a similar vivacity and sprightliness, and sometimes so like in character and rhythm as to be hardly distinguishable from dance-tunes, except by the absence of the defining name and the double bar in the middle, and the repeats which are almost inevitable in the dance movements. This general scheme is occasionally varied without material difference of principle by the interpolation of an extra quick movement, as in the first six Sonatas of the Opera Quinta; in which it is a sort of show movement for the violin in a 'Moto continuo' style, added before or after the central slow movement. In a few cases the number is reduced to three by dropping the slow prelude, and in a few others the order is unsystematisable.

In accordance with the principles of classification above defined, the Church Sonatas appear to be much more strictly abstract than those for Chamber. The latter are, in many cases, not distinguishable from Suites. The Sonatas of Opera Quinta are variable. Thus the attractive Sonata in E minor, No. 8, is quite in the recognised suite-manner. Some are like the Sonate da Chiesa, and some are types of the mixed order more universally accepted later, having several undefined movements, together with one dance. The actual structure of the individual movements is most uncertain. Corelli clearly felt that something outside the domain of the fugal tribe was to be attained, but he had no notion of strict outlines of procedure. One thing which hampered him and other composers of the early times of instrumental music was their unwillingness to accept formal tunes as an element in their order of art. They had existed in popular song and dance music for certainly a century, and probably much more; but the idea of adopting them in high-class music was not yet in favour. Corelli occasionally produces one, but the fact that they generally occur with him in Gigas, which are the freest and least responsible portion of the Sonata, supports the inference that they were not yet regarded as worthy of general acceptance even if realised as an admissible element, but could only be smuggled-in in the least respectable movement with an implied smile to disarm criticism. Whether this was decisively so or not, the fact remains that till long after Corelli's time the conventional tune element was conspicuously absent from instrumental compositions. Hence the structural principles which to a modern seem almost inevitable were very nearly impracticable, or at all events unsuitable to the general principles of the music of that date. A modern expects the opening bars of a movement to present its most important subject, and he anticipates its repetition in the latter portion of the movement as a really vital part of form of any kind. But association and common sense were alike against such a usage being universal in Corelli's time. The associations of ecclesiastical and other serious vocal music, which were then preponderant to a supreme degree, were against strongly salient points, or strongly marked interest in short portions of a movement in contrast to parts of comparative unimportance. Consequently the opening bars of a movement would not be expected to stand out in sufficiently strong relief to be remembered unless they were repeated at once, as they would be in fugue. Human nature is against it. For not only does the mind take time to be wrought up to a fully receptive condition, unless the beginning is most exceptionally striking, but what comes after is likely to obliterate the impression made by it. As a matter of fact, if all things were equal, the portion most likely to remain in the mind of an average listener, is that immediately preceding the strongest cadences or conclusions of the paragraphs of the movement. It is true, composers do not argue in this manner, but they feel such things vaguely or instinctively, and generally with more sureness and justice than the cold-blooded argumentation of a theorist could attain to. Many examples in other early composers besides Corelli, emphasise this point effectively. The earliest attempts at structural form must inevitably present some simply explicable principle of this sort, which is only not trivial because it is a very significant as well as indispensable starting-point. Corelli's commonest

devices of form are the most unsophisticated applications of such simple reasoning. In the first place, in many movements which are not fugal, the opening bars are immediately repeated in another position in the scale, simply and without periphrasis, as if to give the listener assurance of an idea of balance at the very outset. That he did this to a certain extent consciously, is obvious from his having employed the device in at least the following Sonatas—2, 3, 8, 9, 10, 11, of Opera 1ma; 2, 4, 7, 8, of Opera 3za; and 2, 4, 5, and 11, of Opera 4ta; and Tartini and other composers of the same school followed his lead. This device is not however either so conspicuous or so common as that of repeating the concluding passage of the first half at the end of the whole, or of the concluding passages of one half or both consecutively. This, however, was not restricted to Corelli, but is found in the works of most composers from his time to Scarlatti, J. S. Bach and his sons; and it is no extravagant hypothesis that its gradual extension was the direct origin of the characteristic second section and second subject of modern sonata movements. In many cases it is the only element of form, in the modern sense, in Corelli's movements. In a few cases he hit upon more complicated principles. The Corrente in Sonata 5 of Opera 4ta, is nearly a miniature of modern binary form. The well-known Giga in A in the fifth Sonata of Opera 5ta, has balance of key in the first half of the movement, modulation, and something like consistency to subject-matter at the beginning of the second half, and due recapitulation of principal subject-matter at the end. The last movement of the eighth Sonata of the Opera Terza, is within reasonable distance of rondo-form, though this form is generally as conspicuous for its absence in early sonatas as tunes are, and probably the one follows as a natural consequence of the other. Of the simple primary form, consisting of corresponding beginning and end, and contrast of some sort in the middle, there is singularly little. The clearest example is probably the Tempo di Gavotta, which concludes the ninth Sonata of Opera Quinta. He also supplies suggestions of the earliest types of Sonata form, in which both the beginnings and endings of each half of the movement correspond; as this became an accepted principle of structure with later composers, it will have to be considered more fully in relation to their works. Of devices of form which belong to the great polyphonic tribe, Corelli uses many, but with more musical feeling than learning. His fugues are not remarkable as fugues, and he uses contrapuntal imitation rather as a subordinate means of carrying on the interest, than of expounding any wonderful device of pedantic wisdom, as was too common in those days. He makes good use of the chaconne-form, which was a great favourite with the early composers, and also uses the kindred device of carrying the repetition of a short figure through the greater part of a movement in different phases and positions of the scale. In some cases he merely rambles on without any perceptible aim whatever, only keeping up an equable flow of sound with pleasant interlacings of easy counterpoint, led on from moment to moment by suspensions and occasional imitation, and here and there a helpful sequence. Corelli's position as a composer is inseparably mixed up with his position as one of the earliest masters of his instrument. His style of writing for it does not appear to be so elaborate as other contemporaries, both older and younger, but he grasped a just way of expressing things with it, and for the most part the fit things to say. The impression he made upon musical people in all parts of the musical world was strong, and he was long regarded as the most delightful of composers in his particular line; and though the professors of his day did not always hold him in so high estimation, his influence upon many of his most distinguished successors was unquestionably powerful.

It is possible, however, that appearances are deceptive, and that influences of which he was only the most familiar exponent, are mistaken for his peculiar achievement. Thus knowing his position at the head of a great school of violinists, which continued through several generations down to Haydn's time, it is difficult to disunite him from the honour of having fixed the type of sonata which they almost uniformly adopted. And not only this noble and vigorous school, comprising such men as Tartini, Vivaldi, Locatelli, Nardini, Veracini, and outlying members like Léclair and Rust, but men who were not specially attached to their violins, such as Albinoni and Purcell, and later, Bach, Handel and Porpora, equally adopted the type. Of Albinoni not much seems to be distinctly known, except that he was Corelli's contemporary and probably junior. He wrote operas and instrumental music. Of the latter, several sonatas are still to be seen, but they are, of course, not familiar, though at one time they enjoyed a wide popularity. The chief point about them is that in many for violin and figured bass he follows not only the same general outlines, but even the style of Corelli. He adopts the four-movement plan, with a decided canzona in the second place, a slow movement first and third, and a quick movement to end with, such as in one case a Corrente. Purcell's having followed Corelli's lead is repudiated by enthusiasts; but at all events the lines of his Golden Sonata in F are wonderfully similar. There are three slow movements, which come first, second, and fourth; the third movement is actually called a Canzona; and the last is a quick movement in 3–8 time, similar in style to corresponding portions of Corelli's Sonatas. The second movement, an Adagio, is the most expressive, being happily devised on the principle above referred to, of repeating a short figure in different positions throughout the movement. In respect of sonata-form the work is about on a par with the average of Corelli or Biber.

The domain of Sonata was for a long while

almost monopolised by violinists and writers for the violin. Some of these, such as Geminiani and Locatelli, were actually Corelli's pupils. They clearly followed him both in style and structural outlines, but they also began to extend and build upon them with remarkable speed. The second movement continued for long the most stationary and conventional, maintaining the Canzona type in a loose fugal manner, by the side of remarkable changes in the other movements. Of these the first began to grow into larger dimensions and clearer proportions even in Corelli's own later works, attaining to the dignity of double bars and repeats, and with his successors to a consistent and self-sufficing form. An example of this is the admirable Larghetto affettuoso with which Tartini's celebrated 'Trillo del Diavolo' commences. No one who has heard it could fail to be struck with the force of the simple device above described of making the ends of each half correspond, as the passage is made to stand out from all the rest more characteristically than usual. A similar and very good example is the introductory Largo to the Sonata in G minor, for violin and figured bass, by Locatelli, which is given in Ferdinand David's 'Hohe Schule des Violinspiels.' The subject-matter in both examples is exceedingly well handled, so that a sense of perfect consistency is maintained without concrete repetition of subjects, except, as already noticed, the closing bars of each half, which in Locatelli's Sonata are rendered less obvious through the addition of a short coda starting from a happy interrupted cadence. It is out of the question to follow the variety of aspects presented by the introductory slow movement; a fair proportion are on similar lines to the above examples, others are isolated. Their character is almost uniformly solid and large; they are often expressive, but generally in a way distinct from the character of the second slow movement, which from the first was chosen as the fittest to admit a vein of tenderer sentiment. The most important matter in the history of the Sonata at this period is the rapidity with which advance was made towards the realisation of modern harmonic and tonal principles of structure, or, in other words, the perception of the effect and significance of relations between chords and distinct keys, and consequent appearance of regularity of purpose in the distribution of both, and increased freedom of modulation. Even Corelli's own pupils show consistent form of the sonata kind with remarkable clearness. The last movement of a Sonata in C minor, by Geminiani, has a clear and emphatic subject to start with; modulation to the relative major, Eb, and special features to characterise the second section; and conclusion of the first half in that key, with repeat after the supposed orthodox manner. The second half begins with a long section corresponding to the working out or 'free fantasia' portion of a modern sonata movement, and concludes with recapitulation of the first subject and chief features of the second section in C minor; this latter part differing chiefly from modern ways by admitting a certain amount of discursiveness, which is characteristic of most of the early experiments in this form. Similar to this is the last movement of Locatelli's Sonata in G minor, the last movement of Veracini's Sonata in E minor, published at Vienna in 1714, the last movements of Tartini's Sonatas in E minor and D minor, and not a few others. It is rather curious that most of the early examples of what is sometimes called first-movement form are last movements. Most of these movements, however, in the early times, are distinguished by a peculiarity which is of some importance. It has been before referred to, but is so characteristic of the process of growth, that it will not be amiss to describe it in this place. The simple and almost homely means of producing the effect of structural balance by making the beginning and ending of each half of a movement correspond, is not so conspicuously common in its entirety as the correspondence of endings or repetition of cadence bars only; but it nevertheless is found tolerably often, and that in times before the virtue of a balance of keys in the first half of the movement had been decisively realised. When, however, this point was gained, it is clear that such a process would give, on as minute a scale as possible, the very next thing to complete modern binary form. It only needed to expand the opening passage into a first subject, and the figures of the Cadence into a second subject, to attain that type which became almost universal in sonatas till Haydn's time, and with some second-rate composers, like Reichart, later. The movements which are described as binary must be therefore divided into two distinct classes:—that in which the first subject reappears in the complementary key at the beginning of the second half, which is the almost universal type of earlier times; and that in which it appears in the latter part of the movement, after the working-out portion, which is the later type. The experiments in Corelli and Tartini, and others who are close to these types, are endless. Sometimes there are tentative strokes near to the later form; sometimes there is an inverted order reproducing the second portion of the movement first. Sometimes the first subject makes its appearance at both points, but then, may be, there is no balance of keys in the first half, and so forth. The variety is extraordinary, and it is most interesting to watch the manner in which some types by degrees preponderate, sometimes by combining with one another, sometimes by gradual transformation, come nearer and more decisively like the types which are generally adopted in modern times as fittest. The later type was not decisively fixed on at any particular point, for many early composers touched it once or twice at the same period that they were writing movements in more elementary forms. The point of actual achievement of a step in art is not marked by an isolated instance, but by decisive preponderance, and by the systematic adoption which shows at least an instinctive realisation of its value and importance.

These writers of violin sonatas were just touching on the clear realisation of harmonic form as accepted in modern times, and they sometimes adopted the later type, though rarely, and that obscurely; they mastered the earlier type, and used it freely; and they also used the intermediate type which combines the two, in which the principal or first subject makes its appearance both at the beginning of the first half and near the end, where a modern would expect it. As a sort of embryonic suggestion of this, the Tempo di Gavotta, in the eighth Sonata of Corelli's Opera Seconda, is significant. Complete examples are—the last movement of Tartini's fourth Sonata of Opus 1, and the last movement of that in D minor above referred to; the last movement of Geminiani's Sonata in C minor; the main portion, excluding the Coda, of the Corrente in Vivaldi's Sonata in A major; the last movement of a Sonata of Nardini's, in D major; and two Capriccios in B♭ and C, by Franz Benda, quoted in F. David's 'Hohe Schule,' etc.

The four-movement type of violin sonata was not invariably adopted, though it preponderates so conspicuously. There is a set of twelve sonatas by Locatelli, for instance, not so fine as that in F. David's collection, which are nearly all on an original three-movement plan, concluding with an 'Aria' and variations on a ground-bass. Some of Tartini's are also in three movements, and a set of six by Nardini are also in three, but always beginning with a slow movement, and therefore, though almost of the same date, not really approaching the distribution commonly adopted by Haydn for Clavier Sonatas. In fact the old Violin Sonata is in many respects a distinct genus, which maintained its individuality alongside the gradually stereotyped Clavier Sonata, and only ceased when that type obtained possession of the field, and the violin was reintroduced, at first as it were furtively, as an accompaniment to the pianoforte. The general characteristics of this school of writers for the violin, were nobility of style and richness of feeling, an astonishing mastery of the instrument, and a rapidly-growing facility in dealing with structure in respect of subject, key, modulation and development; and what is most vital, though less obvious, a perceptible growth in the art of expression and a progress towards the definition of ideas. As a set-off there are occasional traces of pedantic manners, and occasional crudities both of structure and expression, derived probably from the associations of the old music which they had so lately left behind them. At the crown of the edifice are the Sonatas of J. S. Bach. Of sonatas in general he appears not to have held to any decisive opinion. He wrote many for various instruments, and for various combinations of instruments. For clavier, for violin alone, for flute, violin, and clavier, for viol da gamba and clavier, and so on; but in most of these the outlines are not decisively distinct from Suites. In some cases the works are described as 'Sonatas or Suites,' and in at least one case the introduction to a church cantata is called a Sonata. Some instrumental works which are called Sonatas only, might quite as well be called Suites, as they consist of a prelude and a set of dance-tunes. Others are heterogeneous. From this it appears that he had not satisfied himself on what lines to attack the Sonata in any sense approaching the modern idea. With the Violin Sonatas it was otherwise; and in the group of six for violin and clavier he follows almost invariably the main outlines which are characteristic of the Italian school descended from Corelli, and all but one are on the four-movement plan, having slow movements first and third, and quick movements second and fourth. The sixth Sonata only differs from the rest by having an additional quick movement at the beginning. Not only this but the second movements keep decisively the formal lineaments of the ancient type of free fugue, illustrated with more strictness of manner by the Canzonas. Only in calibre and quality of ideas, and in some peculiar idiosyncrasies of structure do they differ materially from the works of the Italian masters. Even the first, third, and fifth Sonatas in the other set of six, for violin alone, conform accurately to the old four-movement plan, including the fugue in the second place; the remaining three being on the general lines of the Suite. In most of the Sonatas for violin and clavier, the slow movement is a tower of strength, and strikes a point of rich and complex emotional expression which music reached for the first time in Bach's imagination. His favourite way of formulating a movement of this sort, was to develop the whole accompaniment consistently on a concise and strongly-marked figure, which by repetition in different conditions formed a bond of connection throughout the whole; and on this he built a passionate kind of recitative, a free and unconstrained outpouring of the deepest and noblest instrumental song. This was a sort of apotheosis of that form of rhapsody, which has been noticed in the early Sonatas, such as Biber's and Kuhnau's, and was occasionally attempted by the Italians. The six Sonatas present diversities of types, all of the loftiest order; some of them combining together with unfailing expressiveness perfect specimens of old forms of contrapuntal ingenuity. Of this, the second movement of the second Sonata is a perfect example. It appears to be a pathetic colloquy between the violin and the treble of the clavier part, to which the bass keeps up the slow constant motion of staccato semiquavers: the colloquy at the same time is in strict canon throughout, and, as a specimen of expressive treatment of that time-honoured form, is almost unrivalled.

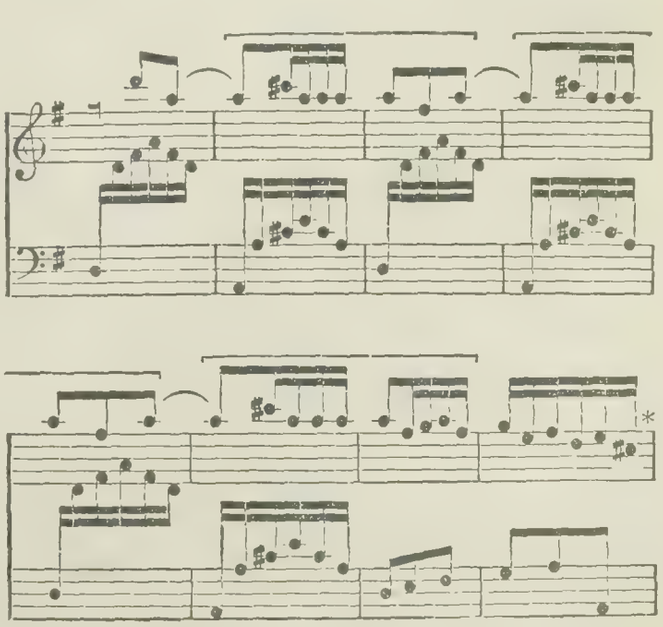
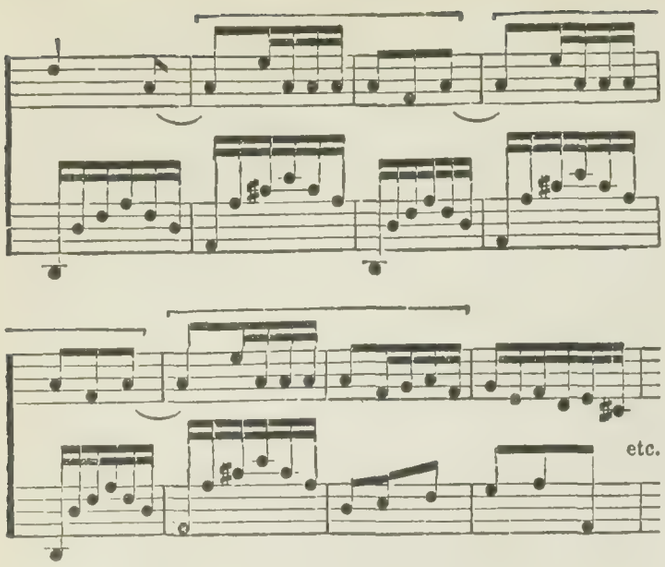
In all these movements the kinship is rather with the contrapuntal writers of the past, than with the types of Beethoven's adoption. Even Bach, immense as his genius and power of divination was, could not leap over that period of formation which it seems to have been indispensable for mankind to pass through, before equally

noble and deeply-felt things could be expressed in the characteristically modern manner. Though he looked further into the future in matters of expression and harmonic combination than any composer till the present century, he still had to use forms of the contrapuntal and fugal order for the expression of his highest thoughts. He did occasionally make use of binary form, though not in these Sonatas. But he more commonly adopted, and combined with more or less fugal treatment, an expansion of simple primary form to attain structural effect. Thus, in the second movements of the first and second Sonatas, in the last of the third and sixth, and the first of the sixth, he marks first a long complete section in his principal key, then takes his way into modulations and development, and discussion of themes and various kinds of contrapuntal enjoyment, and concludes with simple complete recapitulation of the first section in the principal key. Bach thus stands singularly aside from the direct line of the development of the Sonata as far as the structural elements are concerned. His contributions to the art of expression, to the development of resource, and to the definition and treatment of ideas had great effect, and are of the very highest importance to instrumental music; but his almost invariable choice of either the suite-form, or the accepted outlines of the violin sonata, in works of this class, caused him to diverge into a course which with him found its final and supreme limit. In order to continue the work in veins which were yet unexhausted, the path had to be turned a little, and joined to courses which were coming up from other directions. The violin sonata continued to make its appearance here and there as has already been mentioned, but in the course of a generation it was entirely supplanted by the distinct type of clavier sonata.

Meanwhile there was another composer of this time, who appears to stand just as singularly apart from the direct high road as Bach, and who, though he does not occupy a pedestal so high in the history of art, still has a niche by no means low or inconspicuous, and one which he shares with no one. Domenico Scarlatti was Bach's senior by a few years, though not enough to place him in an earlier musical generation; and in fact though his works are so different in quality, they have the stamp that marks them as belonging to the same parallel of time.

His most valuable contributions are in the immense number of sonatas and studies which he wrote for the harpsichord. The distinction between Study and Sonata is not clearly marked with him; it looks as if one included the other in most cases, for the structure and style vary very little, and not necessarily or systematically at all, between one and the other. But whatever they are called they do not correspond in appearance to any form which is commonly supposed to be essential to the Sonata. Neither can they be taken as pure-bred members of the fugal family, nor do they trace their origins to the Suite. They are in fact, in a fair proportion of cases, an attempt to deal with direct ideas in a modern sense, without appealing to the glamour of conscious association, the dignity of science, or the familiarity of established dance rhythms. The connection with what goes before and with what comes after is alike obscure, because of the daring originality with which existing materials are worked upon; but it is not the less inevitably present, as an outline of his structural principles will show.

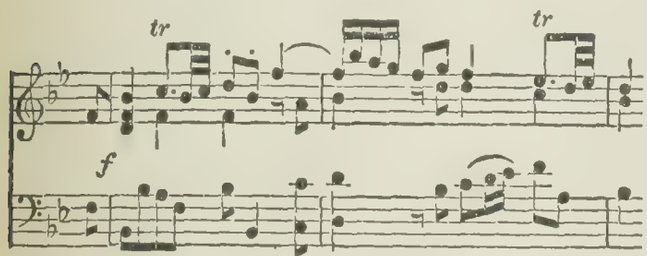
His utterance is at its best sharp and incisive; the form in which he loves to express himself is epigrammatic; and some of his most effective sonatas are like strings of short propositions bound together by an indefinable sense of consistency and consequence, rather than by actual development. These ideas are commonly brought home to the hearer by the singular practice of repeating them consecutively as they stand, often several times over; in respect of which it is worth remembering that his position in relation to his audience was not unlike that of an orator addressing an uncultivated mob. The capacity for appreciating grand developments of structure was as undeveloped in them as the power of following widely-spread argument and conclusion would be in the mob. And just as the mob-orator makes his most powerful impressions by short direct statements, and by hammering them in while still hot from his lips, so Scarlatti drove his points home by frequent and generally identical reiterations; and then when the time came round to refer to them again, the force of the connection between distant parts of the same story was more easily grasped. The feeling that he did this with his eyes open is strengthened by the fact that even in the grouping of the reiterations there is commonly a perceptible method. For instance, it can hardly be by accident that at a certain point of the movement, after several simple repetitions, he should frequently resort to the complication of repeating several small groups within the repetition of large ones. The following example is a happy illustration of his style, and of his way of elaborating such repetitions.

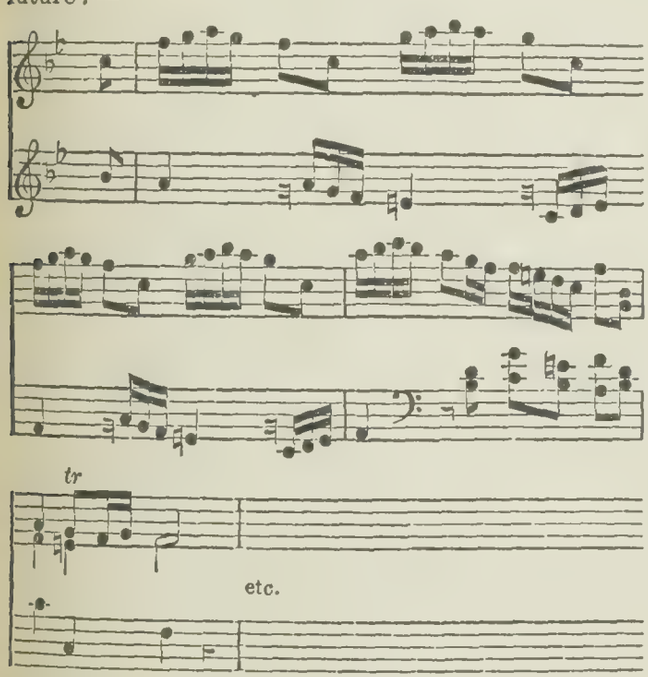


It must not be supposed that he makes a law of this procedure, but the remarkably frequent occurrence of so curious a device is certainly suggestive of conscious purpose in structural treatment. The result of this mode is that the movements often appear to be crowded with ideas. Commonly the features of the opening bars, which in modern times would be held of almost supreme importance, serve for very little except to determine the character of the movement, and often never make their appearance again. On the other hand he carries the practice before referred to, of making the latter part of each half of the movement correspond, to an extraordinary pitch, and with perfect success; for he almost invariably adopts the key distribution of binary form in its main outlines; and though it would not be accurate to speak of such a thing as a 'second subject' in his sonatas, the impression produced by his distribution of repetition and the clearness of his ideas is sufficient, in his best movements, to give a general structural effect very similar to complete binary form on a small scale. In order to realise to what extent the process of recapitulation is carried by him, it will be as well to consider the outline of a fairly characteristic sonata. That which stands fifteenth in the easily available edition of Breitkopf & Härtel commences with eight bars only in E minor; the next forty-six, barring merely a slight and unimportant digression, are in G major. This concludes the first half. The second half begins with reference to the opening figures of the whole and a little key digression, and then a characteristic portion of the second section of the first half is resumed, and the last thirty-four bars of the movement are a recapitulation in E minor of the last thirty-five of the first half, the three concluding bars being condensed into two.

In many respects his principles of structure and treatment are altogether in the direction of modern ways, and alien to fugal principles. That vital principle of the fugue—the persistence of one principal idea, and the interweaving of it into every part of the structure—appears completely alien to Scarlatti's disposition. He very rarely wrote a fugue; and when he did, if it was successful that was less because it was a good fugue than because it was Scarlatti's. The fact that he often starts with imitation between two parts is unimportant, and the merest accident of association. He generally treats his ideas as concrete lumps, and disposes them in distinct portions of the movement, which is essentially an unfugal proceeding; but the most important matter is that he was probably the first to attain to clear conception and treatment of a self-sufficing effective idea, and to use it, if without science, yet with management which is often convincingly successful. He was not a great master of the art of composition, but he was one of the rarest masters of his instrument; and his divination of the way to treat it, and the perfect adaptation of his ideas to its requirements, more than counterbalance any shortcoming in his science. He was blessed with ideas, and with a style so essentially his own, that even when his music is transported to another instrument the characteristic effects of tone often remain unmistakeable. Vivacity, humour, genuine fun, are his most familiar traits. At his best his music sparkles with life and freshness, and its vitality is apparently quite unimpaired by age. He rarely approaches tenderness or sadness, and in the whole mass of his works there are hardly any slow movements. He is not a little 'bohemian,' and seems positively to revel in curious effects of consecutive fifths and consecutive octaves. The characteristic daring of which such things are the most superficial manifestations, joined with the clearness of his foresight, made him of closer kinship to Beethoven and Weber, and even Brahms, than to the typical contrapuntalists of his day. His works are genuine 'sonatas' in the most radical sense of the term—self-dependent and self-sufficing *sound-pieces*, without programme. To this the distribution of movements is at least of secondary importance, and his confining himself to one alone does not vitiate his title to be a foremost contributor to that very important branch of the musical art. No successor was strong enough to wield his bow. His pupil Durante wrote some sonatas, consisting of a Studio and a Divertimento apiece, which have touches of his manner, but without sufficient of the nervous elasticity to make them important.

The contemporary writers for clavier of second rank do not offer much which is of high musical interest, and they certainly do not arrive at anything like the richness of thought and expression which is shown by their fellows of the violin. There appears however amongst them a tendency to drop the introductory slow movement characteristic of the violin sonata, and by that means to draw nearer to the type of later clavier or pianoforte sonatas. Thus a sonata of Wagenseil's in F major presents almost exactly the general outlines to be met with in Haydn's works—an Allegro assai in binary form of the old type, a short Andantino grazioso, and a Tempo di Minuetto. A sonata of Hasse's in D minor has a similar arrangement of three movements ending with a Gigue; but the first movement is utterly vague and indefinite in form. There is also an Allegro of Hasse's in B♭, quoted in Pauer's

Alte Meister, which deserves consideration for the light it throws on a matter which is sometimes said to be a crucial distinction between the early attempts at form and the perfect achievement. In many of the early examples of sonata-form, the second section of the first part is characterised by groups of figures which are quite definite enough for all reasonable purposes, but do not come up to the ideas commonly entertained of the nature of a subject; and on this ground the settlement of sonata-form was deferred some fifty years. Hasse was not a daring originator, neither was he likely to strike upon a crucial test of perfection, yet in this movement he sets out with a distinct and complete subject in B♭ of a robust Handelian character:—

and after the usual extension proceeds to F, and announces by definite emphasis on the Dominant the well-contrasted second subject, which is suggestive of the polite reaction looming in the future:—

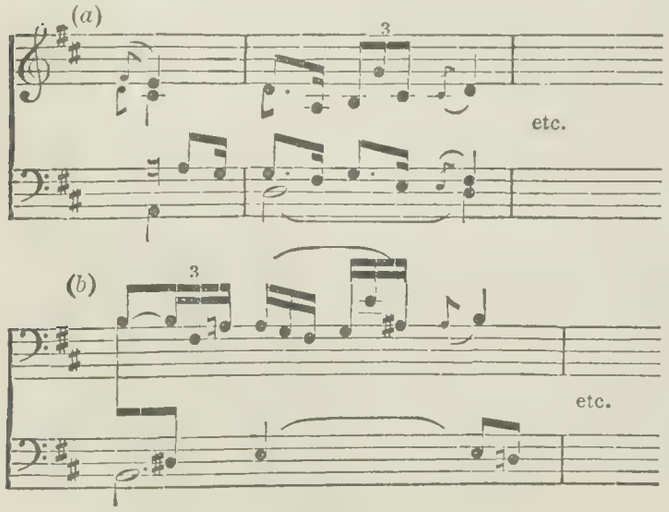
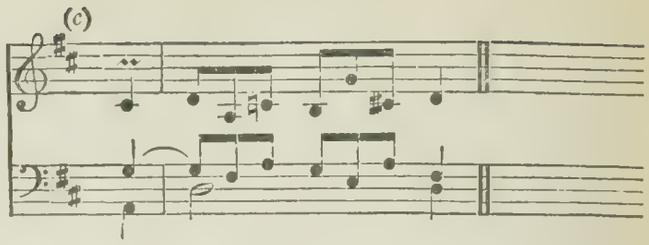


The movement as a whole is in the binary type of the earlier kind.

The period now approaching is characterised by uncertainty in the distribution of the movements, but increasing regularity and definition in their internal structure. Some writers follow the four-movement type of violin sonata in writing for the clavier; some strike upon the grouping of three movements; and a good many fall back upon two. A sonata of Galuppi's in D illustrates the first of these, and throws light upon the transitional process. The first movement is a beautiful Adagio of the Arioso type, with the endings of each half corresponding, after the manner traced from Corelli; the second is an Allegro not of the fugal or Canzona order, but clear binary of the older kind. A violin sonata of Locatelli's, of probably earlier date, has an Allemande of excellent form in this position, but this is not sufficiently definite in the inference it affords to throw much light on any transition or assimilation of violin sonata-form to clavier sonata-form. Galuppi's adoption of a movement of clear sonata-qualities in this place supplies exactly the link that was needed; and the fugal or canzona type of movement being so supplanted, nothing further was necessary but expansion, and the omission of the introductory Adagio (which probably was not so well adapted to the earlier keyed instruments as to the violin), to arrive at the principle of distribution adopted in the palmiest days of formalism. Later, with a more powerful instrument, the introductory slow movement was often reintroduced. Galuppi's third movement is in a solid march style, and the last is a Giga. All of them are harmonically constructed, and the whole work is solid and of sterling musical worth.

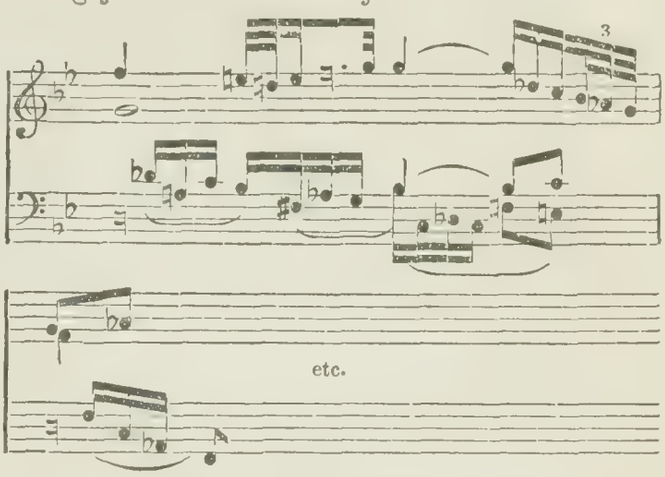
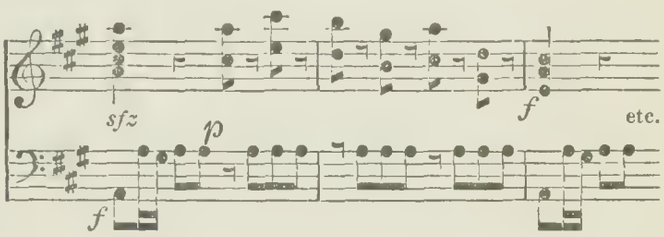
Dr. Arne was born only four years after Galuppi, and was amenable to the same general influences. The structure of his sonatas emphasises the fact above mentioned, that though the order of movements was passing through a phase of uncertainty their internal structure was growing more and more distinct and uniform. His first sonata, in F, has two movements, Andante and Allegro, both of which follow harmonically the lines of binary form. The second, in E minor, has three movements, Andante, Adagio, Allegrissimo. The first and last are on the binary lines, and the middle one in simple primary form. The third Sonata consists of a long vague introduction of arpeggios, elaborated in a manner characteristic of the time, an Allegro which has only one subject but is on the binary lines, and a Minuet and two Variations. The fourth Sonata is in some respects the most interesting. It consists of an Andante, Siciliano, Fuga, and Allegro. The first is of continuous character but nevertheless in binary form, without the strong emphasis on the points of division between the sections. It deserves notice for its expressiveness and clearness of thought. The second movement is very short, but pretty and expressive, of a character similar to examples of Handel's tenderer moods. The last movement is particularly to be noticed, not only for being decisively in binary form, but for the ingenuity with which that form is manipulated. The first section is represented by the main subject in the treble, the second (which is clearly marked in the dominant key) has the same subject in the bass, a device adopted also more elaborately by W. Friedemann Bach. The second half begins with consistent development and modulation, and the recapitulation is happily managed by making the main subject represent both sections at once in a short passage of canon. Others of Arne's sonatas afford similar though less clear examples which it is superfluous to consider in detail, for neither the matter nor the handling is so good in them as in those above described, most of which, though not rich in thought or treatment, nor impressive

in character, have genuine traits of musical expression and clearness of workmanship.

In the same year with Dr. Arne was born Wilhelm Friedemann Bach, the eldest son of John Sebastian. He was probably the most gifted, the most independent, and unfortunately the wildest and most unmanageable of that remarkable family. Few of his compositions are known, and it is said that he would not take the trouble to write unless he was driven to it. Two sonatas exist, which are of different type, and probably represent different periods of his chequered career. One in D major, for its richness, elaborateness, expressiveness, is well worthy of the scion of so great a stock; the other is rather cheap, and though masterly in handling and disposition of structural elements, has more traces of the elegance which was creeping over the world of music than of the grave and earnest nobleness of his father and similar representatives of the grand period. The first, in D, is probably the most remarkable example, before Beethoven, of original ingenuity manipulating sonata-form under the influence of fugal associations and by means of contrapuntal devices. The whole is worked out with careful and intelligible reasoning, but to such an elaborate extent that it is quite out of the question to give even a complete outline of its contents. The movements are three—Un poco allegro, Adagio, Vivace. The first and last are speculative experiments in binary form. The first half in each represents the balance of expository sections in tonic and complementary keys. The main subject of the first reappears in the bass in the second section, with a new phase of the original accompaniment in the upper parts. The development portion is in its usual place, but the recapitulation is tonally reversed. The first subject and section is given in a relative key to balance the complementary key of the second section, and the second section is given in the original key or tonic of the movement; so that instead of repeating one section and transposing the other in recapitulation, they are both transposed analogously. In each of the three movements the ends of the halves correspond, and not only this but the graceful little figure appended to the cadence is the same in all the movements, establishing thereby a very delicate but sensible connection between them. This figure is as follows:—

The formal pauses on familiar points of harmony characteristic of later times are conspicuously few, the main divisions being generally marked by more subtle means. The whole sonata is so uncompromisingly full of expressive figures, and would require to be so elaborately phrased and 'sung' to be intelligible, that an adequate performance would be a matter of considerable difficulty. The second Sonata, in C, has quite a different appearance. It is also in three movements—Allegro, Grave, and Vivace. The first is a masterly, clear and concise example of binary form of the type which is more familiar in the works of Haydn and Mozart. The second is an unimportant intermezzo leading directly into the Finale, which is also in binary form of the composite type. The treatment is the very reverse of the previous sonata. It is not contrapuntal, nor fugal. Little pains are taken to make the details expressive; and the only result of using a bigger and less careful brush is to reduce the interest to a minimum, and to make the genuineness of the utterances seem doubtful, because the writer appears not to have taken the trouble to express his best thoughts.

Wilhelm Friedemann's brother, Carl Philip Emmanuel, his junior by a few years, was the member of the younger family who attained the highest reputation as a representative composer of instrumental music and a writer on that subject. His celebrity is more particularly based on the development of sonata-form, of which he is often spoken of as the inventor. True, his sonatas and writings obtained considerable celebrity, and familiarity induced people to remark things they had overlooked in the works of other composers. But in fact he is neither the inventor nor the establisher of sonata-form. It was understood before his day, both in details and in general distribution of movements. One type obtained the reputation of supreme fitness later, but it was not nearly always adopted by Haydn, nor invariably by Mozart, and was consistently departed from by Beethoven; and Emmanuel did not restrict himself to it; yet his predecessors used it often. It is evident therefore that his claims to a foremost place rest upon other grounds. Among these, most prominent is his comprehension and employment of the art of playing and expressing things on the clavier. He understood it, not in a new sense, but in one which was nearer to public comprehension than the treatment of his father. He grasped the phase to which it had arrived, by constant development in all quarters; he added a little of his own, and having a clear and ready-working brain, he brought it home to

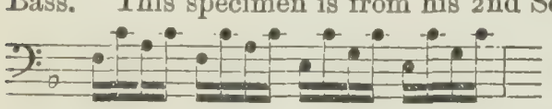
the musical public in a way they had not felt before. His influence was paramount to give a decided direction to clavier-playing, and it is possible that the style of which he was the foster-father passed on continuously to the masterly treatment of the pianoforte by Clementi, and through him to the culminating achievements of Beethoven.

In respect of structure, most of his important sonatas are in three movements, of which the first and last are quick, and the middle one slow; and this is a point by no means insignificant in the history of the sonata, as it represents a definite and characteristic balance between the principal divisions, in respect of style and expression as well as in the external traits of form. Many of these are in clear binary form, like those of his elder brother, and his admirable predecessor, yet to be noted, P. Domenico Paradies. He adopts sometimes the old type, dividing the recapitulation in the second half of the movement; sometimes the later, and sometimes the composite type. For the most part he is contented with the opportunities for variety which this form supplies, and casts a greater proportion of movements in it than most other composers, even to the extent of having all movements in a work in different phases of the same form, which in later times was rare. On the other hand, he occasionally experiments in structures as original as could well be devised. There is a Sonata in F minor which has three main divisions corresponding to movements. The first, an Allegro, approaches vaguely to binary form; the second, an Adagio, is in rough outline like simple primary form, concluding with a curious barless cadenza; the last is a Fantasia of the most elaborate and adventurous description, full of experiments in modulation, enharmonic and otherwise, changes of time, abrupt surprises and long passages entirely divested of bar lines. There is no definite subject, and no method in the distribution of keys. It is more like a rhapsodical improvisation of a most inconsequent and unconstrained description than the product of concentrated purpose, such as is generally expected in a sonata movement. This species of experiment has not survived in high-class modern music, except in the rarest cases. It was however not unfamiliar in those days, and superb examples in the same spirit were provided by John Sebastian, such as the Fantasia Cromatica, and parts of some of the Toccatas. John Ernst Bach also left something more after the manner of the present instance as the prelude to a fugue. Emmanuel Bach's position is particularly emphasised as the most prominent composer of sonatas of his time, who clearly shows the tendency of the new counter-current away from the vigour and honest comprehensiveness of the great school of which his father was the last and greatest representative, towards the elegance, polite ease, and artificiality, which became the almost indispensable conditions of the art in the latter part of the 18th century. Fortunately the process of propping up a tune upon a dummy accompaniment, was not yet accepted universally as a desirable phenomenon of high-class instrumental music; in fact such a stride downward in one generation would have been too cataclystic; so he was spared the temptation of shirking honest concentration, and padding his works, instead of making them thoroughly complete; and the result is a curious combination, sometimes savouring strongly of his father's style—

and sometimes coldly predicting the style of the future—

In general, his building up of movements is full of expressive detail, and he does not spare himself trouble in enriching his work with such things as ingenuity, genuine musical perception and vivacity of thought can suggest. He occasionally reaches a point of tenderness and poetic sensibility which is not unworthy of his descent, but there is also sometimes an uncomfortable premonition in his slow movements of the posturing and posing which were soon to be almost inevitable in well-bred Adagios. The spirit is indeed not greatly deep and earnest, but in outward things the attainment of a rare degree of point and emphasis, and of clearness and certainty in construction without emptiness, sufficed to give Philip Emmanuel a foremost place among the craftsmen of the art.

P. Domenico Paradies was Emmanuel Bach's senior by a few years. Two of his sonatas, at least, are deservedly well known to musicians. The structural qualities shown by the whole set of twelve, emphasise the opinion that binary form was familiar to composers of this period. They differ from Philip Emmanuel's chiefly in consisting uniformly of two movements only. Of these, the first movements are almost invariably in binary form. That of the 1st sonata is perfectly complete and of the later type; many of the others are of the early type. Some details in the distribution of the movements are worth noticing. Thus the last movement of No. 4 is a very graceful and pretty minuet, which had hitherto not been so

common an ingredient in sonatas as it afterwards became. The last movement[1] of No. 3 is called an aria; the arrangement of parts of which, as well as that of the last movement of No. 9, happens to produce a rondo, hitherto an extremely rare feature. His formulation and arrangement of subjects is extremely clear and masterly, and thoroughly in the sonata manner—that is, essentially harmonical. In character he leans towards the style of the latter part of the 18th century, but has a grace and sincerity which is thoroughly his own. In a few cases, as in the last movements of the Sonatas in A and D, Nos. 6 and 10, which are probably best known of all, the character assumed is rather of the bustling and hearty type which is suggestive of the influence of Scarlatti. In detail they are not so rich as the best specimens of Emmanuel's, or of Friedemann Bach's workmanship; but they are thoroughly honest and genuine all through, and thoroughly musical, and show no sign of shuffling or laziness.

The two-movement form of clavier sonata, of which Paradies's are probably the best examples, seems to have been commonly adopted by a number of composers of second and lower rank, from his time till far on in the century. Those of Durante have been already mentioned. All the set of eight, by Domenico Alberti, are also in this form, and so are many by such forgotten contributors as Roeser and Barthelemon, and some by the once popular Schobert. Alberti is credited with the doubtful honour of having invented a formula of accompaniment which became a little too familiar in the course of the century, and is sometimes known as the 'Alberti Bass.' This specimen is from his 2nd Sonata.



He may not have invented it, but he certainly called as much attention to it as he could, since not one of his eight sonatas is without it, and in some movements it continues almost throughout. The movements approach occasionally to binary form, but are not clearly defined; the matter is for the most part dull in spirit, and poor in sound; and the strongest characteristic is the unfortunate one of hitting upon a cheap device, which was much in vogue with later composers of mark, without having arrived at that mastery and definition of form and subject which alone made it endurable. The times were not quite ripe for such usages, and it is fortunate for Paradies, who was slightly Alberti's junior, that he should have attained to a far better definition of structure without resorting to such cheapening.

There are two other composers of this period who deserve notice for maintaining, even later, some of the dignity and nobility of style which were now falling into neglect, together with clearness of structure and expressiveness of detail. These are Rolle and George Benda. A sonata of the former's in E♭ shows a less certain hand in the treatment of form, but at times extraordinary gleams of musically poetic feeling. Points in the Adagio are not unworthy of kinship with Beethoven. It contains broad and daring effects of modulation, and noble richness of sentiment and expression, which, by the side of the obvious tendencies of music in these days, is really astonishing. The first and last movements are in binary form of the old type, and contain some happy and musical strokes, though not so remarkable as the contents of the slow movement. George Benda was a younger and greater brother of the Franz who has been mentioned in connection with Violin Sonatas. He was one of the last writers who, using the now familiar forms, still retained some of the richness of the earlier manner. There is in his work much in the same tone and style as that of Emmanuel Bach, but also an earnestness and evident willingness to get the best out of himself and to deal with things in an original manner, such as was by this time becoming rare. After him, composers of anything short of first rank offer little to arrest attention either for individuality in treatment or earnestness of expression. The serious influences which had raised so many of the earlier composers to a point of memorable musical achievement were replaced by associations of far less genuine character, and the ease with which something could be constructed in the now familiar forms of sonata, seduced men into indolent uniformity of structure and commonplace prettiness in matter. Some attained to evident proficiency in the use of instrumental resource, such as Turini; and some to a touch of genuine though small expressiveness, as Haessler and Grazioli; for the rest the achievements of Sarti, Sacchini, Schobert, Méhul, and the otherwise great Cherubini, in the line of sonata, do not offer much that requires notice. They add nothing to the process of development, and some of them are remarkably behindhand in relation to their time, and both what they say and the manner of it is equally unimportant.

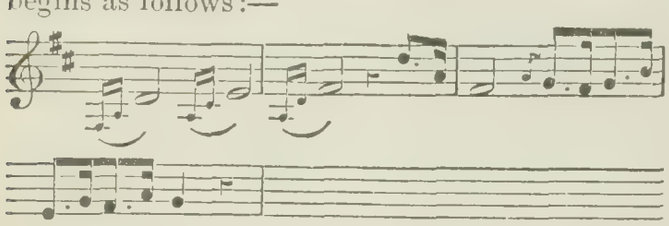
Midway in the crowd comes the conspicuous form of Haydn, who raised upon the increasingly familiar structural basis not only some fresh and notable work of the accepted sonata character, but the great and enduring monument of his symphonies and quartets. The latter do not fall within the limits of the present subject, though they are in reality but the great instrumental expansion of this kind of music for solo instruments. An arbitrary restriction has been put upon the meaning of the word Sonata, and it is necessary here to abide by it. With Haydn it is rather sonata-form which is important, than the works which fall under the conventional acceptation of the name. His sonatas are many, but they are of exceedingly diverse value, and very few of really great importance. As is the case with his quartets, some, which internal evidence would be sufficient to mark as early attempts, are curiously innocent and elementary; and even throughout, with a few exceptions, their proportionate value is not equal to that of other classes

[1] In some modern reprints of this Sonata the order of the movements has been reversed.

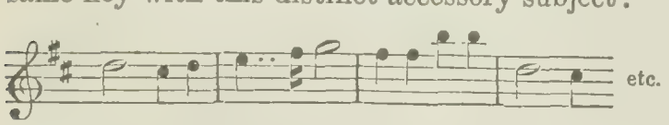
of his numerous works. But the great span of his musical activity, reaching from the times of the Bach family till fairly on in Beethoven's mature years, the changes in the nature of keyed instruments, and the development of their resources which took place during his lifetime, make it inevitable that there should be a marked difference in the appearance and limits of different members of the collection. However, he is always himself, and though the later works are wider and more richly expressed, they represent the same mental qualities as the earliest. At all times his natural bent is in favour of simplification, as against the old contrapuntal modes of expression. His easy good-humour speaks best in simple but often ingeniously balanced tunes and subjects, and it is but rare that he has recourse to polyphonic expression or to the kind of idea which calls for it. Partly on this account and partly on account of narrowness of capacity in the instrument to which in solo sonatas he gave most attention, his range of technical resource is not extensive, and he makes but little demand upon his performers. His use of tunes and decisively outlined subjects is one of the most important points in relation to structure at this period. Tunes had existed in connection with words for centuries, and it is to their association with verses balanced by distinct rhythmic grouping of lines, that the sectional tune of instrumental music must ultimately be traced. It appears not to be a genuine instrumental product, but an importation; and the fact that almost all the most distinguished composers were connected with opera establishments, just at the time that the tune-element became most marked in instrumental works, supports the inference that the opera was the means through which a popular element ultimately passed into the great domain of abstract music. In preceding times the definition of subject by hard outlines and systematic conformity to a few normal successions of harmony was not universal; and the adoption of tunes was rare. In Haydn and Mozart the culmination of regularity in the building of subject is reached. The virtue of this process is that it simplifies the conditions of structure in the whole movement. When a correct system of centralisation is found by which the subject is restrained within the limits which strictly illustrate but one single tonality, the feelings which this suggests to the hearer are such as will be satisfied with equally simple order in all other parts of the complete structure. If the creative power is not sufficiently concentrated and disciplined to restrain the direction of its activity within comprehensible bounds, the result can only be to make perfect balance and proportion impossible. Thus if the first section of a movement is so decentralised that its connection with any particular key cannot possibly be followed by the hearer, one of the primary conditions of abstract music has been violated, and the balance of parts rendered undistinguishable. Yet the subject or section may range broadly in its course, and touch upon many alien tonalities without violating these conditions; but then the horizon is broadened so as to necessitate an equal relative extension in every part of the movement. If a poet sets out with a passage expanded to the full with imagery and implication, in which almost every word is suggestive of wide horizons of thought, and carries inference behind it as complicated as those which lie in simple external manifestations of nature, it is useless for him to go back afterwards to a more limited and statuesque mode of expression. Even a person of little cultivation would feel at once the violation of artistic proportion. A relative degree of heat and intensity must be maintained at the risk of the work being as a whole unendurable. But if a more restricted field of imagination be appealed to at the outset, the work may be the more easily and perfectly carried out in simpler and narrower limits. In abstract music, balance, proportion, equality in the range of emotional and structural elements, are some of the most important conditions. Not that there is to be equal intensity all through, but that the salient and subordinate parts shall be fairly proportionate; and this cannot be tested or stated by formulas of science, but only by cultivated artistic instinct. In music the art of expressing an idea within the limits and after the manner necessary for abstract music had to be discovered. The process of selection from experimental types had brought this to the closest point consistent with completeness in the latter half of the 18th century. At that time the disposition of the musical mind was specially set upon obviously intelligible order and certainty in the structural aspect of works. It was a necessary condition for art to go through; and though not by any means the sole or supreme condition of excellence, it is not strange that the satisfaction derived from the sense of its achievement should cause people, in social circumstances which were peculiarly favourable, to put disproportionate stress upon it; and that modern writers who have not been able to keep pace with the inevitable march and change in the conditions of musical utterance should still insist on it as if it were the ultimate aim of art: whereas in fact its prominence in that epoch was a passing phase having considerable dependence upon unique social conditions, and its existence in art at any time is only one of numberless constituent elements. The condition of art of that time enabled the greatest composers to express the utmost of their ideas, and to satisfy their audiences, within the limits of a very simple group of harmonies. And this simplified the whole process of building their works to the utmost. Haydn manipulates the resources which lie within such limits to admiration. Hardly any composer so successfully made uniformity out of compounded diversity on a small scale. He delights in making the separate limbs of a subject of different lengths, and yet, out of their total sum, attaining a perfect and convincing symmetry. The harmonic progression of the subjects is uniformly obedient to the principles of a form which is on a preconceived plan, and without some such device

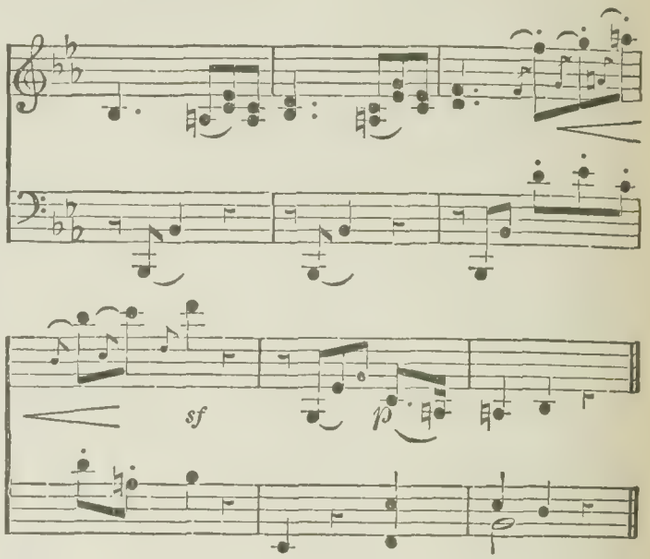
the monotony of well-balanced phrases must soon have become wearisome. With regard to the actual distribution of the movements, Haydn does not depart from that already familiar in the works of earlier composers. Out of 40 sonatas, comprising works for pianoforte alone, for pianoforte with accompaniment, and some adaptations, 10 have only two movements, 29 have three, and only one has four, this last comprising the only Scherzando in the whole collection of one hundred and eleven movements. Nearly all the first movements are in binary form with an occasional rondo; the last is often a rondo, more often in binary form, and occasionally a theme and variations. In the sonatas which have more than two movements, at least twice as many retain the old adagio as those which have the characteristic minuet and trio; but as a set-off, several of the sonatas either conclude with a dance form, or a rondo, or set of variations in the 'Tempo di Minuetto.'

The actual structure of the movements presents occasional peculiarities. In a few cases the pure old binary type, with repeat of first subject at the beginning of the second half, reappears. A considerable number are in the composite form, in which the first subject makes two distinct reappearances in full in the second half, as before described. The two halves of the movement are generally, but not invariably, repeated—the first half almost invariably; in fact, the absence of the double bar in the middle of the Sonata in D major (no. 32 in Breitkopf & Härtel's edition) appears to be the only exception. The distribution of subjects in balancing keys appears to be absolutely without exception, as tonic and dominant, or tonic minor and relative major. Each movement has usually two distinct subjects, but occasionally, as is observable in Haydn's predecessors, the second is not strongly marked. In a few cases the same subject serves for both sections. There are a few examples of his anticipating Beethoven's usage of introducing clear accessory subjects to carry on the sections. Thus the above-mentioned Sonata in D major begins as follows:—



and after completing the period proceeds in the same key with this distinct accessory subject:



Haydn illustrates forcibly the usefulness of defining the main division of the movement, not only by emphasising the harmonic formula of the cadence, but by appending to it a characteristic phrase or figure, the position of which, immediately before the full stop, renders it particularly easy to recognise. The purpose and fitness of this has been already discussed. Haydn's cadence-figures are generally peculiarly attractive, and seem to be made so of set purpose. The following is one of the fullest and longest illustrations, from a Sonata in E♭:—

As a rule the outlines of his binary movements are more persistently regular than those of his rondos. Haydn was the first composer of mark to adopt the rondo with frequency in sonatas. It had existed in isolation and in suites for a long while, and examples there are in plenty by Couperin and other early Frenchmen, who were much given to it; and also by various members of the Bach family, including the great John Sebastian. But hundreds of sonatas, from the highest to the lowest grade, may be taken at random with a fair probability of not finding a single example. The influence of the opera may probably be here traced again; in the set tunes and dance types as significantly as in the general structure. However, though Haydn's kind of rondo is peculiarly familiar and characteristic, he does not make use of the form in his sonatas nearly so proportionately often as later composers do. The proportion in comparison with Mozart is almost as one to two. The value and appropriateness of this form is a matter of opinion. The greatest masters have used it frequently, and Beethoven with the profoundest effect. The usage of some other composers may be fairly described as obtrusively obvious, and it lends itself with greater readiness than any other plan of its scope to frivolity and commonplace. Haydn's subjects are often singularly slight, but his development of the form is almost always ingenious. Thus he varies his disposition of the episodes, so that sometimes the main subject and a single episodical subject alternate in different circumstances throughout; at other times they are disposed so as to resemble the recapitulation in binary form. In the returns of the main theme he always exercises some consideration. In hardly any case does he simply repeat the theme as it stands throughout; commonly each reappearance is a fresh variation. Occasionally the middle repeats are variations, and the first and last statements simple and identical; and sometimes variations of theme and episode alternate. In all such points his readiness

and energy are apparent, and make his treatment of the form a model in its particular line.

The slow movements of all the composers of sonatas till Beethoven's time are rather artificial and inclined to pose, owing partly to the weakness and want of sustaining power in their instruments. They contain too little of the deep and liberal feeling which is necessary to make the highest impression, and too much decorative finger-play, corresponding no doubt to the roulades and vocal gymnastics for which operatic singers found such admirable opportunities in the slow beats of adagios. Haydn's management of such things is artistic, and he occasionally strikes upon an interesting subject, but hardly any of the movements approach to the qualities expected in the ideal slow movement of modern times.

His distribution of the keys of the movements is simple. In some of the earlier Sonatas all three are in the same, or major and minor of the same key. In more mature examples he adopts the familiar antithesis of subdominant, which in later works preponderates so strongly. In one case he adopts a very unusual antithesis. This is in the largest and most elaborate of all the sonatas, of which the first and last movements are in E♭, and the middle movement in E♮.

One point requires notice in connection with his violin sonatas, viz. that they are the very reverse of those of the great school of half a century earlier; for inasmuch as with them the violin was everything, with Haydn it was next to nothing. Except in obviously late sonatas it does little more than timidly accompany the pianoforte. It was in this manner that the violin, having departed grandly by the front door in the old style, crept back again into modern instrumental music by the back. But small as such beginnings were, Haydn's later and fuller examples are the ostensible starting-point of a class of music which in the present century has extended the domain of the solo sonata, by enlarging its effective scope, and obtaining a new province for experiment in the combination of other instruments with the pianoforte upon equal terms, and with equal respect to their several idiosyncrasies.

John Christian Bach, the youngest son of John Sebastian, was Haydn's contemporary and junior by three years. In his day he was considered an important composer for the pianoforte, and his style is held to have had some influence upon Mozart. A sonata of his, in B♭, op. 17, is fluent and easily written, but not particularly interesting, and thoroughly in the style of the latter part of the 18th century. It consists of three movements, all in binary form of the older type. Another sonata, in C minor, is, for the date, in very singular form; beginning with a slow movement, having a fugue in the middle, and ending with a 'Tempo di Gavotta.' Its style is not strikingly massive, but there are many traits in it which show that his parentage was not entirely without influence. The fugue, though ably written, has too much of the hybrid effect common in such works, after the harmonic structural ideas had laid strong hold of men's minds, to be worthy of comparison with the genuine achievements of his father. The style of the work is broad, however, and some ideas and turns of expression may not unreasonably be taken to justify the influence attributed to him.

The difference of age between Haydn and Mozart was twenty-four years, but in this interval there was less change in the form of the sonata than might be expected. It was, in fact, an almost stationary period, when the attainment of satisfactory structural principles by the labours of a century and more of composers left men time to pause and contemplate what appeared to them to be perfection; the rhythmic wave of progress poised almost balanced for a short time before the rush which brought about an unexpected culmination in Beethoven.

The difference between Haydn and Mozart is plainly neither in structure nor altogether in style of thought and expression, but in advantages of temporal position. Haydn began nearer to the time of struggle and uncertainty. He found much ready to his hand, and he tested it and applied it, and improved it; and when Mozart came there was little to do but adapt his supreme gifts of fluency, clearness, and beauty of melody to glorify the edifice.

The progression of artistic instinct is at present an unexplained phenomenon; it can only be judged from observation that the children of a later generation are born with a predisposed facility to realise in perfect clearness the forms which preceding generations have been wanderingly and dimly striving after. It is possible that the affinity between genuine music and the mental conditions of the race is so close that the progress of the latter carries the former with it as part of the same organic development. At all events, Mozart was gifted with an extraordinary and hitherto unsurpassed instinct for formal perfection, and his highest achievements lie not more in the tunes which have so captivated the world, than in the perfect symmetry of his best works. Like Haydn, his ideas are naturally restricted within limits which simplify to the utmost the development of the form which follows from them. They move in such perfect obedience to the limits and outlines of the harmonic progressions which most certainly characterise the key, that the structural system becomes architecturally patent and recognisable to all listeners that have any understanding. In his time these formal outlines were fresh enough to bear a great deal of use without losing their sweetness; and Mozart used them with remarkable regularity. Out of thirty-six of his best-known sonatas, twenty-nine are in the now familiar order of three movements, and no less than thirty-three have the first movement in binary form. That binary form is moreover so regular, that the same pauses and the same successions of harmony, and the same occurrences of various kinds, may often be safely anticipated at the same point in the progress of the movements. He makes some use, often conspicuously, of the device of repeating short phrases con-

secutively, which has already been described in connection with Scarlatti's work. Thus in a Sonata in D major for Violin and Pianoforte, the first section of the first movement may be divided into seven distinct passages, each of which is severally repeated in some form or other consecutively. There are some peculiarities, such as the introduction of a new subject in the working-out portion of the work, instead of keeping consistently to development of the principal ideas; and the filling of the episodes of a rondo with a variety of different ideas, severally distinct; but as these points are not the precursors of further development, they are hardly worth discussing. It only requires to be pointed out that occasionally in pianoforte and other sonatas he makes experiments in novel distribution and entirely original manipulation of the structural elements of binary and other forms; which is sufficient to prove not only that he recognised the fitness of other outlines besides those that he generally adopted, but that he was capable of adapting himself to novel situations, if there had been any call for effort in that direction. As it happened, the circumstances both of musical and social life were unique, and he was enabled to satisfy the highest critical taste of his day without the effort of finding a new point of departure.

His treatment of rondo-form is different and less elementary than Haydn's. Haydn most commonly used a very decisively sectional system, in which every characteristic portion, especially the theme, was marked off distinct and complete. This accorded with the primitive idea of rondos as exemplified, often very happily, in the works of early French composers, and in certain forms of vocal music. The root-idea appears in the most elementary stages of musical intelligence as a distinct verse or tune which forms the staple of the whole matter, and is, for the sake of contrast, interspersed with digressions of subordinate interest. It is so obvious a means of arriving at something like structural balance, that it probably existed in times even before the earliest of which evidence remains. In the earliest specimens to be found in sonatas, the traces of their kinship can be clearly followed. Reference has been already made to the two examples in the sonatas by Paradies, which consist of an aria, a contrasting passage, and then the aria pure and simple again, and so forth. Haydn adopted the same general outline. He frequently begins with a complete theme systematically set out with double bars and repeats, and a full conclusion. He then begins something entirely different either in a new related key, or in the minor of the principal key, and makes a complete whole of that also, and so on right through, alternating his main tune with one or more others all equally complete. Under such circumstances his principle of giving variations at each return of the theme or repetition of an episode is almost indispensable to avoid monotony. Mozart rarely makes any point of this plan of adopting variations in his sonata-rondos, because it is not required. He does not often cast his theme in such extremely distinct outlines. In structure it is more what an ordinary binary subject would be; that is, complete and distinct in itself as an idea, without being so carried out as to make its connection with the rest of the movement a matter of secondary rather than intrinsic consequence. Haydn's conception is perfectly just and rational, but Mozart's is more mature. The theme and its episodes are more closely interwoven, and the development of the whole has a more consistent and uniform texture. Mozart does not avoid varying his theme; on the contrary, he constantly puts in the most delicate strokes of detail, and of graceful adornment, and sometimes resorts to delightfully ready development of its resources; but with him it is not so indispensable, because his conception of the form gives it so much more freedom and elasticity.

The central movement of his three-movement sonatas is almost invariably a slow one, commonly in the key of the subdominant. The style of these is characteristic of the time; that is, rather artificial and full of graces, which require to be given with a somewhat conscious elegance of manner, not altogether consonant with the spirit of later times. They rarely touch the point of feeling expected in modern movements of the kind, because the conception formed of the proper function of the slow movement in his time was clearly alien to that of the 19th century. As specimens of elegance and taste, however, Mozart's examples probably attain the highest point possible in their particular genus.

The technique of his sonatas, from the point of view of instrumental resource, is richer and fuller than Haydn's, but still thin and rather empty in sound to ears that are accustomed to the wonderful development of the resources of the modern pianoforte; but the refinement and self-containment of his style make him particularly acceptable to artists who idealise finish and elegance in solo performance, and nicety of *ensemble* in works for combined instruments, as the highest and most indispensable condition of art. His instinct for adapting his thoughts to instrumental idiosyncrasies was of a very high order when the instruments were familiar and properly developed. This with the pianoforte was not yet achieved, and consequently some of his forms of expression are hardly adapted to its nature, and seem in these days to be rather compromises than perfectly suitable utterances.

With regard to the technical matter of the development of the resources of the pianoforte, Mozart's contemporary, Muzio Clementi, occupies a most important position. Clementi, in his early days, according to his own admission, applied himself rather to the development of the resources of playing than to the matter to be played, and attained a degree and a kind of mastery which no one before his time had heard the like of. When he began to apply himself more to the matter, this study served him in good stead; and his divination of the treatment most appropriate to the instrument, expanded by this means in practical application, marks his

sonatas as among the very first in which the genuine qualities of modern pianoforte music on a large scale are shown. They begin to approach to that broad and almost orchestral style which is sometimes said to be characteristic of Beethoven; and the use of octaves and fuller combinations of sound, and the occasional irruption of passages which bring into play stronger muscles than those of the fingers, are all in the direction of modern usage. In respect of structure, it is not necessary to consider more than that he commonly accepted the three-movement type of sonata, beginning with a movement in binary form and ending with a rondo, and having a slow movement in the middle. His handling is free and at the same time thoroughly under control. One of his characteristics is the love of importing little touches of learning or scientific ingenuity into the treatment; as in the Sonata in G (of four movements) in which two canons in direct and contrary motion take the place of the minuet and trio. In another sonata, in F, one figure is woven through the whole substance of the first movement, appearing in the different sections diminished and inverted, and in various phases of expression which quite alter its aspect. His slow movements are sometimes equally simple and expressive, but also frequently of that ornamental order which has been sufficiently commented on.

In one celebrated case he anticipated the modern taste for programme by calling one of his longest and most pretentious sonatas 'Didone abbandonata. Scena tragica.' But appearance of dramatic purpose does not turn him aside from regularity of form any more than in other sonatas. His style is not exempt from the family likeness which is observable in all composers of the latter part of the century. His ideas are large and broad, and not unworthy to have exerted some influence upon both Mozart and Beethoven. A certain dryness and reticence makes him unlikely to be greatly in favour in modern times, but his place as an important figure in the development of the sonata in its relation with the pianoforte is assured.

One further composer who deserves some consideration in connection with the sonata before Beethoven's time is J. L. Dussek, who was born ten years after Clementi, and soon after Mozart. His most noteworthy characteristics are an individual though not incisive style, and an instinct of a high order for the qualities and requirements of the pianoforte. There is some diversity in point of value between his early and his later sonatas. The former are rather narrow in idea and structure, whereas the latter, such as Opus 70 in A♭, are quite remarkable for freedom and elaboration of form and subject. Both in this sonata and in the Opus 77 he makes use of the hitherto almost unknown device of extending the effect of the first sections by subordinate transitions as well as by accessory subjects. In the first movement of Opus 70 there is the unusual feature of a happy modulation out and back again in the actual substance of the second subject—a characteristic which is common enough in the works of such moderns as Schumann and Brahms, but was exceedingly rare in Dussek's time. Another characteristic which Dussek has in common with more modern writers is the infusion of a certain amount of sense and sentiment even into his passages and flourishes, which with his immediate predecessors had been too commonly barren. He also takes thought to enliven his recapitulations by variation or ingeniously diversified transposition of order in the ideas (as in Opus 77). His writing for the instrument is brilliant and sparkling, and has certain premonitions of Weber in it. The ideas are sometimes, even in his best works, trite and vapid, but more often delicate and attractive. The slow movements have a sustained and serious manner, also unusual in his time, and said to be derived from his having studied the organ considerably in his younger days. He stands historically with giants on either hand, and this has contributed to make him appear somewhat of a parenthesis in the direct course of sonata development. Their vastness of artistic proportion did not however suppress his personality, or extinguish his individuality, which is still clear in his own line, and has exerted some influence both upon the modern style of playing, and also upon the style of musical thought of a few modern composers for the pianoforte to whom the giants did not strongly appeal.

The direct line of development after Haydn, Mozart, and Clementi, is obviously continued in Beethoven. As we have pointed out, the changes which took place after Emmanuel Bach's labours were less rapid and remarkable than in times preceding. The finishing touches had been put to the structural system, and men were so delighted with its perfection as structure, that they were content to hear it repeated over and over again without calling for variety or individuality in the treatment, and very often without caring much about the quality of the thing said. The other side of development was technical. The pianoforte being a new instrument, the manner of musical speech best adapted to it had to be discovered. With the earlier composers forms of expression better suited to other instruments were adopted; but by degrees experiments in effect and assiduous attention to the capabilities of the hand, such as Clementi gave in his early years, had brought the mechanism of expression to a tolerably consistent and complete state; so that when Beethoven appeared he was spared the waste of force incident to having to overcome elementary problems of instrumental technique, and the waste of effect incidental to compromises, and was enabled to concentrate all his powers upon the musical material.

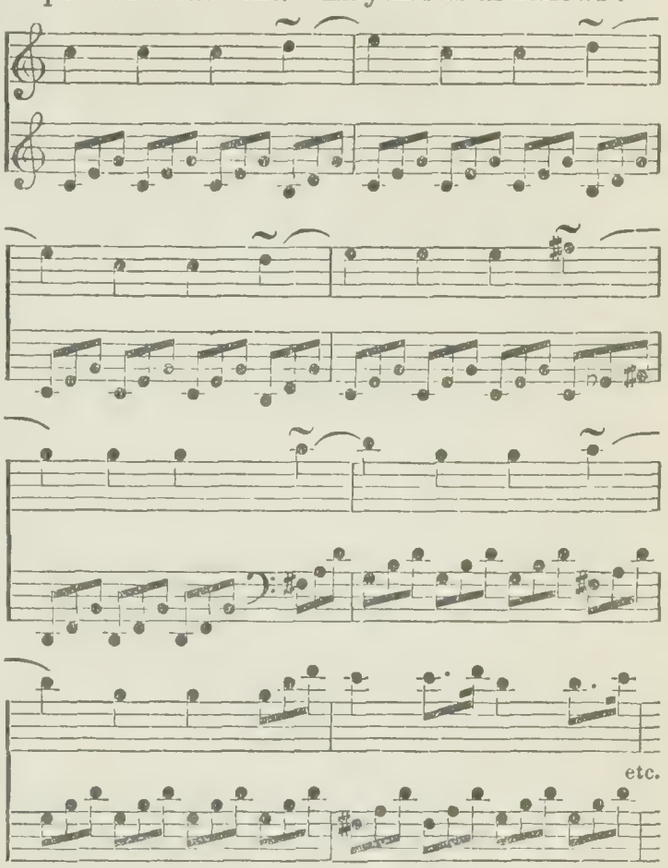
Beethoven's works introduce a new element into the problem, and one that complicates matters immeasurably. With his predecessors structural simplicity had been a paramount consideration, and often straitened somewhat the freedom of the idea. The actual subjects seem

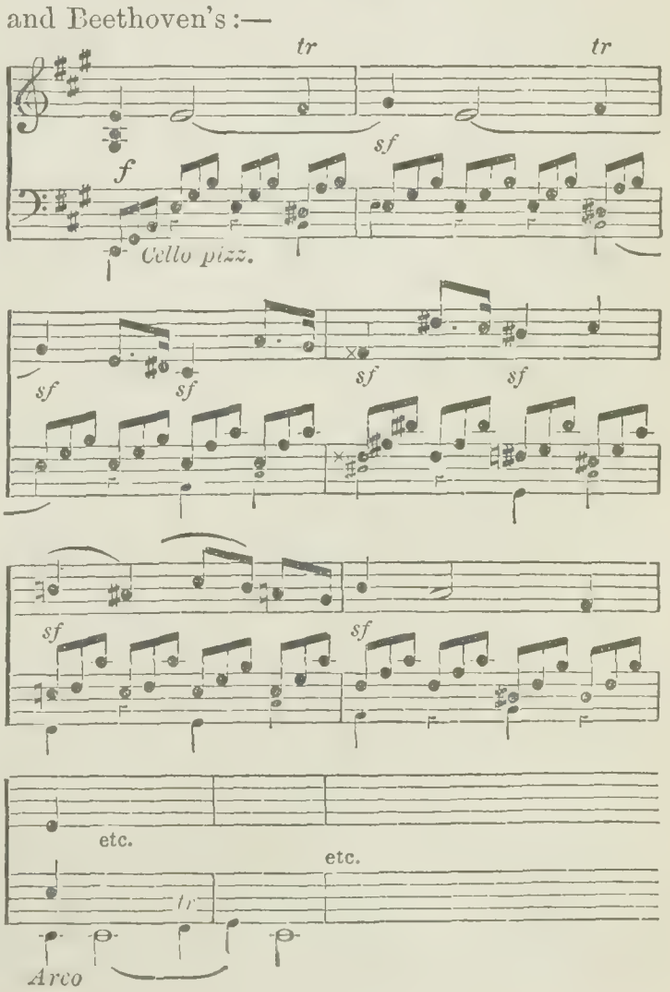
drilled into a regular shape, admitting of very little variation, in order that the development of the movement might march direct and undeviating in its familiar course. Musicians had arrived at that artificial state of mind which deliberately chose to be conscious of formal elements. Their misconception was a natural one. The existing conditions of art might lead a man to notice that uncultivated people delighted in simple and single tunes, and that cultivated people enjoyed the combination of several, when disposed according to certain laws, and to conclude from this that the disposition was of more importance than the matter. But, in fact, the mind is led from point to point by feelings which follow the ideas, and of these and their interdependence and development it is necessarily conscious; but of the form it is not actively conscious unless the ideas have not sufficient force to possess it, or the necessities of logical consequence are outrageously violated. It is only under peculiar social and intellectual conditions that structural qualities can be so excessively emphasised. The production of a genuine master must be ultimately reducible to logical analysis, but not on the spot or at once; and to insist upon art being so immediately verifiable is not only to set the conclusion to be drawn from its historical development upside down, but to refer the enjoyment of its highest achievements to the contemplation of dry bones. The imagination and the reason must both be satisfied, but before all things the imagination.

In the middle years of the 18th century the imaginative side had not a fair chance. Music was too much dependent upon the narrow limits of the taste of polite circles, and the field of appeal to emotion was not free. But when at last the natural man threw off the incubus that had so long oppressed him, the spiritual uprising and the broadening of life brought a new kind of vigour into art and literature. Beethoven was the first great composer to whom the limitless field of unconventionalised human emotion was opened, and his disposition was ready for the opportunity. Even in the ordinary trifles of life he sometimes showed by an apparently superfluous rebellion against polite usages his antipathy to artificiality, and conversely the bent of his sympathy towards unmistakeable realities of human feeling. He thus became the prototype of genuine modern music, and the first exponent of its essential qualities; and the sonata form being ready in its main outlines for his use, and artistic instinct having achieved the most perfect spontaneity in its employment, he took possession of it as an appropriate mode of formulating some of the richest and most impressive of his thoughts. With him the idea asserted its rights. This is not to say that structure is ignored, but that the utmost expansion and liberty is admitted in the expression of the vital parts which can be made consistent with perfect balance in the unfolding of the whole; and this obviously depends upon the powers of the composer. Under such circumstances he can only be guided by the highest development of instinct, for the process of balance and distribution becomes so complicated that it is almost out of the reach of conscious analysis, much more of the dictation of science. The evolution of this vital ingredient, the idea, is so obscure and difficult that it is out of the question to enter upon it in this place. It is an unhappy fact that the scientists who have endeavoured to elucidate music, with a few great and honourable exceptions, foreseeing that the analysis of ideas was quite beyond their reach, at all events until immense advances are made in the sciences which have direct reference to the human organism, have set their faces to the structural elements, as if music consisted of nothing but lines and surfaces. The existence of idea is so habitually ignored that it necessarily appears to be nonexistent in their estimate of art. On the other hand, the philosophers who have said anything about it appear on the surface not to be in accord; though in reality their views are both compatible and necessary, but require a more detailed experience of the art and of its historical development to explain their interaction. But meanwhile the external method of the scientists gains disproportionate preeminence, and conscientious people feel uneasily that there may be no such things as ideas at all, and that they will be doing better to apply themselves to mathematics. And yet the idea is everything, and without it music is absolutely null and void; and though a great and comprehensive mathematician may make an analysis after the event, a synthesis which is merely the fruit of his calculations will be nothing more than a sham and an imposture. In fact the formulation of the idea is a most vital matter in musical history, and its progress can be traced from the earliest times, proceeding simultaneously with the development of the general structure of the sonata. The expressive raw material was drawn from various sources. The style of expression developed under the influences of religion in the ages preceding the beginnings of instrumental music, supplied something; dance music of all orders, mimetic and merely rhythmic, supplied much; the pseudo-realism of the drama, in respect of vocal inflexion and imitations of natural circumstances, also something; and the instincts surviving in the race from countless past ages, the actual cries arising from spontaneous nervous reaction, and many other similar causes, had a share in suggestion, and in actual, though unrealised, motive power. And all these, compounded and inseparably intermingled, supplied the basis of the expressive element in music. Through all the time from Monteverde to Beethoven this expressive element was being more and more clearly drawn into compact and definite proportions; floating at first vaguely on the surface, springing out in flashes of exceptional brightness here and there, and at times presenting almost perfect maturity by fits of individual good fortune; but hardly ever so free but that some of the matrix is felt to be

clinging to the ore. It obtained complete but restricted symmetry with the composers immediately preceding Beethoven, but arrived only at last with him at that expansion which made it at once perfect and intelligible, and yet boundless in range within the limits of the art-material at the composer's command.

Prior to Beethoven, the development of a long work was based upon antitheses of distinct tunes and concrete lumps of subject representing separate organisms, either merely in juxtaposition, or loosely connected by more or less empty passages. There were ideas indeed, but ideas limited and confined by the supposed necessities of the structure of which they formed a part. But what Beethoven seems to have aimed at was the expansion of the term 'idea' from the isolated subject to the complete whole; so that instead of the subjects being separate, though compatible items, the whole movement, or even the whole work, should be the complete and uniform organism which represented in its entirety a new meaning of the word 'idea,' of which the subjects, in their close connection and inseparable affinities, were subordinate limbs. This principle is traceable in works before his time, but not on the scale to which he carried it, nor with his conclusive force. In fact, the condition of art had not been sufficiently mature to admit the terms of his procedure, and it was barely mature enough till he made it so.

His early works were in conformity with the style and structural principles of his predecessors; but he began, at least in pianoforte works, to build at once upon the topmost stone of their edifice. His earliest sonatas (op. 2) are on the scale of their symphonies. He began with the four-movement plan which they had almost entirely reserved for the orchestra. In the second sonata he already produces an example of his own peculiar kind of slow movement, full, rich, decisive in form, unaffected in idea, and completely divested of the elaborate graces which had been before its most conspicuous feature. In the same sonata also he produces a scherzo, short in this instance, and following the lines of the minuet, but of the genuine characteristic quality. Soon, in obedience to the spread of his idea, the capacity of the instrument seems to expand, and to attain an altogether new richness of sound, and a fullness it never showed before, as in many parts of the 4th Sonata (op. 7), especially the Largo, which shows the unmistakeable qualities which ultimately expanded into the unsurpassed slow movement of the Opus 106. As early as the 2nd Sonata he puts a new aspect upon the limits of the first sections; he not only makes his second subject in the first movement modulate, but he develops the cadence-figure into a very noticeable subject. It is fortunately unnecessary to follow in detail the various ways in which he expanded the structural elements of the sonata, as it has already been described in the article Beethoven, and other details are given in the article Form. In respect of the subject and its treatment, a fortunate opportunity is offered by a coincidence between a subordinate subject in a sonata of Haydn's in C, and a similar accessory in Beethoven's Sonata for cello and pianoforte in A major (op. 59), which serves to illustrate pregnantly the difference of scope which characterises their respective treatment. Haydn's is as follows :—

and Beethoven's :—



As has been already explained, an expansion of this kind makes inevitable a similar expansion in the whole structure of the movement, and a much wider choice of relative keys than simple tonic and dominant in the expository sections; or else a much freer movement in every part of the sections, and emphasis upon unexpected relations of harmony. Even without this, the new warmth and intensity of the subject precludes mere reiteration of the accustomed usages, and necessitates a greater proportionate vitality in the subordinate parts of the work. The relative heat must be maintained, and to fall back upon familiar formulas would clearly be a jarring anomaly. In this manner the idea begins to dictate the form. But in order to carry out in equal measure the development of the idea, every resource that the range of music can supply must be admissible to him that can wield it with relevance. Hence Beethoven, as early as Opus 31, no. 2, reintroduces instrumental recitative with extraordinary effect. Later, he resumes the rhapsodical movement which Bach and earlier composers had employed in a different sense, as in the Sonata in E♭, op. 81, and in the third division of that in A, op. 101, and in the most romantic of romantic movements, the first in E major of op. 109. And lastly, he brings back the fugue as the closest means of expressing a certain kind of idea. In these cases the fugue is not a retrogression, nor a hybrid, but a new adaptation of an old and invaluable form under the influence of perfectly assimilated harmonic principles. The great fugue in the Sonata in B♭, op. 106, for instance, is not only extraordinary as a fugue, but is distributed in a perfectly ideal balance of long contrasting periods in different states of feeling, culminating duly with a supreme rush of elaborate force, as complex and as inexorable as some mighty action of nature. In these sonatas Beethoven touches all moods, and all in the absolute manner free from formality or crude artifice, which is the essential characteristic of genuine modern music. In a few of the earlier sonatas he reverts to manners and structural effects which are suggestive of the principles of his predecessors. But these occasional incursions of external influence are with rare exceptions inferior to the works in which his own original force of will speaks with genuine and characteristic freedom. The more difficult the problem suggested by the thought which is embodied in the subject, the greater is the result. The full richness of his nature is not called out to the strongest point till there is something preternaturally formidable to be mastered. The very statement of the opening bars of such sonatas as that in D minor, op. 31, no. 2; C major, op. 53; F minor, op. 57; B♭, op. 106: C minor, op. 111, is at such a level of daring breadth and comprehensive power, that it becomes obvious in a moment that the work cannot be carried out on equal proportionate terms without almost superhuman concentration, and unlimited command of technical resources, both in respect of the instrument and the art of expression. In such cases, Beethoven rises to a height which has only been attained by two or three composers in the whole history of music, in that sublimity which is almost his peculiar monopoly. But, fortunately for average beings, and average moods of people who have not always a taste for the sublime, he shows elsewhere, on a less exalted scale, the highest ideals of delicate beauty, and all shades of the humours of mankind, even to simple exuberant playfulness. The beauty and the merriment often exist side by side, as in the exquisite little Sonata in G, op. 14, no. 2, and in that in F♯ major, op. 78; and in a loftier and stronger spirit in company with more comprehensive ranges of feeling, in the Sonata in A, op. 101. In all these and many more there is an ideal continuity and oneness which is musically felt even where there is no direct external sign of the connection. In a few, however, there are signs of more than this. In the B♭ Sonata, op. 106, for instance, the similar disposition of intervals in the subjects of the various movements has led to the inference that he meant to connect them by transformations of one principal subject or germ. The same occurs with as much prominence in the Sonata in A♭, op. 110, which is in any case a specimen where the oneness and continuity are peculiarly felt. It is possible that the apparent transformations are not so much conscious as the result of the conditions of mind which were necessary to produce the oneness of effect, since concentration upon any subject is liable to exert influence upon closely succeeding action, whether of the mind or body, and to assimilate the fruit unconsciously to the form of the object contemplated. This, however, would not lessen the interest of the fact, but would possibly rather enhance it. It only affects the question whether or no Beethoven consciously reasoned about possible ways of extending and enhancing the opportunities of sonata-form—too large a subject to be entered upon here. As a rule, great masters appear to hit upon such germinal principles in the process of composition, without exactly formulating them in so many equivalent terms; and those who come after note the facts and apply them as useful resources, or sometimes as invaluable starting-points of fresh lines of development. It is a noticeable fact that Beethoven only seldom indicated a programme, and it is extremely rare in him to find even the dimmest suggestions of realism. In fact, as must be true of all the highest music, a work of his is not representative of a story, but of a mental process. Even if it deals with a story it does not represent the circumstances, but the condition of mind which results from its contemplation; or, in other words, the musical counterpart of the emotion to which it gives rise; and it is the coherency and consistent sequence of the emotions represented which produce the effect of oneness on the colossal scale of his greatest works, which is Beethoven's crowning achievement. With him the long process of development appears to find its utmost and complete culmination; and what comes after, and in

sight of his work, can be little more than commentary. It may be seen, without much effort, that mankind does not achieve more than one supreme triumph on the same lines of art. When the conditions of development are fulfilled the climax is reached, but there is not more than one climax to each crescendo. The conditions of human life change ceaselessly, and with them the phenomena of art, which are their counterpart. The characteristics of the art of any age are the fruit of the immediate past, as much as are the emotional and intellectual conditions of that age. They are its signs, and it is impossible to produce in a succeeding age a perfect work of art in the same terms as those which are the direct fruit of a different and earlier group of causes; and it is partly for this reason that attempts to return to earlier conditions of art, which leave out the essential characteristics of contemporary feeling, invariably ring false.

The time produced other real men besides Beethoven, though not of his stamp. Weber and Schubert were both of the genuine modern type, genuinely musical through and through, though neither of them was a born writer of sonatas as Beethoven was. Beethoven possessed, together with the supremest gift of ideas, a power of prolonged concentration, and the certainty of self-mastery. This neither Weber nor Schubert possessed. Beethoven could direct his thought with infallible certainty; in Weber and Schubert the thought was often too much their master, and they both required, to keep them perfectly certain in the direction of their original musical matter, the guiding principle of a consciously realised dramatic or lyrical conception, which was generally supplied to them from without. As should be obvious from the above survey of the process of sonata development, the absolute mastery of the structural outlines, the sureness of foot of the strong man moving, unaided, but direct in his path, amidst the conflicting suggestions of his inspiration, is indispensable to the achievement of great and genuine sonatas. The more elaborate the art of expression becomes, the more difficult the success. Beethoven probably stood just at the point where the extremest elaboration and the most perfect mastery of combination on a large scale were possible. He himself supplied suggestion for yet further elaboration, and the result is that the works of his successors are neither so concentrated nor so well in hand as his. Weber was nearest in point of time, but his actual mastery of the art of composition was never very certain nor thoroughly regulated, though his musical instincts were almost marvellous. He had one great advantage, which was that he was a great pianist, and had the gift to extend the resources of the instrument by the invention of new and characteristic effects; and he was tolerably successful in avoiding the common trap of letting effect stand for substance. Another advantage was his supreme gift of melody. His tunes are for the most part of the old order, but infused with new life and heat by a breath from the genius of the people. His two best sonatas, in A♭ and D minor, are rich in thought, forcible, and genuinely full of expression. He always adopts the plan of four movements, and disposes them in the same order as Beethoven did. His treatment of form is also full and free, and he often imports some individuality into it. As simple instances may be taken—the use of the introductory phrase in the first movement of the Sonata in C, in the body of the movement; the rondo structure of the slow movements, especially in the Sonata in D minor, which has a short introduction, and elaborate variations in the place of exact returns of the subject; and the interspersion of subjects in the first movement of the Sonata in E minor, op. 70, so as to knit the two sections of the first half doubly together. An essentially modern trait is his love of completing the cycle of the movement by bringing in a last allusion to the opening features of the whole movement at the end, generally with some new element of expression or vivacity. Specially noticeable in this respect are the first and last (the 'Moto perpetuo') of the C major, the last of the A♭, and the first and last in both the D minor and E minor Sonatas. Weber had an exceptional instinct for dance-rhythms, and this comes out very remarkably in some of the minuets and trios, and in the last movement of the E minor.

As a whole the Weber group is a decidedly important item in pianoforte literature, instinct with romantic qualities, and aiming at elaborate expressiveness, as is illustrated by the numerous directions in the A♭ Sonata, such as 'con anima,' 'con duolo,' 'con passione,' 'con molt' affetto,' and so forth. These savour to a certain extent of the opera, and require a good deal of art and musical sense in the variation of time and the phrasing to give them due effect; and in this they show some kinship to the ornamental adagios of the times previous to Beethoven, though dictated by more genuinely musical feelings.

Schubert's sonatas do not show any operatic traits of the old manner, but there is plenty in them which may be called dramatic in a modern sense. His instincts were of a preeminently modern type, and the fertility of his ideas in their superabundance clearly made the self-restraint necessary for sonata-writing a matter of some difficulty. He was tempted to give liberty to the rush of thought which possessed him, and the result is sometimes delightful, but sometimes also bewildering. There are movements and even groups of them which are of the supremest beauty, but hardly any one sonata which is completely satisfactory throughout. His treatment of form is often daring even to rashness, and yet from the point of view of principle offers but little to remark, though in detail some perfectly magical feats of harmonic progression and strokes of modulation have had a good deal of influence upon great composers of later times. The point which he serves to

illustrate peculiarly in the history of music is the transition from the use of the idea, as shown in Beethoven's Sonatas on a grand and richly-developed scale, to the close and intensely emotional treatment of ideas in a lyrical manner, which has as yet found its highest exponent in Schumann. In this process Schubert seems to stand midway—still endeavouring to conform to sonata ways, and yet frequently overborne by the invincible potency of the powers his own imagination has called up. The tendency is further illustrated by the exquisite beauty of some of the smaller and more condensed movements, which lose nothing by being taken out of the sonatas; being, like many of Schumann's, specimens of intense concentration in short space, the fruit of a single flash of deep emotion. Among the longer movements, the one which is most closely unified is the first of the A minor, op. 143, in which a feature of the first subject is made to preponderate conspicuously all through, manifestly representing the persistence of a special quality of feeling through the varying phases of a long train of thought. Like many other movements, it has a strong dramatic element, but more under appropriate control than usual.

As a whole, though illustrating richly many of the tendencies of modern music, the Sonatas cannot be taken as representing Schubert's powers as a composer of instrumental music so satisfactorily as his Quartets, his String Quintet, and some of his finest Symphonies. In these he often rose almost to the highest point of musical possibility. And this serves further to illustrate the fact that since Beethoven the tendency has been to treat the sonata-form with the fresh opportunities afforded by combinations of instruments, rather than on the old lines of the solo sonata.

Two other composers of sonatas of Beethoven's time require notice. These are Woelfl and Hummel. The former chiefly on account of his once celebrated sonata called 'Ne plus ultra,' in which he showed some of the devices of technique which he was considered to have invented—such as passages in thirds and sixths, and ingenious applications of the shake. The matter is poor and vapid, and as throwing light upon anything except his powers as a player, is worthless. Its very title condemns it, for Woelfl had the advantage of being Beethoven's junior; and it is astonishing how, by the side of the genuine difficulty of Beethoven's masterpieces, such a collection of tricks could ever have been dignified, even by the supposition of being particularly difficult. It seems impossible that such work should have had any influence upon genuinely musical people; but the sonata has all the signs of a useful piece for second-rate popular occasions; for which the variations on 'Life let us cherish' would doubtless be particularly effective.

Hummel in comparison with Woelfl was a giant, and certainly had preeminent gifts as a pianoforte-player. Like Weber he had an aptitude for inventing effects and passages, but he applied them in a different manner. He was of that nature which cultivates the whole technical art of speech till able to treat it with a certainty which has all the effect of mastery, and then instead of using it to say something, makes it chiefly serviceable to show off the contents of his finger répertoire. However, his technique is large and broad, full of sound and brilliancy, and when the works were first produced and played by himself they must have been extremely astonishing. His facility of speech is also wonderful, but his ideas were for the most part old-fashioned, even when he produced them—for it must not be forgotten that he was eight years younger than Beethoven and twenty-six younger than Clementi. The spirit which seems to rule him is the consciousness of a pianist before an audience, guided by the chances of display. His modulations are free and bold, but they are often superfluous, because the ideas are not on the level of intensity or broad freedom which necessitates or even justifies them. He probably saw that modulation was a means of effect, but did not realise that there is a ratio between the qualities of subject and the development of the movement that springs from it. From this it will be obvious that his sonatas are not written in the mood to produce works that are musically important. He had the very finest possible opportunities through living in Mozart's house during his most impressionable days, and the fruit is sufficiently noticeable in the clearness with which he distributes his structural elements, and in much of his manner of expressing himself; but he had not the inventive gift for musical ideas, which contact and even familiar intercourse with great masters seems inadequate to supply. The survival of traits characteristic of earlier times is illustrated by some of his slow movements, in which he brought the most elaborate forces of his finished technique to serve in the old style of artificial adagio, where there is a hyper-elaborated grace at every corner, and a shake upon every note that is long enough; and if a chord be suitable to rest upon for a little, it is adorned with quite a collection of ingenious finger exercises, artificially manipulated scales and arpeggios, and the like contrivances; which do not serve to decorate anything worthy of the honour, but stand on their own merits. There are occasional traits of expression and strokes of force in the sonatas, but the technique of the pianist preponderates excessively over the invention of the composer. At the same time the right and masterly use of the resources of an instrument is not by any means a matter of small moment in art, and Hummel's is right and masterly in a very remarkable degree.

After the early years of the present century, the sonata, in its conventional sense of instrumental work for a solo or at most for two instruments, occupies a smaller and decreasing space in the domain of music. Great composers have paid it proportionately very little attention, and the few examples they afford have rather an

effect of being out of the direct line of their natural mode of expression. In Chopin, for instance, the characteristic qualities of modern music, in the treatment of ideas in short and malleable forms specially adapted to their expression, are found abundantly, and in these his genuine qualities are most clearly displayed. His sonatas are less successful, and less familiar to musicians; because, though quite master enough to deal with structure clearly and definitely, it was almost impossible for him to force the ideas within the limits which should make that structure relevant and convincing. They are children of a fervid and impetuous genius, and the classical dress and manners do not sit easily upon them. Moreover the luxuriant fancy, the richness and high colour of expression, the sensuous qualities of the harmony, all tend to emphasise detail in a new and peculiar manner, and to make the sonata-principle of the old order appear irrelevant. The most successful are the Sonatas in B♭ minor for pianoforte, op. 35, and that for pianoforte and cello in G minor, op. 65. In both these cases the first movements, which are generally a sure test of a capacity for sonata-writing, are clearly disposed, and free from superfluous wandering and from tautology. There are certain idiosyncrasies in the treatment of the form, as for instance in the recapitulation, which in both cases is almost limited to the materials of the second section, the opening features of the movement being only hinted at in conclusion. The subjects themselves are fairly appropriate to the style of movement, and are kept well in hand, so that on the whole, in these two cases, the impression conveyed is consistent with the sonata-character. In scherzos Chopin was thoroughly at home, and moreover they represent a province in which far more abandonment is admissible. In both sonatas they are successful, but that in the Pianoforte Sonata is especially fascinating and characteristic, and though the modulations are sometimes rather reckless the main divisions are well proportioned, and consequently the general effect of the outlines is sufficiently clear. The slow movements of both are very well known; that of the Pianoforte Sonata being the Funeral March, and the other being a kind of romance in Chopin's own free manner, which is familiar to players on the cello. The last movement of the Pianoforte Sonata is a short but characteristic outbreak of whirling notes, in general character not unlike some of his Preludes, and equally free and original in point of form, but in that respect not without precedent among the last movements of early masters. In the mind of the composer it possibly had a poetical connection with the Funeral March. The other last movement is a free kind of rondo, and therefore more consonant with the ordinary principles of form, and is appropriate, without being so interesting as the other movements. The total effect of these sonatas is naturally of an entirely different order from that of the earlier types, and not so convincing in oneness as the works of great masters of this kind of form; they are nevertheless plausible as wholes, and in details most effective; the balance and appropriate treatment of the two instruments in the op. 65 being especially noteworthy. The other sonatas for pianoforte, in C minor and B minor, are more unequal. The first appears to be an early work, and contains some remarkable experiments, one of which at least has value, others probably not. As examples may be mentioned the use of 5-4 time throughout the slow movement, and the experiment of beginning the recapitulation of the first movement in B♭ minor, when the principal key is C minor. In this sonata he seems not to move with sufficient ease, and in the B minor, op. 58, with something too much to have the general aspect of a successful work of the kind. The technical devices in the latter as in the others are extremely elaborate and effective, without being offensively obtrusive, and the ideas are often clear and fascinating; but as a complete and convincing work it is hardly successful.

Sonatas which followed implicitly the old lines without doing more than formulate subjects according to supposed laws do not require any notice. The mere artificial reproduction of forms that have been consciously realised from observation of great works of the past without importing anything original into the treatment, is often the most hopeless kind of plagiarism, and far more deliberate than the accidents of coincidence in ideas which are obvious to superficial observers.

As examples of independent thought working in a comparatively untried field, Mendelssohn's six sonatas for the organ have some importance. They have very little connection with the Pianoforte Sonata, or the history of its development; for Mendelssohn seems to have divined that the binary and similar instrumental forms of large scope were unsuitable to the genius of the instrument, and returned to structural principles of a date before those forms had become prominent or definite. Their chief connection with the modern sonata type lies in the distribution of the keys in which the respective movements stand, and the broad contrasts in time and character which subsist between one division or movement and another. Different members of the group represent different methods of dealing with the problem. In the large movements fugal and contrapuntal principles predominate, sometimes alternating with passages of a decidedly harmonic character. In movements which are not absolute fugues the broad outlines of form are commonly similar to those already described as exemplified in Bach's Sonatas, and in the first and last movements of his 'Concerto dans le style Italien.' This form in its broadest significance amounts to a correspondence of well-defined sections at the beginning and end, with a long passage of 'free fantasia,' sometimes fugally developed, in the middle. The clearest example in these sonatas is the first movement of the 3rd Sonata, in A major, in which the corresponding divisions at either end are long, and strongly

contrasted in the modern quality and more simultaneous motion of the parts, with the elaborate fugal structure of the middle division. In the last movement of the Sonata in B♭ the corresponding sections are very short, but the effect is structurally satisfying and clear. In no case is the structural system of keys used with anything approaching the clearness of a pianoforte sonata. Material is contrasted with material, sometimes simply as subjects or figures, sometimes even in respect of style; as a chorale with recitative, chorale with fugal passages, or harmonic passages with contrapuntal passages. Sometimes these are kept distinct, and sometimes, as in the first movement of the Sonata in B♭, they are combined together at the end. The general laying out of the complete works, though based on the same broadest radical principles, is in actual order and manner quite distinct from that of pianoforte sonatas. The longer movements alternate with very short ones, which commonly resemble Romances, Lieder ohne Worte, or such expressive lyrical types; and occasionally the whole sonata concludes with a little movement of this sort, as no. 3 in A and no. 6 in D. They are generally in the simplest kind of primary form with a proportionately important coda. In point of actual style and treatment of the instrument there is a great diversity in different sonatas. In some the solid old contrapuntal style predominates, in similar proportion to that in the organ preludes, sonatas, etc. of Bach; but this rarely occurs without some intermixture of modern traits. The most completely and consistently modern in style is the Sonata in D major, no. 5, which is practically in three divisions. The first is a chorale, the second a kind of 'song without words' in B minor, and the third a species of fantasia, in which the sections are balanced by distinct figures, without more tonal structure than emphasis upon the principal key at the beginning and end, and variety of modulation with some thematic development in the middle. In other sonatas different modes of writing for the instrument are used as a means of enforcing the contrast between one movement and another. Thus in the 2nd Sonata the first division is a kind of prelude in a modern manner, chiefly homophonic and orchestral; the second corresponds to a distinct romance or 'song without words' with clearly defined melody and graceful and constantly flowing independent accompaniment. In the third movement, which though in 3-4 time has something of a march quality, the modern harmonic character is very prominent, and the last movement is a fugue. Similar distribution of styles and modes of writing are as clearly used in the 1st and 4th Sonatas; in the former more elaborately.

Among the few attempts which have been made to add something genuine to the literature of the Pianoforte Sonata, that in F♯, op. 11, by Schumann, first published under the pseudonym of Florestan and Eusebius, is most interesting. This was clearly an attempt to adapt to the sonata-form the so-called romantic ideas of which Schumann was so prominent and successful a representative. The outward aspect of the matter is twofold. First, the absolute subordination of the sectional distribution to the ideas contained, and, secondly, the interchange of the subject-matter so as to connect the movements absolutely as well as intrinsically. The first point is illustrated by the continuity of the Allegro Vivace and the constant shifting and swaying of modulation and changing of tempo; also by the variety of the subjects and the apparently irregular manner of their introduction, if judged from the point of view of the older sonatas. Thus the part which corresponds to the first section comprises a first subject, containing a figure which may be called the text of the movement, and many subsidiary features and transitions. The second section follows continuously, with new matter and allusions to the first subject, all in a constant sway of transition, till at the end of the first half of the movement a long continuous subject in A is reached, which in its sustained and earnest calmness seems to supply the point of rest after the long preceding period of activity. This same subject is the only one which is given with complete fullness at the end of the whole movement, the rest of the subject-matter, though all represented in the recapitulation, being considerably condensed and curtailed. The second point is illustrated by the connection between the introduction and the two following movements. The introduction itself is in an elaborate kind of primary form. Its impressive principal subject is reintroduced in the middle of the succeeding allegro; and the subject of the middle portion serves as the main staple of the beautiful aria which is the central movement of the whole sonata. The success of such things certainly depends on the way in which they are done, and mere description of them gives very little impress of their effectiveness in this case. There can hardly be a doubt that in these devices Schumann hit upon a true means of applying original thought to the development of the structural outlines, following the suggestion which is really contained in Beethoven's work, that the structure is perceptible through the disposition of the ideas, and not only by emphasising the harmonic sections. The actual distribution of the structure which is hidden under the multiplicity of ideas is remarkably careful and systematic. Even in the development portion there is method and balance, and the same is true of large expanses in the last movement. The freedom with which Schumann uses subordinate transitions makes the balance of keys a matter requiring great concentration; but it is remarkable in his work, as contrasted with similar modern examples by other composers, that he rarely makes random and unrestrained flights, but keeps within the bounds which make proportionate balance possible. It is no doubt a matter of very great difficulty to carry out such principles as this work seems to embody; but if the sonata form be really capable of any

fresh extension it will probably be to a great extent on such lines.

Schumann's second sonata, in G, op. 22, though written during almost the same period, seems to be a retrogression from the position taken up by that in F♯. It is possibly a more effective work, and, from the pianist's point of view, more capable of being made to sound convincing. And yet in detail it is not so interesting, nor is it technically so rich, nor so full and noble in sound. He seems to aim at orthodoxy with deliberate purpose, and the result is that though vehement and vigorous in motion, it is not, for Schumann, particularly warm or poetical. The second subjects of the first and last movements are characteristic, and so is great part of the peculiarly sectional and epigrammatic scherzo. The andantino also has remarkable points about it, but is not so fascinating as the slow movement of the F♯ Sonata.

The principles indicated in the sonata opus 11 reappear later with better results, as far as the total impression is concerned, in larger forms of instrumental music, and also in the D minor Sonata for violin and pianoforte. In this there is a close connection between the introduction and the most marked feature of the succeeding quick movement, and similar linking of scherzo and slow movement by means of a reference to the subject of the former in the progress of the latter, with a distinctly poetic purpose. The Sonata in A for the same combination of instruments is not on such an elaborate scale, nor has it as many external marks to indicate a decided purpose; but it is none the less poetical in effect, which arises in the first movement from the continuity of structure and the mysterious sadness of spirit which it expresses, and in the slow movement from its characteristic tenderness and sweetness.

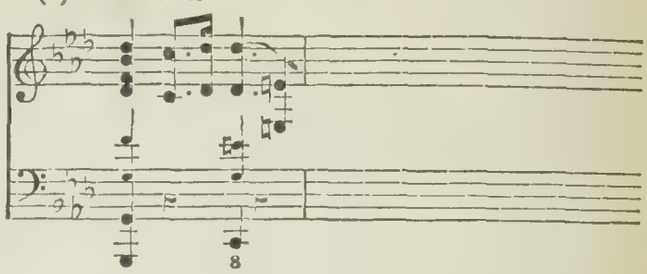
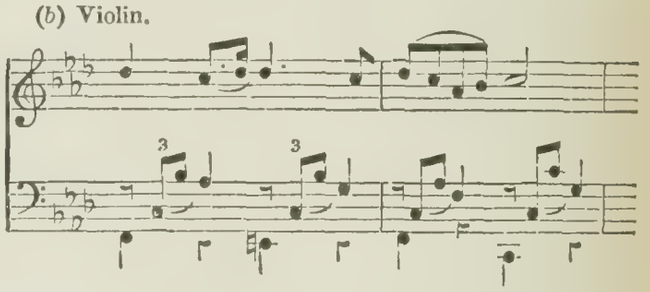
Liszt, in his remarkable Sonata in B minor dedicated to Schumann, undoubtedly adopts the same principles of procedure, and works them out with more uncompromising thoroughness. He knits the whole sonata into an unbroken unity, with distinct portions passing into one another, representing the usual separate movements. The interest is concentrated upon one principal idea, to which the usual second subjects and accessories serve as so many commentaries and antitheses, and express the influences which react upon its course. This is further illustrated by the process sometimes defined as 'transformation of themes,' already referred to in connection with Beethoven's Sonatas in B♭ and A♭; which is really no more than a fresh way of applying that art of variation which had been used from almost the earliest times of sonata-writing, in recapitulating subjects in the progress of a moment, as well as in regular set themes and variations; though it had not been adopted before to serve a poetical or ideal conception pervading and unifying the whole work. In the actual treatment of the subject-matter, Liszt adopts, as Beethoven had done, the various opportunities afforded not only by harmonic structural principles, but by the earlier fugal and contrapuntal devices, and by recitative, adapting them with admirable breadth and freedom to a thoroughly modern style of thought. It seems almost superfluous to add that the purpose is carried out with absolute mastery of technical resource, in respect both of the instrument and of the disposition of the parts of the movement.

The pianoforte sonatas of Brahms are as astounding specimens of youthful power and breadth and dignity of style as exist in the whole range of the art; but it must at present be considered doubtful if they represent his maturer convictions. Both sonatas appear to have been written before he arrived at the age of twenty; and it is probable that he was then more influenced by the romantic theories which Schumann represented, than he is in his later works, as far as his tendencies can be judged from their constitution. Consequently the fact of the earlier sonatas having obviously poetic purpose and intent cannot be taken as any proof that the great mass of his works (which it is to be hoped will yet be greatly enlarged and enriched) would justify us in enrolling him among those who consistently maintain a poetic conception of instrumental music. On the other hand, his adoption of shorter and more individual forms, such as cappriccios, intermezzi, rhapsodies, in his mature age, lends at least indirect countenance to the view that the tendency of music is to subordinate form to idea; and that if the classical form of the sonata is not expansible enough, other forms must be accepted which will admit of more freedom of development. This implies a question as to the proper meaning of the word 'sonata,' and a doubt as to its being legitimately assimilable to the tendency to centralise the interest upon the idea, as a contrast to the old practice of making an equal balance between two main subjects as a means of structural effect. If the word is to be so restricted, it will only be another conventional limitation, and, it may be added, must before long put an end to further enrichment of the literature of so-called sonatas.

In the finest of Brahms's two early sonatas, that in F minor, the first slow movement is headed by a quotation from a poem of Sternau, and another movement is called Rückblick. These are clearly external marks of a poetical intention. In the actual treatment of the subjects there is no attempt to connect the movements; but the freedom of transition, even in the actual progress of a subject (see the second subject of the first movement), is eminently characteristic of the composer, and of a liberal view of sonata development. In the last movement—a rondo—the most noticeable external mark of continuity is the elaborately ingenious treatment of the subject of the second episode in the latter part of the movement. Brahms has not added further to the list of solo pianoforte sonatas, but he has illustrated the tendency to look for fresh opportunities in combinations of solo instruments, as in his pianoforte quartets and quintet, which are really just as much sonatas as those usually so

designated; in fact, one of the versions of the Quintet, which stands as a duet for two pianofortes, is in that form published as a 'sonata.' One of the latest examples of his chamber music is the Sonata for pianoforte and violin. This requires notice as the work of a great master, but throws very little light on any sort of extension of the possibilities of sonata-form. There seems to be a sort of poetic design in the complicated arrangement of the first half of the first movement, in which the characteristic figures of the first subject reappear, as if to connect each section with the centre of interest; and the half concludes with a complete restatement of the first subject simply and clearly in the original key, as is the case also in the same composer's Serenade in A for small orchestra. It may be observed in passing that this device curiously recalls the early composite form, in which the first subject reappears at the beginning of the second half [see p. 559*b*]. There is one other slightly suggestive point—namely, the reappearance of the introductory phrase of the slow movement in one of the episodes of the final Rondo. The work as a whole is not so large in character, or so rich in development, as many others of Brahms's earlier works in the form of chamber music. This is probably owing to the unsuitability of the combination of violin and pianoforte for such elaboration of structure and mass of sound as is best adapted to show the composer to the highest advantage.

Certain traits in his treatment of form, such as the bold digressions of key at the very outset of a movement, and the novel effects of transition in the subjects themselves, have already been described in the article FORM. It is only necessary here to point out that Brahms seems most characteristically to illustrate the tendency in modern music which has been styled 'intellectualism'; which is definable as elaborate development of all the opportunities and suggestions offered by figures, harmonic successions, or other essential features of subjects or accessories, so as to make various portions of the work appear to grow progressively out of one another. This sometimes takes the form of thematic development, and sometimes that of reviving the figures of one subject in the material or accompaniment of another, the object being to obtain new aspects of close and direct logical coherence and consistency. Beethoven is the prototype of this phase of modern music, and the examples of it in his later instrumental works are of the finest description. Fortunately the field is a very large one, and rich in opportunities for composers of exceptional gifts; of whom in this department of art Brahms is certainly the first living representative. There are several examples which illustrate this tendency in the F minor Quintet, which also in its form of a Duo for pianoforte is called 'Sonata.' One of the most obvious is the case in which the cadence concluding a paragraph is formulated, as in the following example at (*a*), the phrase being immediately taken up by a different instrument and embodied as a most significant feature in the accessory subject which follows, as at (*b*).

(*a*) Pianoforte.

(*b*) Violin.

Under the same head of Intellectualism is sometimes erroneously included that broad and liberal range of harmony which characterises the best composers of the day. This may doubtless call for intellectual effort in those who are unfamiliar with the progress of art, or of inexpansive powers of appreciation, but in the composer it does not imply intellectual purpose, but only the natural step onwards from the progressions of harmony which are familiar to those which are original. With composers of second rank such freedom is often experimental, and destructive to the general balance and proportion of the structure, but with Brahms it appears to be a special study to bring everything into perfect and sure proportion, so that the classical idea of instrumental music may be still maintained in pure severity, notwithstanding the greater extension and greater variety of range in the harmonic motion of the various portions of the movement. In fact Brahms appears now to take his stand on the possibility of producing new instrumental works of real artistic value on the classical principles of abstract music, without either condescending to the popular device of a programme, or accepting the admissibility of a modification of the sonata-form to suit the impulse or apparent requirements of a poetical or dramatic principle.

A sonata which bears more obviously on the direction of modern art in the poetic sense is that of Sterndale Bennett, called 'The Maid of Orleans.' This is an example of programme-music in its purest simplicity. Each of the four movements has a quotation to explain its purpose, and in the slow movement the second section has an additional one. Nevertheless the movements are simple adaptations of the usual forms, the first standing for an introduction, the second representing the usual binary allegro, the third a slow movement in condensed binary form, and the last a rondo. There is but little attempt at using any structural means, such as original distribution of subject-matter, to enforce the poetic idea: so the

whole can only be taken as an illustration of a poem in sonata form. But this nevertheless has some importance, as showing the acceptance of the aptitude of sonata-form for such purposes by a composer who was by no means in full sympathy with the lengths to which Schumann was prepared to carry the romantic theories.

Among other living composers who treat sonata-form in a poetic fashion, we may name Raff and Rubinstein. The works of the former are always admirable in the treatment of the instruments, and both composers frequently present subjects of considerable fascination; but neither have that weight or concentration in structural development which would demand detailed consideration. Poetic treatment is commonly supposed to absolve the composer from the necessity of attending to the structural elements; but this is clearly a misconception. Genuine beauty in subjects may go far to atone for deficiency and irrelevancy in the development, but at best it is only a partial atonement, and those only are genuine masterpieces in which the form, be it ever so original, is just as clear and convincing in the end as the ideas of which it is the outcome.

The whole process of the development of the Sonata as an art-form, from its crudest beginnings to its highest culmination, took nearly two hundred years; and the progress was almost throughout steady, continuous, and uniform in direction. The earlier history is chiefly occupied by its gradual differentiation from the Suite-form, with which for a time it was occasionally confounded. But there always was a perceptible difference in the general tendency of the two. The Suite gravitated towards dance-forms, and movements which similarly had one principal idea or form of motion pervading them, so that the balance of contrasts lay between one movement and another, and not conspicuously between parts of the same movement. The Sonata gravitated towards more complicated conditions and away from pure dance-forms. Diversity of character between subjects and figures was admitted early into single movements, and contrasts of key were much more strongly emphasised; and while in the Suite, except in extremely rare cases, all the movements were in one key, amongst the very earliest Sonatas there are examples of a central movement being cast in a different key from the rest.

In a yet more important manner the capacity of the Sonata was made deeper and broader by the quality and style of its music. In the Suite, as we have said, the contrasts between one movement and another were between forms of the same order and character—that is, between dance-forms and their analogues; but in the Sonata the different movements very soon came to represent different origins and types of music. Thus in the early violin sonatas the slow introductory first movement generally shows traces of ecclesiastical influence; the second, which is the solid kind of allegro corresponding to the first movement of modern sonatas, was clearly derived from the secular vocal madrigals, or part music for voices, through the instrumental canzonas which were their closest relations. The third, which was the characteristic slow movement, frequently showed traces of its descent from solo vocal music of various kinds, as found in operas, cantatas, or other similar situations; and the last movement earliest and latest showed traces of dance elements pure and simple. A further point of much importance was the early tendency towards systematic and distinct structure, which appears most frequently in the last movement. The reason for the apparent anomaly is not hard to find. The only movement in the group on a scale corresponding to the last was the second, and this was most frequently of a fugal disposition. The fugue was a form which was comparatively well understood when the modern harmonic forms were still in embryo; and not only did it suffice for the construction of movements of almost any length, but it did not in itself suggest advance in the direction of the sonata kinds of form, though it was shown to be capable of amalgamation with them when they in their turn had been definitely brought to perfection. In the dance movements on the other hand, when the fugal forms were not used, all that was supplied as basis to work upon was the type of motion or rhythm, and the outlines of structure had to be found. As long as the movements were on a small scale the structure which obtained oftenest was the equal balance of repeated halves without contrasting subjects, of which the finest examples are to be found in Bach's Suites. The last movement was in fact so long a pure suite movement. But when it began to take larger dimensions, emphasis began to be laid upon that part of the first half of the movement which was in the dominant key; then the process of characterising it by distinct figures or subjects became prominent: and by degrees it developed into the definite second section. Meanwhile the opening bars of the movement gradually assumed more distinct and salient features, making the passage stand out more clearly from its immediate context; and in this form it was repeated at the beginning of the second half of the movement, the second section being reserved to make a complete balance by concluding the whole in a manner analogous to the conclusion of the first half. So far the change from the suite type of movement rests chiefly on the clearer definition of parts, and more positive exactness in the recapitulation of the subjects; but this is quite sufficient to mark the character as distinct, for in the movements of the Suite (excluding the prelude) balance of subject and key were never systematically recognised. The further development of binary form, in which the recapitulation of the distinct subjects was reserved for the conclusion, took some time to arrive at, but even at this early stage the essential qualities of sonata-form are clearly recognisable. The Violin Sonata was naturally the kind which first attained to perfection, since that instrument had so great an advantage in

point of time over the keyed instruments used for similar purposes; and its qualities and requirements so reacted upon the character of the music as to make it appear almost a distinct species from the Clavier Sonata. But in fact the two kinds represent no more than divergence from a similar source, owing to the dissimilar natures of the instruments. Thus the introductory slow movement was most appropriate to the broad and noble character of the violin, and would appeal at once by its means to an audience of any susceptibility; whereas to the weak character of the early keyed instruments, so deficient in sustaining power, it was in general inappropriate, and hence was dropped very early. For the same reason in a considerable proportion of the early clavier sonatas, the third or principal slow movement was also dropped, so that the average type of sonatas for clavier was for a time a group of two movements, both generally in a more or less quick time. In these the canzona movement was early supplanted by one more in accordance with the modern idea, such as is typified in the clavier sonata of Galuppi in four movements [see p. 563], and by occasional allemandes in the earlier sonatas. As keyed instruments improved in volume and sustaining power the central slow movement was resumed; but it was necessary for some time to make up for deficiencies in the latter respect by filling in the slow beats with elaborate graces and trills, and such ornaments as the example of opera-singers made rather too inviting. The course of the violin solo-sonata was meanwhile distinctly maintained till its climax, and came to an abrupt end in J. S. Bach, just as the clavier sonata was expanding into definite importance. In fact the earliest landmarks of importance are found in the next generation, when a fair proportion of works of this class show the lineaments of clavier sonatas familiar to a modern. Such are the disposition of the three movements with the solid and dignified allegro at the beginning, the expressive slow movement in the middle, and the bright and gay quick movement at the end; which last continued in many cases to show its dance origin. From this group the fugal element was generally absent, for all the instinct of composers was temporarily enlisted in the work of perfecting the harmonic structure in the modern manner, and the tendency was for a time to direct special attention to this, with the object of attaining clear and distinct symmetry. In the latter part of the 18th century this was achieved; the several movements were then generally cast on nearly identical lines, with undeviating distribution of subjects, pauses, modulations, cadences, and double bars. The style of thought conformed for a while sufficiently well to this discipline, and the most successful achievements of instrumental music up to that time were accomplished in this manner. Extrinsically the artistic product appeared perfect; but art could not stand still at this point, and composers soon felt themselves precluded from putting the best and most genuine of their thoughts into trammels produced by such regular procedure. Moreover the sudden and violent changes in social arrangements which took place at the end of the century, and the transformation in the ways of regarding life and its interests and opportunities which resulted therefrom, opened a new point of public emotion, and introduced a new quality of cosmopolitan human interest in poetry and art. The appeal of music in its higher manifestations became more direct and immediate; and the progression of the idea became necessarily less amenable to the control of artificialities of structure, and more powerful in its turn of reacting upon the form. This is what lies at the root of much which, for want of a more exact word, is frequently described as the poetic element, which has become so prominent and indispensable a quality in modern music. By this change of position the necessities of structural balance and proportion are not supplanted, but made legitimate use of in a different manner from what they previously were; and the sonata-form, while still satisfying the indispensable conditions which make abstract music possible, expanded to a fuller and more coordinate pitch of emotional material. Partly under these influences, and partly no doubt owing to the improvements in keyed instruments, the Clavier Sonata again attained to the group of four movements, but in a different arrangement from that of the Violin Sonata. The slow introduction was sometimes resumed, but without representing an ingredient in the average scheme. The first movement was usually the massive and dignified Allegro. The two central portions, consisting of a highly expressive slow movement and the scherzo, which was the legitimate descendant of the dance movement, were ruled in their order of succession by the qualities of the first and last movements, and the work ended with a movement which still generally maintained the qualities to be found in a last movement of Corelli or Tartini. The tendency to unify the whole group increased, and in so far as the influence of intrinsic character or of the idea became powerful it modified the order and quality of the movements. For particular purposes which approve themselves to musical feeling the number of movements varied considerably, some exceedingly fine and perfect sonatas having only two, and others extending to five. Again, it is natural that in certain moods composers should almost resent the call to end with the conventional light and gay movement; and consequently in later works, even where the usual form seems to be accepted, the spirit is rather ironical than gay, and rather vehement or even fierce than light-hearted. The same working of the spirit of the age had powerful effect on the intrinsic qualities of the Scherzo; in which there came to be found, along with or under the veil of ideal dance motions, sadness and tenderness, bitterness, humour, and many more phases of strong feeling; for which the ideal dance rhythms, when present, are made to serve as a vehicle;

but in some cases also are supplanted by different though kindred forms of expression. In other respects the last movement moved further away from the conventional type, as by the adoption of the fugal form, or by new use of the Variation-form in a more continuous and consistent sense than in early examples. In many cases the movements are made to pass into one another, just as in the earlier stages the strong lines which marked off the different sections in the movements were gradually toned down; and by this means they came to have less of the appearance of separate items than limbs or divisions of a complete organism. This is illustrated most clearly by the examples of slow movements which are so modified as to be little more than Intermezzi, or introductory divisions appended to the last movement; and more strongly by a few cases where the distinct lines of separation are quite done away with, and the entire work becomes a chain of long divisions representing broadly the old plan of four distinct movements with kindred subjects continuing throughout. Since Beethoven the impetus to concentrate and individualise the character of musical works has driven many genuine composers to the adoption of forms which are less hampered by any suspicion of conventionality; and even with sonatas they seemed to have grasped the object in view with less steadiness and consistency than in previous times. Some have accepted the artifice of a programme, others admit some doubtful traits of theatrical origin; others develop poetic and æsthetic devices as their chief end and object, and others still follow up the classical lines, contenting themselves with the opportunities afforded by new and more elaborately perfect treatment of details, especially in music for combinations of solo instruments. In the latter case it is clear that the field is more open than in sonatas for single instruments, since the combination of such instruments as the pianoforte and violin or pianoforte and cello in large works has not been dealt with by the great masters so thoroughly and exhaustively as the solo sonata. But in any case it is apparent that fresh works of high value on the classical lines can hardly be produced without increasing intellectualism. The origin and reason of existence of abstract music are, at least on one side, intellectual; and though up to a certain point the process of development tended to reduce the intellectual effort by making the structural outlines as clear and certain as possible, when these were decisively settled the current naturally set in the direction of complication. The inevitable process of cumulating one device of art upon another is shown in the free range of modulation and harmony, and in the increasing variety and richness of detail both in the subjects and in the subordinate parts of works. In such cases the formal outlines may cease to be strictly amenable to a definite external theory; but if they accord with broad general principles, such as may be traced in the history of abstract music so far, and if the total effect is extrinsically as well as intrinsically complete and convincing, it appears inevitable to admit the works to the rank of 'Sonatas.' The exact meaning of the term has in fact been enforced with remarkable uniformity during the whole period from the beginning to the present day, and decisively in favour of what is called abstract music. Fair examples of the successful disregard of form in favour of programme or a dramatic conception can hardly be found; in fact, in the best examples extant, programme is no more than the addition of a name or a story to an otherwise regular formal sonata; but on the other hand there is plenty of justification of the finest kind for abstract works in free and more original forms, and it rests with composers to justify themselves by their works, rather than for reasoning to decide finally where the limit shall be. [C.H.H.P.]

SONATINA. This is a work in the same form and of the same general character as a sonata, but shorter, simpler, and slenderer. The average form of the sonata appears to be the most successful yet discovered for pure instrumental works of large scope. It is admirably adapted for the expression and development of broad and noble ideas; and the distribution of the various movements, and the clearness with which the main sections and divisions of each movement are marked out, give it a dignity and solidity which seem most appropriate in such circumstances. But the very clearness of the outlines, and the strength of contrast between one division and another, make the form less fit for works of smaller scope. As long as such a work is laid out on a scale sufficiently large to admit variety of treatment and freedom of movement within the limits of these divisions, there is fair chance of the work having musical value proportionate to the composer's capacity; but if the limits are so narrow as to admit little more than mere statement of the usual form, and no more than the conventional order of modulations, the possibilities of musical sense and sentiment are reduced to a minimum, and a want of positive musical interest commonly results. Consequently sonatinas form one of the least satisfactory groups of musical products. The composers who have produced the greatest impression with short and concise movements in modern times have uniformly avoided them, and adopted something of a more free and lyrical cast, in which there is a more appropriate kind of unity, and more of freedom and individuality in the general outlines. It might be quite possible to group these small pieces so as to present a very strong analogy to the sonata on a small scale; but it has not been attempted, owing possibly to a feeling that certain limitations of style and character are generally accepted in the musical world as appropriate for works of the sonata class, and that it would be superfluous to violate them.

The sonatina form has however proved peculiarly convenient for the making of pieces intended to be used in teaching. The familiar

outlines and the systematic distribution of the principal harmonies afford the most favourable opportunities for simple but useful finger-passages, for which the great masters have supplied plentiful formulas; and they furnish at the same time excellent means of giving the student a dignified and conscientious style, and a clear insight into the art of phrasing. These works may not have any strong interest of a direct kind for the musical world, but they have considerable value in so far as they fulfil the purposes they are meant to serve. The most famous and most classical examples of this kind are Clementi's sonatinas, of ops. 36, 37, and 38. And much of the same character are several by F. Kuhlau, which are excellently constructed and pure in style. Of modern works of a similar kind there are examples by L. Koehler. Those by Carl Reinecke and Hermann Goetz are equally adapted for teaching purposes, and have also in general not a little agreeable musical sentiment, and really attractive qualities. Some of Beethoven's works which are not definitely described as such are sufficiently concise and slight to be called sonatinas: as for instance those in G and G minor, op. 49, which were first announced for publication as 'Sonates faciles' in 1805. That in G major, op. 79, was published as a 'Sonatine' in 1810, though it is rather larger in most respects than the other little examples. Another 'sonatina' by him for mandolin, with pianoforte accompaniment, is given at vol. ii. p. 205 of this Dictionary. Prior to Beethoven the average scale of sonatas was so small that it seems difficult to see how a diminutive could be contrived; and indeed the grand examples which made the degrees of comparison specially conspicuous were not yet in existence. A modern work on such a scale, and made in the conventional manner, would probably be considered as a Sonatina, and apart from teaching purposes it would also be likely to be an anachronism. [C.H.H.P.]

SONG. In relation to the study of music, a Song may be defined as a short metrical composition, whose meaning is conveyed by the combined force of words and melody, and intended to be sung with or without an accompaniment. The Song, therefore, belongs equally to poetry and music. For the purposes of this Dictionary the subject should undoubtedly be treated with exclusive regard (were it possible) to music; but the musical forms and structure of songs are so much determined by language and metre, that their poetic and literary qualities cannot be entirely put aside. In the strictest sense, lyrical pieces alone are songs; but adherence to so narrow a definition would exclude many kinds of songs whose importance in the history of music demands that they should be noticed here. Attention, however, will be directed only to homophonic forms of songs—*i. e.* songs for one voice or unisonous chorus. Polyphonic forms—madrigals, glees, part-songs, etc.—fall under other heads of this work, to which the reader will be referred. Mention will likewise be made only of songs in the language of the composer of their music, and with accompaniment for one instrument.

A distinction will also, as far as possible, be observed between songs which are, as it were, the rude spontaneous outcome of native inspiration, the wild indigenous fruit of their own soil, and those other more regular and finished compositions which are written with conscious art by men who have made music their study. For want of a better term it will be convenient, where the difference must be emphasized, to designate this class of songs by the German phrase *Kunstlied*, or Artistic Song; while the former class, whose origin and authorship are generally obscure, may be called National or Popular Songs. Such are the *Volkslieder* of Germany, the *Canti Popolari* of Italy, and the *Ballads* of England.

It should, moreover, be mentioned that the heads or subdivisions under which songs will be ranged must be geographical rather than chronological; that is to say, they will be grouped in regard to country and not to period. For the study of any other branch of modern music among the leading nations of Europe, a chronological arrangement would probably be more useful and instructive, because at each successive epoch their musical productions have been sufficiently similar to admit of collective treatment. But the Song is that branch of music in which national peculiarities linger longest, and international affinities grow most slowly. This is, of course, primarily due to the fact that language, which is local, is an integral element of song. Secondly, it is caused by the popular origin of songs. Being of the people and for the people, they flourish most in a sphere where the influences of foreign example and teaching can hardly reach them. Hence it happens that even where the Artistic Song has lost every trace of its native soil, national melodies preserve a distinctively local colour. In some countries of Europe the development of the Song can be followed from the primitive form of folk-song to the highest type of artistic composition; but in others the art of music has scarcely yet advanced beyond the stage of national melodies.

It remains only to add that, although the year 1450 has been fixed in the preface to this Dictionary as a convenient point of departure for a general study of modern music, an account of the Song in Europe would be incomplete without, at least, a brief reference to the Troubadours, whose epoch was anterior to that date.

Troubadours.

These versifiers, to whom the Song owes so much, derived their name from 'trobar' or 'trouver' (to find, or [1] invent), and they first appeared about the end of the 11th century, in the southern provinces of France. The earliest of the Troubadours on record was William, Duke of Guienne, who joined the first Crusade in 1096 and died in 1126. The 12th and 13th centuries gave birth to hundreds of

[1] Thus in Greek the poet was the ποιητής, or 'maker.'

them, but their prime was past when the Troubadour Academy of Toulouse was founded for the culture and preservation of their art. That Academy, known as 'The Seven Maintainers of the Gay Science' was founded in the year 1320, and a few years later was visited by Petrarch.

Some strong impulse was evidently given to the human mind in Europe towards the close of the 11th century, and the songs of the Troubadours, like the numerous schools of philosophy which illustrated the 12th century, were fruits of an awakened ardour for intellectual pursuits. It was not unnatural that in Languedoc and Provence the new life should especially manifest itself in music and verse, for the circumstances of those provinces were favourable to the development of sentiment and imagination. The leisure that is bred of peace and plenty was to be found there, for the country was prosperous and comparatively undisturbed by internal warfare. Its climate was sunny, and its people prone to gaiety and luxury. The spirit of the age of chivalry had refined their manners, and their flexible and melodious language — the Langue d'Oc or Romance tongue—was admirably fitted for lighter forms of poetic composition. The Provençal Troubadours were thus able to invent a variety of metrical arrangements, perfectly new to Europe. As might have been expected from their southern temperament and the customs of that chivalrous time, their effusions were principally love-songs. Satires, and panegyrics, exhortations to the crusade, and religious odes came to be intermingled with amatory poems; but love, which first inspired the song of the Troubadour, ever remained its favourite theme. The very names by which different classes of songs were distinguished reveal their origin. In the *pastourelle* the poet was feigned to meet and woo a shepherdess. The *alba* and *serena*, morning and evening songs, were obviously aubades and serenades. The *tensons*, or contentions, were metrical dialogues of lively repartee on some disputed point of gallantry. And the *servente* was of course an address of the devoted lover to his mistress. To this last form of composition, which was also much employed in satire, a special celebrity belongs from the fact that its metre—the *terza rima* or rhyme of alternate lines—was adopted by Dante for his 'Divina Commedia,' and by Petrarch in his 'Trionfi.' To the Troubadours likewise may be ascribed the *canzo* and *canzone*, the *soula* (*solatium, soulagement*), a merry amusing song, and the *lai* (lay), which was wont to be suffused with melancholy. The invention of the Troubadours was not less fertile in dance-songs, combining solo and chorus. Such were the famous *carol* or *rondet de carol* (Lat. *chorea*), and the *espringerie* or jumping dance. From the same source sprang the *ballata*, or ballad, which, as its name implies, was also a dance song.

During their palmy era, the Troubadours would seem to have been for the most part men of gentle birth and high rank; and there was no reward which they would deign to receive for their works but fame and the applause of the ladies to whom their homage was paid. At first, perhaps, they sang their own verses; but the functions of the poet and the singer soon became distinct. Hence a class of professional musicians came to be attached to the retinue of princes and nobles, and they sang the songs of their own lords or other composers. They were known as 'Jongleurs' or 'Chanteors'; or if their sole business was to be instrumental accompanyists of dances, they were called 'Estrumanteors.' To the musical accomplishments out of which their profession arose, the Jongleurs soon added other modes of popular diversion, such as juggling and acrobatic feats, and they were of course paid for the entertainment which they gave. It was their habit also to wander from country to country, and court to court. Inferior, therefore, as the Jongleur was to the Troubadour, the celebrity of the latter depended much on the former, and we can understand the earnestness with which Pierre d'Auvergne and other Troubadours entreated their Jongleurs not to alter their verses and melodies.

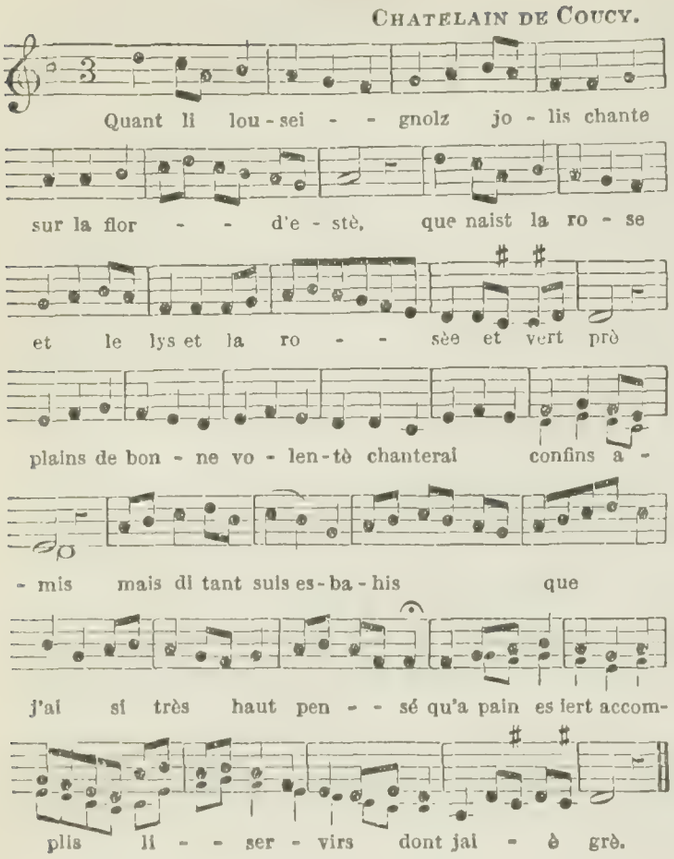
The rise of the Troubadours proper in southern France was quickly followed by the appearance of a corresponding class of versifiers in northern France and in Spain. In northern France they were called 'Trouvères,' and they wrote in the Langue d'Oïl. There was less gaiety about the northern Troubadours than about the southern, but in other respects the resemblance between them was very close. The 'Menêtrier' or 'Ministrel' of the north corresponded to the Jongleur of the south; but the Menêtrier seems to have attained and kept a higher standard of culture and taste than the Jongleur. Indeed several poets of mark were Menêtriers. At the courts of our own Norman kings the Trouvère's art was held in honour. Henry I. was a votary of literature; Henry II. studiously encouraged poetry; and Richard Cœur de Lion was himself a Trouvère.

Among illustrious Troubadours or Trouvères of the 12th and 13th centuries whose names survive, there were (besides William Duke of Guienne, and Richard I.) Pierre Rogier; Bernart de Ventadour; Bertran de Born; Arnaut Daniel; Guirant de Borneil; the Chatelain de Coucy; Blondel des Nerles; Thibaut de Champagne, King of Navarre, etc. Many of their melodies have come down to us. The earliest are stiff, but the flowing grace and ease of the later compositions indicate a rapid improvement. Even about so old a piece as the Chatelain de Coucy's famous 'Quant le rossignol' there is a charm of pretty sentiment, but its merit is inferior to that of Thibaut's 'L'Autriér par la matinée.' We cite them both as illustrations of Troubadour music.[1]

[1] Burney and Perne put these examples into modern notation, and where they differ, Burney's are the small notes. See Ambros, 'Geschichte,' ii. 224—228.

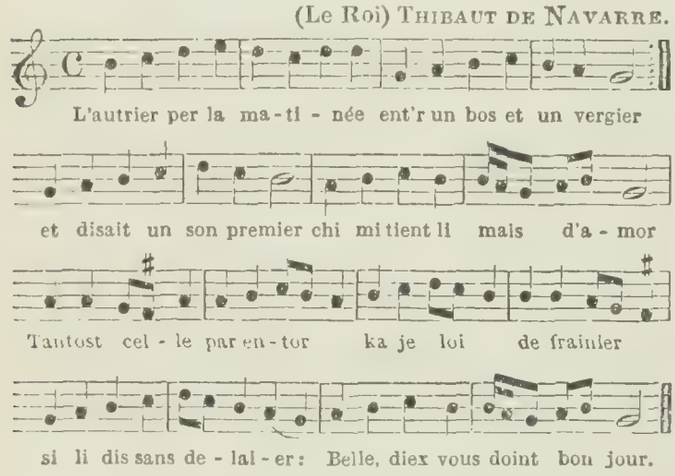
Quant le Rossignol.

CHATELAIN DE COUCY.



L'Autrier par la matinée.

(Le Roi) THIBAUT DE NAVARRE.



The melodies of the Spanish 'Trobadores' were naturally very similar to those of the Provençal Troubadours, and their system of notation was precisely the same. Spain too, like France, counted kings and princes among her Trobadores; such as Alphonso II., Peter III., and Alphonso X. The last has left 400 poems which, with their melodies, are still preserved in the Escurial.

Italy was more slowly caught by the poetic flame. Towards the middle of the 13th century, Raymond Berenger, Count of Provence, visited the Emperor Frederick II. at Milan, bringing Troubadours and Jongleurs in his train; and not until then do we hear of them in Italy. A similar patronage was extended to them by Raymond's son-in-law Charles of Anjou, King of Naples and Sicily. To the common people of Italy these singers appeared as retainers of princely courts, and they called them *uomini di corti.* They also called them *ciarlatani,* because the exploits of Charlemagne were a constant theme of their songs, and the word *ciarle* stood for 'Charles' in Italian pronunciation. Thus taught by foreigners, Italy soon produced her own 'Trovatori' and 'Giocolini.' But the first Italian Trovatori deemed their own dialect to be unsuitable to poetry, and wrote in the Provençal language. This practice, however, was not destined to last, for in the year 1265 Dante, the founder of the Italian language, was born. After him no Italian could longer doubt the capacities of his own tongue for all forms of poetry; and the verse of the Troubadour began to 'pale an uneffectual fire' before the splendours of the great poet of the Middle Ages.

Henceforward the history of the Song will be separately traced in the different countries of Europe, beginning with Italy.

ITALY.

Notwithstanding the subordination of lyric song to other branches of music in Italy, her long and careful study of 'la melica poesia' —poetry wedded to music—has not been surpassed elsewhere. Dante's sonnets and Petrarch's Trionfi, to which allusion has been made above, were among the earliest poems set to music. Dante's own contemporary and friend, Casella, who set his sonnet 'Amor che nella mente' to music, is believed to have also composed the music for a *Ballata* by Lemmo da Pistoja, still extant in the Vatican. Both the *Ballate* and *Intuonate* were very old forms of composition, and both were love-songs sung to a dance[1]. After them the *Maggiolate,* or May-day songs, had their hour of popularity. These also were love-songs, and bands of young men sang them in springtime as they danced before the windows of the ladies whom they wooed. Later yet the *Canti Carnascialeschi* came into vogue. Originally they were mere carnival songs, but under the skilful hand of Lorenzo de' Medici a kind of consecutive drama grew out of them.

During the 14th century there existed a class of dilettante musicians called *Cantori a liuto*; and these were distinct from the *Cantori a libro* who were more learned musicians. It was the habit of the former class to improvise, for until the 16th century musical notation remained so complex and difficult, that only accomplished musicians were able to write down their songs.

In the 15th century, compositions of the Netherlands school of music, with their severe contrapuntal style, found their way into Italy, and began to exercise an influence there; but the prevailing type of Italian secular songs continued to be of a very light order. Petrucci, the first musical publisher, who published in 1502 the motets and masses of the Netherlands composers, had nothing better to offer of native productions than the *Frottóle,* tuneful but frivolous part-songs. Similar in levity were the

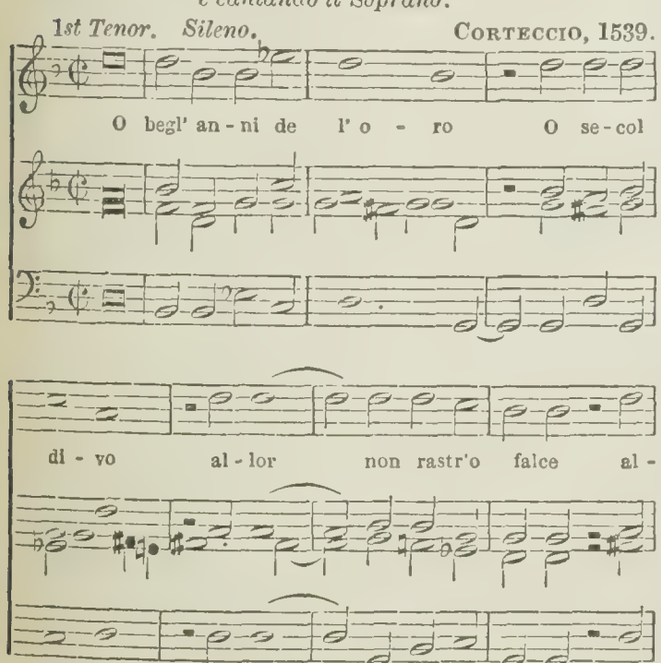
[1] Arteaga, in his 'Le Rivoluzioni del Teatro Musicale Italiano,' gives the words of a *Ballata* of the 13th century by Frederick II.; and of another *Ballata* by Dante. (See pp. 187 and 190.)

rustic songs, *Canzoni Villanesche*, or *Villanelle*, or *Villotte*, which peasants and soldiers sang as drinking-songs. In form the *Villanelle* adhered to the contrapuntal style, though in spirit they were essentially popular. More refined and yet more trifling were the *Villotte alla Napoletana*,[1] gallant addresses from singing-masters to their feminine pupils. The so-called *Fa-la-la* was a composition of somewhat later date, and more merit. Those which Gastoldi wrote (about 1591) were good; so too were his *Balletti*. Gradually the term *Frottola* disappeared; the more serious *Frottole* passed into the *Madrigali*, while the gayer and merrier type was merged in the *Villanella*. A *Frottola*, printed in Junta's Roman collection of 1526, evidently became ere long a *Villanella*, for it is still sung in Venice with the same words and melody, 'Le son tre fanticelli, tutti tre da maridar.' Originally it was a part-song, with the melody in the tenor. The *Villanelle* were, as a rule, strophical—the same melody repeated in each stanza—but the *Frottole* had different music for each verse.

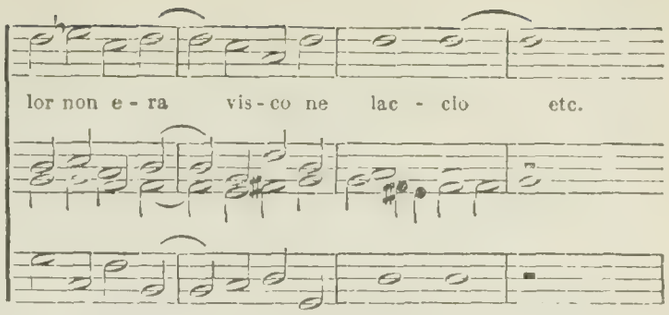
The vocal music, to which our attention has thus far been directed, consisted either of part-songs or unisonous chorus, with little or no accompaniment. Sometimes the principal or upper voice had a sort of *cantilene*, but solo-singing was still unknown. The first instance of it is supposed to have occurred in 1539, in an Intermezzo, in which Sileno sings the upper part of a madrigal by Corteccio, accompanying himself on the violone, while the lower parts, which represented the Satyrs, are taken by wind instruments. But the piece itself shows that it was far from being a song for one voice with accompaniment. It will be noticed that the under parts are as much independent voices as the upper one.

Fragment of a Madrigal.

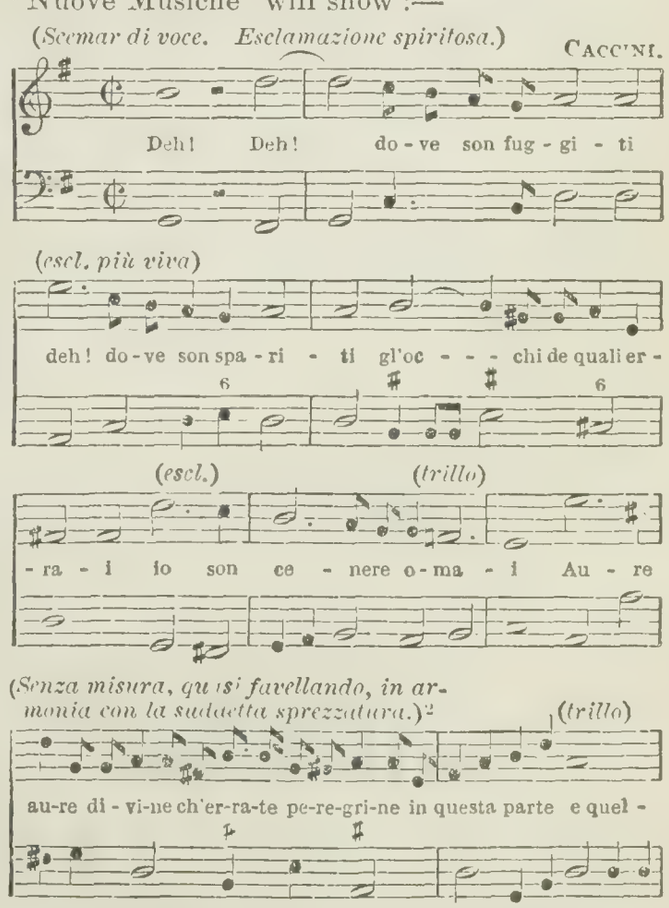
Sonato da Sileno con violone, sonando tutte le parti, e cantando il Soprano.



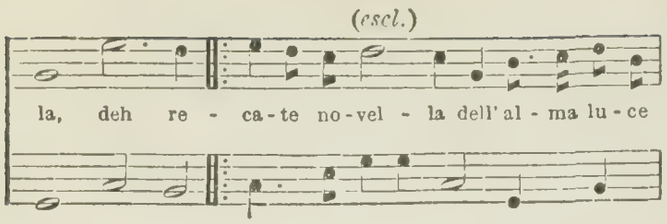
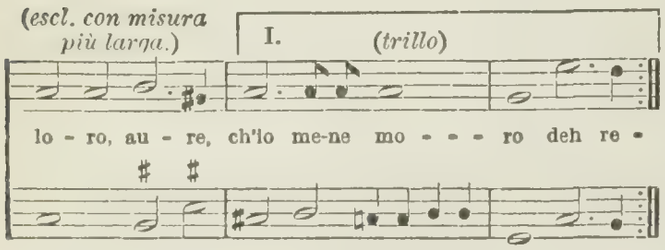
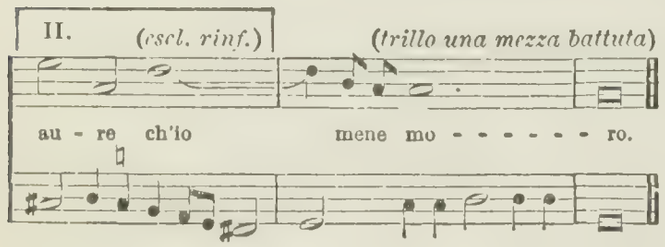
[1] For examples by Cambio (1547) and Donati (about the same date), see Kiesewetter's 'Schicksale und Beschaffenheit des weltlichen Gesanges,' Appendices Nos. xxii. and xxiii. Several collections of *Villanelle* still exist, and amongst others an important one in Naples.



According to the historian Doni, Galilei was the first composer who wrote actual melodies for one voice. Doni further tells us that Galilei set to music the passage of the 'Inferno' which narrates the tragic fate of Count Ugolino, and that he performed it himself 'very pleasingly' with viola accompaniment. But be that as it may, an epoch in musical history was undoubtedly marked by Giulio Caccini, when he published, in 1601, under the title of 'Le Nuove Musiche,' a collection of *Madrigali*, *Canzoni*, and *Arie* for one voice. These compositions have a figured bass, and some are embellished with *fioriture*. Caccini was promptly followed in the path which he had opened by numerous imitators, and thus the monodic system was virtually established. Indeed he may be regarded as the inventor of the 'expressive monodia,' for he was the first to attempt to render certain thoughts and feelings in music, and to adapt music to the meaning of words. Caccini is said to have sung his own pieces, accompanying himself on the theorbo; and in the preface to his collection he gives minute directions as to the proper mode of singing them. The airs are well supplied with marks of expression, as the following example from his 'Nuove Musiche' will show :—



[2] 'Without keeping to the time, as if speaking in accordance with the already expressed disdain.'



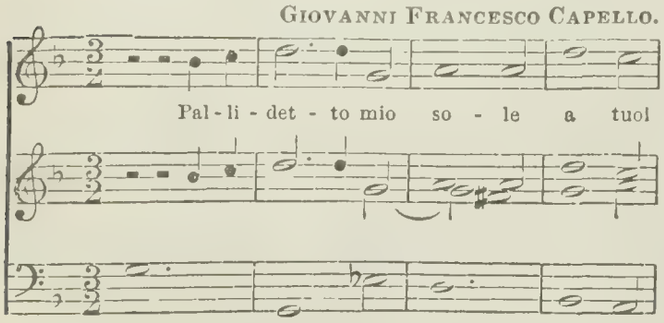
Another example, and further information, will be found in the article on MONODIA.

Caccini also prepared the way for the Cantata, which subsequently reached its highest perfection under Carissimi, Stradella, Scarlatti, and others. [See CANTATA.] The composers of the transition period, which witnessed the growth of the Cantata, were Radesca da Foggia, who published five books of 'Monodie' in 1616; Brunelli, who published in the same year two books of 'Scherzi, Arie, Canzonette e Madrigali'; F. Capello, whose most remarkable work was a set of 'Madrigali a voce sola'; Fornacci, celebrated for his 'Amorosi respiri musicali' which appeared in 1617; Luigi Rossi,[1] and Salvator Rosa.[2]

If Corteccio's madrigal be compared with the following example from Capello's 'Madrigali a voce sola,' it will be seen how great a change and advance had been made in solo-singing during less than a century. And a striking resemblance may be observed between Capello and his successor Stradella.

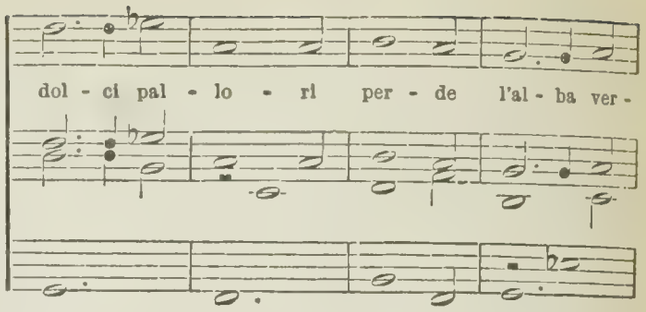
Madrigale a voce sola.

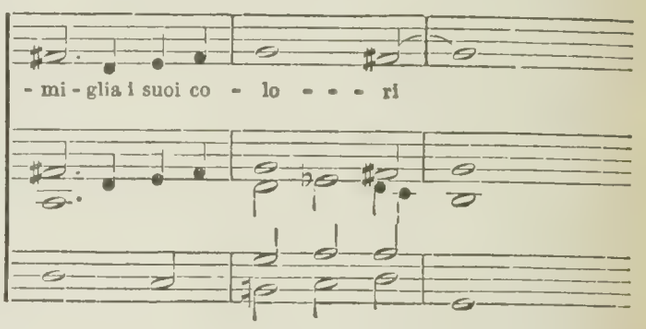
GIOVANNI FRANCESCO CAPELLO.



1 For the existing collections of Rossi's 'Monodie' see the article on ROSSI.

2 Salvator Rosa certainly was Carissimi's contemporary, but the examples Burney gives in his History show that he wrote much like the abovementioned composers.





The popular taste in music at any period can best be ascertained from the class of compositions which publishers then found to be most in demand. Thus Petrucci, at the beginning of the 16th century, was issuing *Frottole, Villanelle,* etc., but a hundred years later the Venetian publisher Vincento supplied the public with little pieces like those above-mentioned by Foggia, Capello, etc. The Madrigal and the Cantata were both important, at least as regards chamber-music, during the 16th and 17th centuries; but they were soon doomed to insignificance by the rise of a great and overshadowing rival, namely the Opera. For an account of the origin of the Opera and its marvellous popularity the reader must turn to the article on OPERA. It need only be said here that all other kinds of secular vocal music had to yield precedence in Italy to it and its offshoots, the *Scena,* the *Cavatina,* the *Aria,* etc. Ambros says that the *Arie* of early Operas were simply monodic *Villanelle, Villotte,* or *Canzoni alla Napoletana*; but he also tells us that favourite 'couplets' from Operas, which at first had nothing in common with *Canti popolari* beyond being melodies easily caught by the ear, acquired by degrees a place similar to that held by the *Volkslied* in Germany. Nevertheless, it is clear that Italian musicians held the popular songs of other countries in higher estimation than their own. The best songs in Petrucci's 'Canti Cento-cinquanta,' published in 1503, belong to France, Germany, and the Netherlands. And Italian masters preferred French or Gallo-Belgian themes for their masses.[3] Traces, no doubt, of *Canti popolari* may be found in Italian compositions of the 15th and 16th centuries—as, for instance, in Adrian Willaert's 'Canzon di Ruzante'—but very few of them have come down to us in their complete or native form. *Canzoni alla Francese*[4] (as they

3 'L'Homme armé' is a well-known example.

4 The *Canzoni alla Francese* were mostly written in four parts; many of them were canons.

were called) were popular in Italy early in the 16th century. Of the popular hymns of Italy during the Middle Ages mention has been made under LAUDI SPIRITUALI.

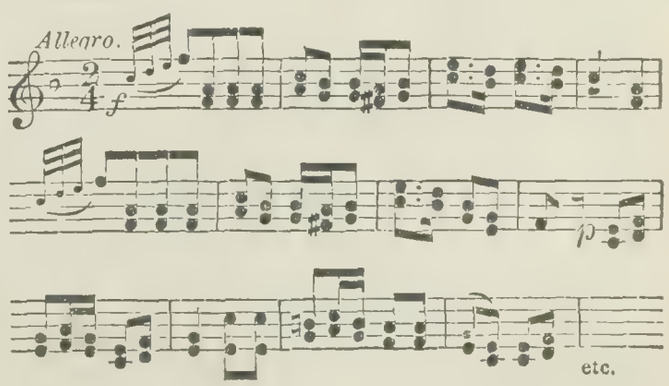
Materials for a satisfactory treatment of the *Canti popolari* of Italy do not exist. Though much has been written about their words, no treatise exists on their tunes. Neither does there appear to be any collection which can safely be trusted to give us veritable old songs. Of late years large collections of modern *Canti popolari* have been published, such as the *Canzonette Veneziane, Stornelli Toscani, Canti Lombardi, Napoletani, Siciliani,* etc.; and as their titles indicate, these publications purport to be collections of local songs in the several provinces of Italy. But whether they can be accepted as the genuine productions which they profess to be, is questionable. They would rather seem to be new compositions or new arrangements and developments of old popular tunes. Moreover it is very doubtful whether any of them are really sung by the peasants of the districts to which they are attributed, except the *Canti Lombardi.* The melodies at least of these are for the most part genuine.

A far stronger claim than any which the songs of these collections can put forward to the title of *Canti popolari,* may be advanced in favour of countless popular melodies taken from favourite Operas. The immense popularity of operatic tunes in Italy cannot surprise us when we remember that the theatre is there an ubiquitous institution, and that the quick ear of the Italian instantly catches melodies with a distinct rhythm and an easy progression of intervals. Again, the chorus-singers of the Opera are often chosen from among the workmen and labourers of the place; and thus even difficult choruses may be heard in the streets and suburbs of towns which possess a theatre. Having regard, therefore, to the wide diffusion of the Opera in Italy, and its influence on all classes during two centuries and a half, it is reasonable to conclude that it must have checked the normal development of popular songs, and also, perhaps, obliterated the traces of old tunes. A good instance of the conversion of a theatrical melody not only into a popular, but even into a national song, is afforded by Monti's verses 'Bella Italia, amate sponde.' These were adapted in 1859 to the *Cabaletta* of the *basso,* in the first act of Bellini's 'Sonnambula,' 'Tu no' l sai, con quei begli occhi,' and were to be heard in every place of public resort in Northern Italy.

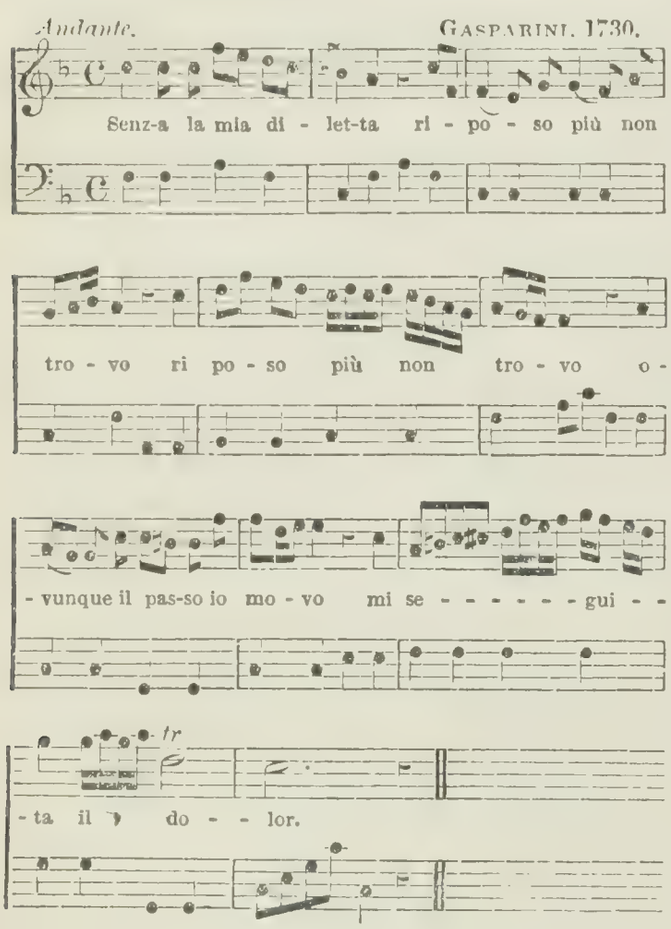
The so-called *Canti nazionali* belong to a period commencing about the year 1821. They have all been inspired by the political movements of this century for the regeneration of Italy, and their tone is naturally warlike. The most celebrated of them are 'Addio, mia bella, addio,' which is an adaptation of Italian words to 'Partant pour la [1]Syrie'; 'Daghela avanti un [2]passo,' a ballet song written by Paolo Giorza in 1858; 'Oh, dolce piacer, goder libertà'; 'Inno di Mameli'; 'Fratelli d' Italia'; 'La bandiera tricolore'; 'All' armi, All' armi,' by Pieri; and the 'Inno di Garibaldi.' The years in which Italy was most deeply stirred by struggles for independence were 1821, 1848, and 1859, and all the songs just cited can be traced to one or other of those revolutionary periods.

The harmonic and formal structure of the *Canti popolari* is usually very simple. They are very rarely sung in parts, though sometimes an under part is added in thirds. Their accompaniments are also extremely simple. A weak and very modern colouring is imparted to the harmony by an excessive use of the chord of the dominant seventh; but otherwise the harmony adheres to the tonic chords, and very seldom modulates into anything except the nearest related keys. No *Canti popolari* written in the old scales are extant; indeed, since the time of Caccini their emancipation from the ecclesiastical modes has been complete. The form and rhythm of the songs are equally simple, consisting of four-bar phrases; the time is more frequently 3-8 or 6-8 than common time. The poetry is in stanzas of four lines, the accents occurring regularly, even in provincial dialects; and the songs are generally strophical—that is, the melody is repeated for each stanza. It should be added, to avert misconception, that the terms *Canti, Canzonetti,* and *Stornelli* have been very loosely and indiscriminately employed. But, speaking

[1] This adaptation was probably made during the war of 1859, in which France assisted Italy to liberate herself from the yoke of Austria.

[2] This most popular air is a striking illustration of the fortuitous manner in which songs sometimes acquire a national renown. The circumstances which made 'Daghela avanti un passo' famous were as follows. In 1858, when Milan was a hot-bed of Italian conspiracy and intrigue against the Austrian rule in Lombardy, the performance of a ballet-dancer at the Teatro della Cannobiana was received by the spectators with mingled expressions of approval and disapproval, which gave rise to disorder in the theatre. The police interfered, and took the part of the majority, whose opinion was adverse to the *danseuse.* This at once enlisted the popular sympathies on her side, and her cause was thenceforth identified with patriotic aspirations. Further disturbances followed, and the police stopped the run of the ballet. Thereupon the tune to which the ballet-girl danced her *passo a solo* passed into the streets of Milan and was heard everywhere, sung by the populace with words partly Italian and partly Milanese. It was a hybrid song of love and war, with the refrain 'daghela avanti un passo' (meaning 'move a step forward'), and it was received by the public as an exhortation to patriotic action. To Austrian ears the tune and the words were an insolent challenge, and they were not forgotten when war was declared a few months later between Austria and the kingdom of Piedmont. 'Daghela avanti un passo' was then played in derision by the military bands of Austria, while her troops were advancing from Lombardy into Piedmont. But Austria was soon compelled to evacuate Piedmont, and her retreating armies ever heard the same song sung by the advancing soldiers of Italy. Province after province was subsequently annexed to Piedmont and with each successive annexation the area of the popularity of 'Daghela avanti un passo' was extended, until it was heard all over the Italian kingdom. This is its melody:—

generally, *Stornelli* are lively love-songs; *Canzoni* and *Canzonette* narrative songs, while *Canto* is a generic term applicable to almost any form. [See STORNELLI.]

For about a century and a half—from the latter part of the 17th century to the earlier part of the present century—the *Canzoni* and *Canzonette da Camera* of Italy exhibited neither merit nor improvement. A few collections were published from time to time, but apparently very slight attention was paid to them. They were mostly of a religious tendency; not hymns, but *Canzoni spirituali e morali*, as they were called. Even when the *Canzoni Madrigalesche* were reduced to two voices (as, for instance, those of Benedetto Marcello, published at Bologna in 1717) they continued to be essentially polyphonic, one voice imitating the other. How poor and uninteresting was the true monodic *Canzone* of those days may be learnt from the following example by Gasparini, dating probably about 1730.



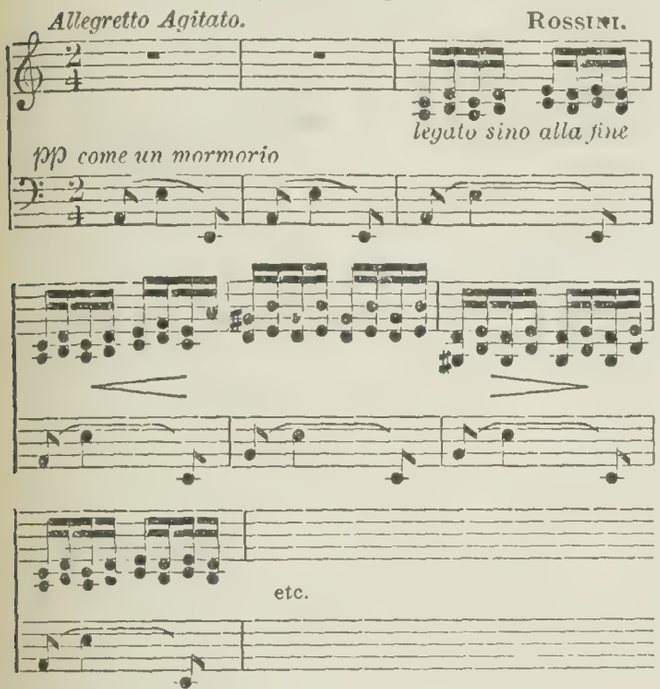
For many important forms of music, such as the Opera, the Cantata, the Sonata, and the Fugue, etc., we are primarily and especially indebted to the Italians; but as regards the modern Artistic Song we owe them little. Just as the 'couplets' and favourite tunes of the Opera supplied the people with *Canti popolari*, so did its *Arie* and *Cavatine* provide the pieces which the educated classes preferred to hear at concerts and in drawing-rooms. Until quite a recent date there was no demand for songs proper; few composers, therefore, deemed it worth their while to bestow pains on this kind of work. To write an opera is the natural ambition of Italian musicians, and short indeed is the list of those who have devoted themselves to other branches of music. In the works of Cimarosa, Mercadante, Bellini, Donizetti, and other celebrated composers of operas, we find very numerous *Ariette*, *Canzonette*, *Rondi*, *Romanze*, and *Notturni*, but none evincing any serious thought or pains. They are too weak to stand the test of time: the popularity they may once have known has been brief and fleeting. An exception, however, must be made in favour of Rossini, some of whose songs are really beautiful.

Among composers of songs in the latter part of the last century, the names of Asioli, Barni, Federici, and Blangini may be mentioned, and Giordani, whose 'Caro mio ben' has been a general favourite. Of those who have lived nearer our own time Gordigiani is undoubtedly the best for simple popular songs. He wrote in the true Italian style, with the utmost fluency, spontaneity and simplicity. Next to him in merit—though less well known—stands Mariani. Injustice would be done to the living composers of songs in Italy, if our estimate of them were founded solely on the songs which have a circulation in England. Men like Tosti, Denza, and others, write, as it were, for the English market; but their work is too trivial to gain anything more than a very transient popularity. Far better writers than these exist in Italy, though they remain unknown beyond the borders of their own country. With few exceptions, however, Italian songs are marked, in a greater or less degree, by the same qualities. The voice part is ever paramount in them, and all else is made to yield to it. The beautiful quality and wide compass of Italian voices,[1] and the facility with which they execute difficult vocal phrases, tempt the composer to write brilliant and effective passages, where a simple melody would be far more appropriate to the words. The words may indeed give the form to the song, and determine its number of sections and periods, and the music may substantially agree with the text, but we miss that delicate, subtle understanding between the poet and the musician which we find in German songs, where the music often acts as an interpreter to the words, or the sound of a single word gives importance to a note or passage. Again, in Italian songs the accompaniment holds a very subordinate place. Its sole use is to support the voice; it has rarely any artistic value of its own, and more rarely still does it assist in expressing the poetic intention of the piece.

It would be wrong, however, to apply these criticisms without reserve to all modern Italian composers. Rossini, for instance, knew how to rise above the common defects of his countrymen, and many of the accompaniments to his songs are most interesting. Take, for example, No. 2

[1] It is curious to note how limited is the compass of voice for which modern Italian composers write songs intended to circulate and be sung in foreign countries, while the songs that they write for the home market of Italy often exceeds two octaves.

of 'La Regata Veneziana,' where the rhythmical figure in the left hand represents the regular movement of oars, whilst the right hand has continuous *legato* passages in double notes.

'Co passa la Regata.'

Very clever accompaniments are also met with in the compositions of Marco Sala, Faccio, Bozzano, Coronaro, and Smareglia. The last two have paid especial attention to the words of their songs. But pre-eminent in every respect above other living writers of songs in Italy is a young Florentine, Benedetto Iunck by name. For beauty of melody, skilful accompaniment, originality and grace, a very high place would be assigned in any country to Iunck's publication 'La Simona,' which contains twelve songs for soprano and tenor. And such capacities as his encourage the hope that the standard of Italian songs may yet be raised by careful study to that higher level of thought and conception which has been reached in other lands.

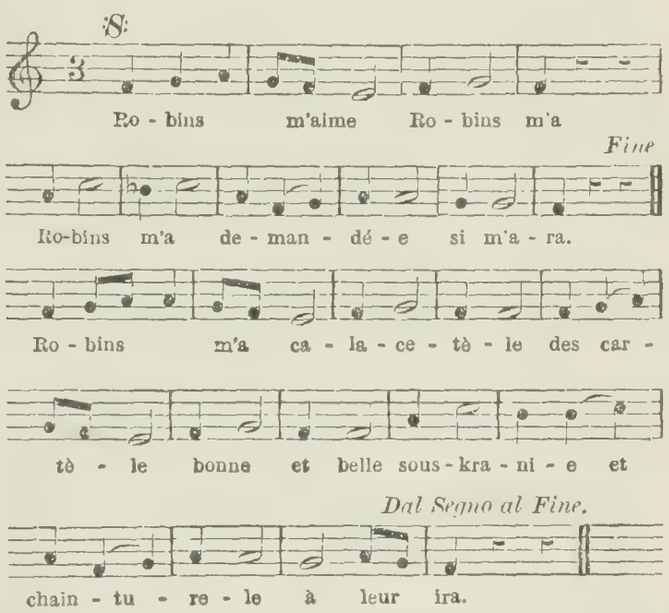
For further information on the Troubadours and the Italian Song see—

'Leben und Werke der Troubadours'; Friedrich Dietz.
'Ueber die Lais'; Ferdinand Wolff.
'The Troubadours'; F. Hueffer.
'Storia e Ragione'; Il Quadrio.
'Le Rivoluzioni del teatro musicale Italiano'; Arteaga.
'Histoire de la Musique en Italie'; Orloff.
'Dizionaria e Bibliografia della Musica'; Lichtenthal.
'Schicksale und Beschaffenheit des weltlichen Gesanges'; Kiesewetter.
'Cenno storico sulla scuola musicale di Napoli'; Florimo.
'Histoire de la Musique moderne'; Marcillac.
'Italienische Tondichter'; Naumann.
'Geschichte der Musik'; Ambros.

The writer also owes her warmest thanks to Mr. G. Mazzucato for information given to her.

France.

What was done for music by the Troubadours of Provence and the 'Trouvères' of Northern France, has been briefly described above. Their development of the Song in France was carried further by the eminent 'Chansonniers' of the 13th century, Adam de la Hale and Guillaume Machaud. The former, surnamed 'le Bossu d'Arras,' was born in 1240; the latter in 1285; and they may be regarded as connecting links between the 'Trouvères' and the learned musicians of later times. Like the 'Trouvères,' they invented both the words and the melodies of their songs, but they also attempted to write in the polyphonic forms of vocal composition; and imperfect as these attempts were, they marked a step in advance of the 'Trouvères.' To Adam de la Hale and Machaud the *Chanson* owes much. Not only can the germ of the future Vaudeville be detected in Adam de la Hale's *pastorale* 'Robin et Marion,' but its *chansons* also are strictly similar in structure and character to those of the present day. In ancient and modern *chansons* alike, we find a strongly marked rhythm, easy intervals, repetition of one melodic phrase, paucity of notes, and extreme simplicity of general plan. Though nearly six hundred years have passed since 'Robin et Marion' was written, the song 'Robin m'aime' is still sung in Hennegau.[1]



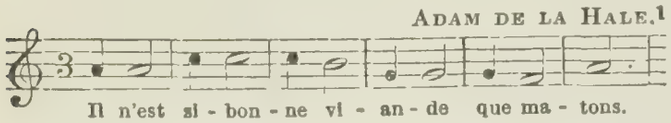
In the year 1747[2] two volumes of French and Latin poems, with descriptions of the music to which some of them were set, were discovered by Count de Caylus in a royal library of France, both words and music being the work of Guillaume de Machaud, 'poet and musician.' The subjects of the poems are very varied, and among them are a great number of *lais, virelais, ballades*, and *rondeaux*, some for a single voice, and others in four parts. And as in these full pieces the words are placed under the tenor part only, it may be inferred that this was the principal melody. The majority are in Old French, and the few Latin poems of the collection are chiefly motets, and for a single voice. Machaud seems to have been most renowned for his graceful and rhythmical *ballettes*, or dance-songs, which as a rule are written in triple or compound time. It should be noted that in the songs of this early period the melody is never protracted and drawn

[1] This example is taken from MM. Mathis Lussy's and Ernest David's 'Histoire de la Notation Musicale,' p. 105.

[2] Burney, History of Music, vol. ii. p. 303. These volumes are still preserved in the *Bibliotheque Nationale*.

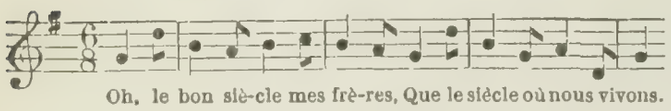
out to the detriment of the words, but closely follows the quick succession of syllables without visible effort. These old melodies often have the Iambic rhythm; for instance—

ADAM DE LA HALE.[1]



which in modern times has ceded place to the Trochaic; as—

Words: 'Les grandes Vérités.'[2]
Air: 'La fanfare de S. Cloud.'



Contemporary with Machaud, or a little his junior, was Jehannot Lescurel, who wrote romances still extant in MS., one of which has been translated into modern notation by M. Fétis. This romance—'A vous douce débonnaire'—exhibits a rather more developed melody and a more modern tendency than other productions of the same date.[3]

Even if it be true, as some assert, that during the 14th and 15th centuries the Church exercised an exclusive dominion over music, she was, nevertheless, a friend to secular music. By taking popular tunes for the themes of their masses and motets—such as 'L'Omme armé,' 'Tant je me deduis,' 'Se la face ay pale,' used by Dufay; or 'Baisez-moi' by Roselli; 'Malheur me bat' by Josquin de Près, etc,[4] the musicians of the Church preserved many a tune which would otherwise have perished. For want of such adoption by the Church we have lost the airs to which the curious *Noëls*, printed in black letter at the end of the 15th century, were sung. The names of the airs ('Faulce trahison,' etc.) remain as superscriptions to the text, but every trace of the airs themselves has vanished. In that great age of serious polyphonic music a high place was held by the French school, or, to speak more correctly, the Gallo-Belgian school, for during the 14th and 15th centuries no distinction, as regards music, can be drawn between Northern France and Belgium. The frontier between the two countries was an often-shifted line; in respect of race and religion they had much in common; and many a composer of Belgian birth doubtless had his musical education in France. By the Italians the French and Belgian composers were indiscriminately called *Galli*; and indeed no attempt has ever been made to distinguish a Belgian from a French school of music anterior to the end of the 16th century.

The direct use made of secular music for ecclesiastical purposes is remarkably illustrated by the works of Clément Marot. He was a translator of a portion of the Psalms; and the first thirty of them, which he dedicated to his king, François I, were set or 'parodied' to the favourite dance airs of the Court.[5] Popularity was thus at once secured for the Psalms which members of the Court could sing to their favourite *courantes*, *sarabandes*, and *bourrées*. After Marot's death Beza continued his work, at Calvin's instance. Much doubt long existed as to whom belonged the honour of having set the Psalms to music. Some ascribed it wholly to Marot, others to Goudimel: but M. Douen has now made it clear that these men, together with Jambe de Fer, Franc, Claudin, and perhaps others, adapted the Psalms to existing profane songs.[6] In the 'Psautier Flamand Primitif' (1540) all the Psalms are for one voice, and, with only two exceptions, they can all be traced back to their sources in popular French and Flemish songs. For *cantiques*, moreover, as well as masses, secular airs have been openly utilised by composers of the Roman Catholic Church.[7]

While secular music was thus made to minister to the Church, it had a separate, though less conspicuous, sphere of its own. This is attested by the *vaux-de-vire*, *voix-de-ville* (better known by their modern name of *vaudevilles*[8]), and *airs-de-cour*, collected and published in the 16th century, but evidently belonging to the preceding century. Much grace, indeed, and gaiety were evinced in the French songs and romances of this period, and it would be wrong to disparage such composers as Noë Feignient, Guillaume le Heurteur, Pierre Vermont,[9] and François I., whose song 'O triste départir' is full of feeling. More important work, undoubtedly, was however being done by their polyphonic contemporaries. A celebrated collection, with a dedication to Charles IX. by Ronsard, was published in 1572, under the title of 'Meslanges de Chansons,' containing songs for 4, 6, and sometimes 8 voices, by all the best-known Gallo-Belgian masters, such as Josquin, Mouton, Claudin, etc. These songs, like others of the same date, are full of canonic devices. Clément Jannequin, Crespel, and Raïf wrote many songs in four or more parts. Pierre Ronsard's sonnets were set to music by Philippe de Monte in 5, 6, and 7 parts; and his songs in 4 parts by Bertrand and Reynard. Mention

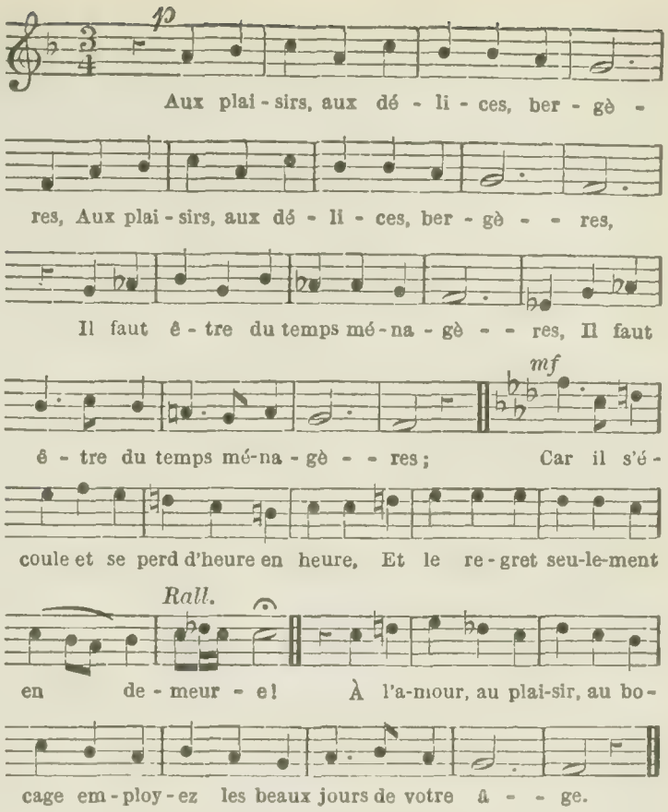
1 See Ambros, Geschichte der Musik, vol. ii. p. 295.
2 See Du Mersan, 'Chants et Chansons populaires.'
3 This song is to be found in the 'Revue Musicale,' vol. xii. no. 34.
4 See Ambros, 'Gesch. d. Musik,' vol. iii. pp. 15, 16, etc.

5 'Wekerlin says, in his 'Echos du Temps passé,' vol. iii. p. 136, that when any dance air became popular, rhymers immediately 'parodied' it; i. e. put words to it, so that it could be sung. The term 'parody' thus used had no sense of burlesque, but simply meant adaptation. The celebrated publishers and editors, 'La famille Ballard,' issued a quantity of these songs: 'L'Abeille,' a well-known example, is really a minuet.
6 See Douen, 'Clément Marot et le Psautier Hugenot,' vol. i. p. 606.
7 According to Douen (vol. i. pp. 688 and 703) the Roman Catholics have never ceased to adapt secular airs to ecclesiastical uses from the 16th century down to the present time; and he supports the statement by reference to 'La pieuse Alouette avec son tire-lire: Chansons Spirituelles, le plupart sur les air mondains, par. Ant. de la Cauchie, 1619'; 'Imitation de Jésus-Christ en Cantiques sur des airs d'Opéras et de Vaudevilles, par Abbé Pelegrin, 1727 (Paris)'; and 'Concerts Spirituelles,' a collection published at Avignon in 1835, of masses, requiems, hymns, prayers, proses, etc., on operatic melodies by Gluck, Piccinni, Mozart, Cimarosa, Rossini, Méhul, and others.
8 In attributing the invention of the *vaudeville* to Basselin, a musician of the second half of the 15th century, Rousseau and others have confused it with the *vaux-de-vire*. Basselin and Jean le Houx who lived in the little valley (*vaux*) around Vire, in Normandy, wrote many favourite drinking-songs, and hence drinking-songs came to be called *vaux-de-vire*. But *vaudeville* is a corruption of *voix-de-ville*, an old term originally applied to *chansons* sung in the streets, and afterwards extended to all songs with gay airs and light words.
9 Pierre Vermont is mentioned by Rabelais in the prologue to the second book of 'Pantagruel.'

should also be made of Gombert, Josquin's celebrated pupil. And Certon has shown in his 'Je ne fus jamais si ayse' what excellence the French polyphonic *chanson* can attain in capable hands.

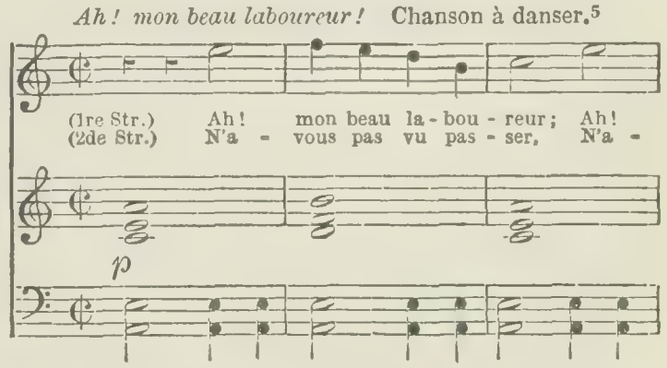
The effects of the great change which came over vocal music at the end of the 16th century were, perhaps, more marked in France and Belgium than elsewhere. Polyphonic music, whether in masses or in madrigals, had been, as we have seen, the *forte* of the Gallo-Belgian school; but when once the monodic system had gained universal recognition, polyphonic music began to decline even where it had flourished most, and the Gallo-Belgian school surrendered its individuality by absorption into the Italian school. Thenceforward original melodies of their own invention were expected of musicians, and the old practice of choosing themes for compositions in popular songs or current dance-tunes died out, though its disappearance was gradual, for no ancient or inveterate usage ever ceases all at once.[1] The French composers were likewise influenced by two other great innovations of this time, viz. the creation of discords by Monteverde, and the application of music to the drama. In the latter years of the 16th century songs for one voice began to find favour and to drive airs for 3, 4, 5, or 6 voices from the ground which they had occupied for more than 150 years. And that most characteristic type of French songs, the *romance*, was soon to commence, or rather to resume, a reign of popularity which is not yet ended.

Scudo defines the *romance* to be a song divided into several 'couplets.' The air of a *romance* is always simple, naïve, and tender, and the theme of its words is generally amatory. Unlike the *chanson*, it is never political or satirical. It was one of the very earliest fruits of French grace, sensibility, and gallantry; and, though its attributes may have varied from time to time, it has remained unchanged in its essence from the era of the Troubadours until now. There was, it is true, a period after the disappearance of the Troubadours, when the *romance* was threatened with extinction by its formidable rival, the polyphonic *chanson*, but the 17th century saw it again in possession of all its old supremacy. Louis XIII., who was more at home in music than in politics, wrote several *romances*; and his music-master, Pierre Guédron, was perhaps the foremost composer of romances of that time. Several charming examples of his works are extant, but the following, which was first published in a correct form a few years ago, is certainly one of the best.[2] The modulations are truly remarkable for that date.



Guédron's[3] son-in-law, Boësset, was the author of a very famous *romance*, 'Cachez beaux yeux.' And the names of Beaulieu, Deschamps, Colasse, Bernier, Lefèvre, Lambert, and Pierre Ballard may be recorded as other composers of this age. The last (whose 'Belle, qui m'avez blessé,' was a popular *romance*) was a member of the famous Ballard family of music-printers: others of the family also were composers. As printers, they preserved a large quantity of *brunettes*[4] ('ou petits airs tendres'), drinking-songs, and dance-songs. Here we may mention the drone bass, which occurs so frequently in French *musettes* and other dance-songs.

Ah! mon beau labourcur! Chanson à danser.[5]



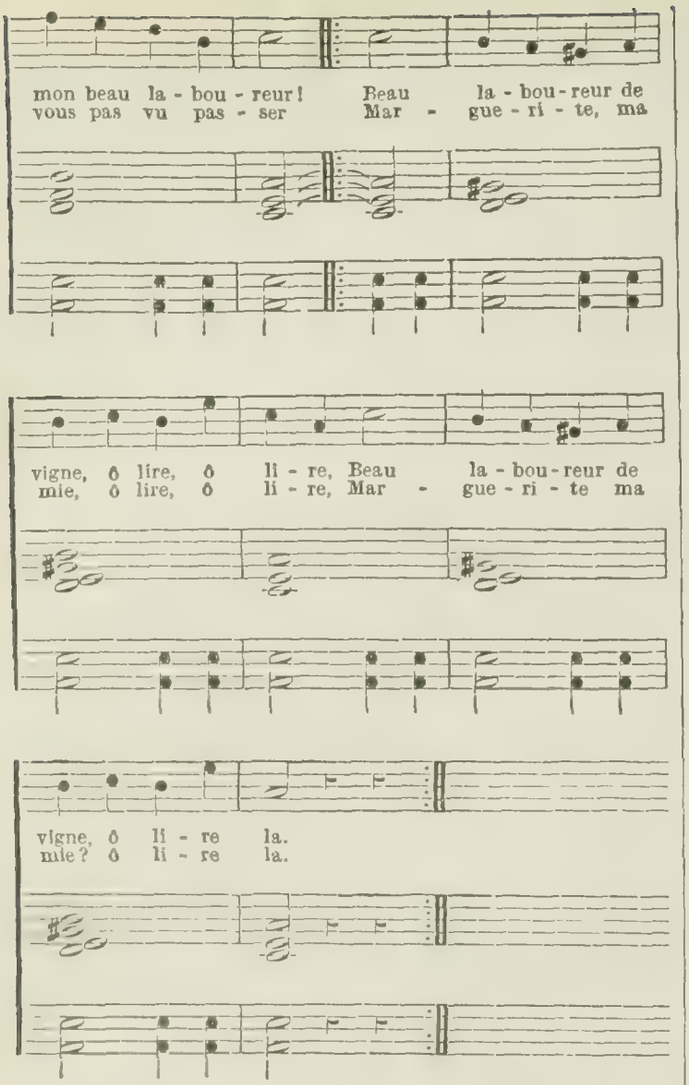
[1] When public opinion first ceased to approve this practice, composers did not at once abandon it, but they no longer produced pieces which were avowedly parodies or adaptations; it now became their habit to attach their names to all their melodies, whether they were original or borrowed. As Scudo, for instance, observes in his 'Critique et Littérature musicales,' the words of 'Charmante Gabrielle' were no more written by Henri IV. than its music was written by his *maître de chapelle*, Du Caurroy. The air is really an old *Noël* of unknown authorship; and probably some court poet, Desportes perhaps, wrote the words by order of the king. [See GABRIELLE, CHARMANTE, vol. i. p. 572.]

[2] See Wekerlin, 'Echos du Temps passé,' vol. iii. p. 10.

[3] Pierre Guédron, born about 1565, was a singer in the King's band at Paris, and in 1601 succeeded Claude Lejeune as composer to the same. He was a great composer of Ballets, and was one of the chief persons to bring about the great monodic revolution, by which solo songs ousted the polyphonic compositions that had for so long ruled. A large number were published by the Ballards between 1605 and 1650. Guédron's son-in-law, Antoine Boësset, was not only the favourite song-composer, but also the best lutenist of his time. [See BOESSET, vol. i. p. 255.]

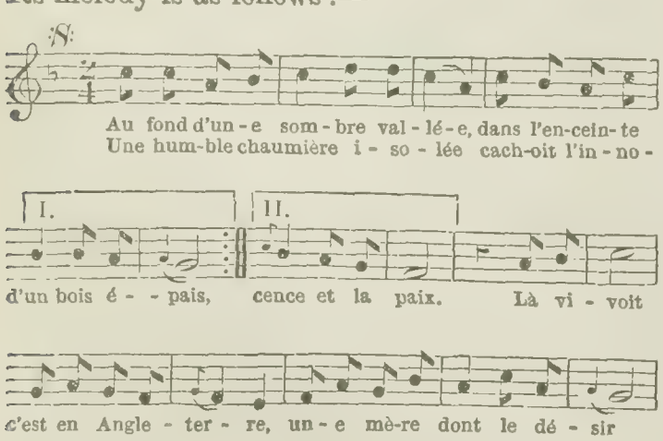
[4] BRUNETTE is defined by Diderot and d'Alembert, in their encyclopædia, to be a kind of *chanson*, with an easy and simple air, and written in a style which is gallant, but without affectation, and often tender and playful. The term is generally believed to have come from the young girls, 'petites brunes' or 'brunettes,' to whom these songs were so frequently addressed. Ballard however maintains that the term was derived from the great popularity of a particular song in which the word was used. A well-known specimen is 'Dans notre village,' called in some collections 'Nous étions trois filles à marier,' and attributed to Lefèvre.

[5] See Wekerlin, 'Echos du Temps passé,' vol. ii. p. 116.

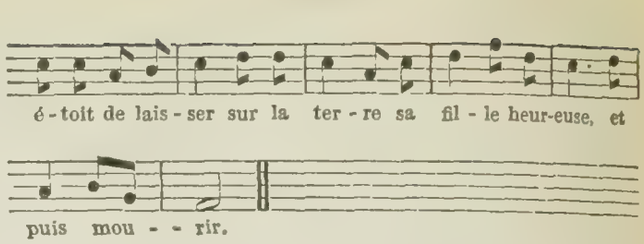


Several *brunettes* were included in the great collection of old French popular songs, which A. Philidor copied out with his own hand and dedicated to Louis XIV.[1] Many were undoubtedly written on old Noël airs, especially those in parts. After the 17th century they become scarcely distinguishable from *romances*.

For excellent and typical specimens of the *romances* of the 18th century, we may quote J. J. Rousseau's 'Le Rosier' and 'Au fond d'une sombre vallée,' both which are found in his collection entitled 'Les Consolations des Misères de ma Vie.' Simple, graceful, and pathetic as the former of these is, it is inferior to the latter in the descriptive power of the music. Its melody is as follows :—



[1] Still extant in the Conservatoire in Paris. [See PHILIDOR.]



while the soft murmur of the accompaniment is sustained in semiquavers. The musicians of this period would seem to have been inspired by the grace and delicacy of the contemporary poetry to create melodies of great tenderness and simplicity. Insipid as these melodies must often appear to us, whose taste has been educated by great masters of the classical and romantic schools, they are thoroughly representative of the age which produced them. It was the time of that singular phase of thought and feeling which will for ever be associated with the name of J. J. Rousseau; a time of yearnings to return to some imagined state of native innocence; to an ideal pastoral life in some visionary Arcadia. All this was faithfully reflected in the works of its poets and musicians. What an idyll, for instance, is presented to us by 'Que ne suis-je la fougère,' the words of which were written by Riboutté, an amateur poet, to an old air wrongly attributed to Pergolesi. Among other favourite *romances* were 'O ma tendre musette'—words by La Harpe, and music by Monsigny; 'Il pleut, bergère,' by Simon; 'Les petits oiseaux,' by Rigel; 'L'Amour fait passer le temps, le temps fait passer l'amour,' by Solié; 'Annette et Lupin,' by Favart; and 'Que j'aime à voir les hirondelles,' by Devienne.

Although *romances* were so much in vogue and reached so high a degree of excellence, they were not the only noteworthy songs of the times in question. Songs of other kinds were written by such eminent composers of the 18th century as Grétry, Dalayrac, and Méhul. Amongst these, political songs are prominent. In no country have they been more important than in France. The temperament of the French has ever been favourable to the production of political *chansons*. The 'Mazarinade' of the 17th century was a vast collection of more than four thousand satirical effusions against Mazarin, adapted to popular airs. Early in the 18th century was heard the famous song 'Malbrook s'en va-t-en guerre,'[2] and later on, in the first throes of the Revolution, the Royalists of France were singing 'Pauvre Jacques,' by the Marquise de Travenet; and the air resounded with 'Ça-ira,' from the throats of the insurgent rabble of Paris. 'Richard ô mon roi,' and 'Où peut on être mieux qu'au sein de sa famille' have become historical by their use at the same terrible period. [See vol. iii. p. 127 *a*; vol. ii. p. 616 *b*.] As might have been expected of so profound a movement, the Revolution gave birth to many remarkable songs. To the stormy years of the close of the 18th and the opening of the 19th centuries are due the finest *chants* or patriotic songs of France. Supreme among these

[2] For further mention of these political songs see Dict.

stands the 'Marseillaise,' which has won immortality for its author and composer, Rouget de Lisle. Next in merit come three songs of Méhul's, viz. the 'Chant du Départ,' words by Chénier; the 'Chant du Retour'; and the 'Chant de Victoire.' And by the side of these may be placed the 'Reveil du Peuple,' by Souriquère de S. Marc, music by Gaveaux;[1] and Desorgues' 'Père de l'Univers,' set by Gossec. Contemporary with the foregoing songs, but on a lower level of political importance, were 'Cadet Rousselle'; the 'Chanson du Roi Dagobert'; 'Faufan la Tulipe';[2] the 'Chanson de Roland'; 'Te souviens-tu?'; 'Le récit du Caporal'; and many others which it would be tedious to enumerate.

It may here be observed, parenthetically, that from the first introduction of *chansons balladées* —that is, dance-songs—down to the present day, 6-8 time has predominated over every other measure in French songs. They still retain the peculiarity of giving each syllable (including the final *e*) a separate note; and so long as the tune be rhythmical and piquant, and the words witty and amusing, the French taste exacts but little in respect of harmony or accompaniment, or indeed of general musical structure. The success of these songs depends greatly on the way they are sung. These remarks, however, refer only to the lighter classes of *chansons*; and are not so applicable to patriotic or lyric songs.

After the accession of Napoleon and the accompanying revival of monarchical traditions, the demand for *romances* was more eager than ever, and there was no lack of composers ready to supply it. The most successful was Plantade, whose melodies were tuneful and tender, while his accompaniments exhibit a certain dramatic power. His best *romances* are 'Ma peine a devancé l'aurore'; 'Languir d'amour, gémir de ton silence'; and 'Te bien aimer, ô ma chère Zélie': of these the last is the best. Garat, Pradher, and Lambert were Plantade's chief rivals. Another popular contemporary was Dalvimare, who combined wit and knowledge of the world with much musical erudition: his 'Chant héroique du Cid' is really a fine song. For information respecting Choron, the author of 'La Sentinelle,' and the founder of a school whence issued Duprez, Scudo, Monpou, and others who were both singers and composers—the reader must turn to another page of this Dictionary. [See CHORON.] Conspicuous among the numerous Italian composers who cultivated French *romances* with success was Blangini; from him the French *romance* caught, as M. Scudo has pointed out, some of the *morbidezza* of the Italian *canzonetta*. As a musician, however, Blangini was better known to the Parisians than to his own countrymen. And in any list of the distinguished writers of *romances* at this period, the names of two women, Mme. Gail and Queen Hortense, should certainly be included. The former was the better musician, and proofs of study are given by her *romance* 'Vous qui priez, priez pour moi.' About Queen Hortense there was more of the amateur composer. Having read some poem that took her fancy, she would sit down to the pianoforte and find an air that went to it; she would then play it to her friends, and if approved by them would confide it to Drouet, or Carbonnel, or Plantade, to put the air into musical shape, and provide it with an accompaniment. Her most successful songs were 'Partant pour la Syrie'; 'Vous me quittez pour aller à la gloire,' and 'Reposez-vous, bon chevalier.' Of these the first is the most famous, and the last has most musical merit.[3]

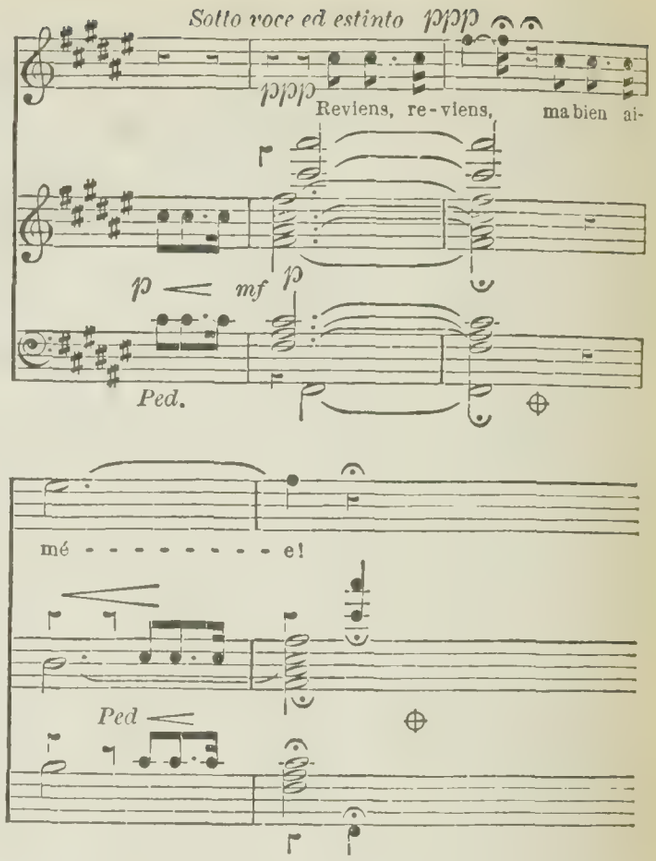
As a general reflection on the songs which have just passed under our review, it may be said that their most common fault is the endeavour to express inflated sentiments with inadequate means. A discrepancy is constantly felt between the commonplace simplicity of the accompaniments and modulations and the intense sentimentality or turgid pomposity of the words. The disparity can only be concealed by an amount of dramatic and expressive singing which very few singers possess. This prevalent defect cannot, however, be imputed to Romagnesi, who began as a choir-boy under Choron; his 300 *romances* and *chansonettes* are free from it. The melodies are clearly defined and well adapted for the voice, and the accompaniments strike a mean between pretension and bald simplicity. 'L'attente,' 'La dormeuse,' 'L'Angelus,' and 'Le rêve' may be cited as good illustrations of his merits. The same praise may be accorded to A. de Beauplan, who in freshness and piquancy was even superior to Romagnesi. And of others who wrote about the same time and in the same style, it will suffice to mention the names of Panseron, Bruguière, Jadin, Mengal, Dolive, Goulé, Berton, Pollet, Lis, Scudo, Mme. Malibran, the famous singer, and Mme. Duchambge. But perhaps the reputation of Mme. Duchambge was in no small degree due to the skill with which Nourrit sang her songs, such as 'L'ange gardien' and 'Penses-tu que ce soit aimer.'

Out of the revolutionary era of 1830 there came in France a splendid burst of lyric poetry. It was the era of Victor Hugo, Lamartine, Casimir Delavigne, Alfred de Musset and Béranger; and it was natural that the Song should be responsive to the poetic movement of the time. In 1828 Monpou published Béranger's 'Si j'etais petit oiseau' for three voices, and at once attracted the notice of the poets of the Romantic

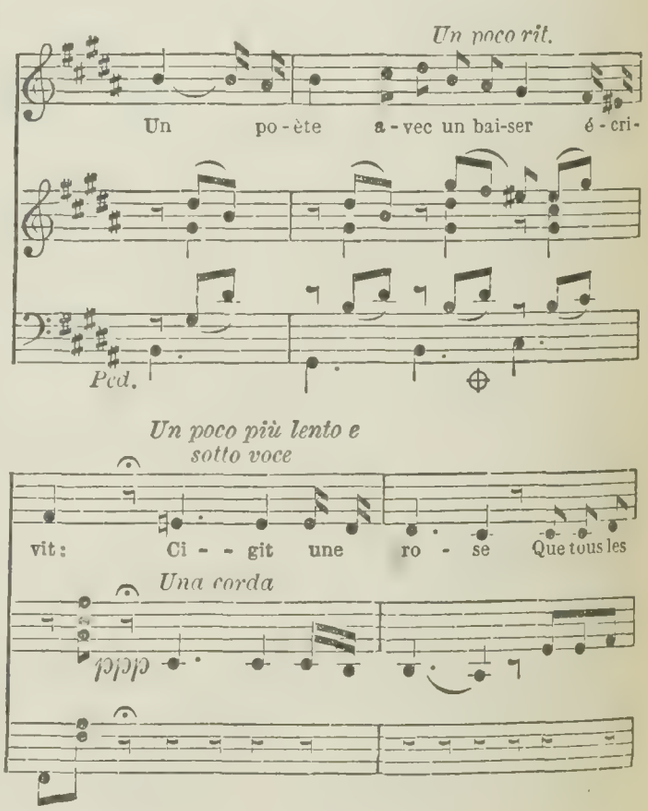
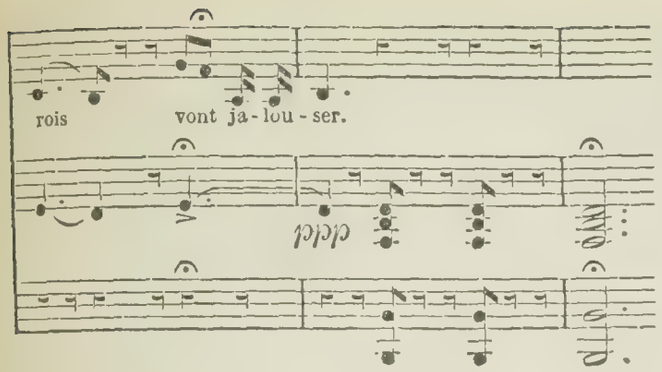
[1] This song has been called the 'Marseillaise' of the Thermidor reaction. ('La Lyre Française,' by G. Masson.)

[2] An old song of irregular metre, set to an old tune, and extremely popular from 1792 to about 1802.

[3] Scudo, in his 'Littérature et Critique musicales,' tells the following story of 'Reposez-vous, bon chevalier,' on the authority of Mlle. Cochelet, who was for a long time attached to Queen Hortense, 'Notwithstanding a slight cough, and the doctor's prohibition, the Queen continued to sing more than was good for her. In the morning she used to compose her *romances*, being then alone, and in the evening she played them in her salon, allowing her audience to criticise. M. Alexandre de Laborde was the author whose words she generally selected to set to music. His was "Partant pour la Syrie." Such was the ease with which the Queen composed the melodies of her *romances* that she attached little value to them. And she was on the point of tearing up "Reposez-vous, bon chevalier," because in the evening when she gave it, several persons confessed that they did not like it. Luckily, Carbonnel was consulted, and he pronounced the air to be the very best that the Queen had as yet composed.'

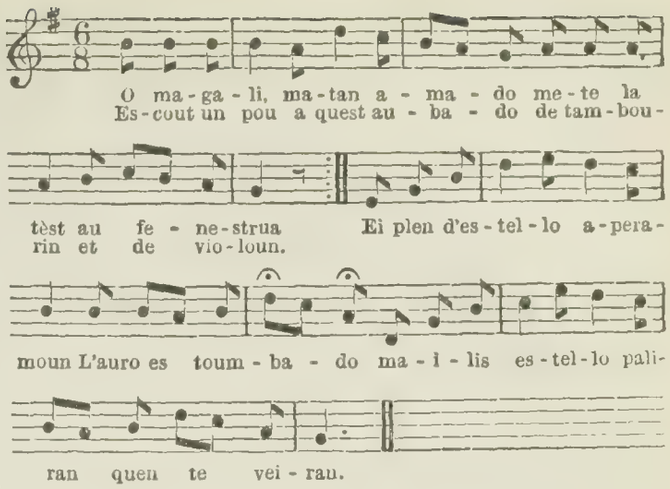
school. His great popularity as a composer commenced in 1830, with his setting of Alfred de Musset's 'L'Andalouse.' Many more of de Musset's ballads and *romances* were afterwards set by him; and he rendered the same service to poems by Victor Hugo. But Monpou was not a highly trained musician, and his music is very faulty. He was a slave to the influences of the Romantic school, and well illustrates the extreme exaggeration to which it was prone. Nevertheless, his songs are full of interest; the melodies are original and striking, and if the harmony be incorrect, and at times harsh, it is never without dramatic power. They are difficult to sing, but notwithstanding this drawback, 'Le lever,' 'Le voile blanc,' 'Les deux archers,' and 'La chanson de Mignon' have an established popularity. The last song reveals the best and most refined qualities of Monpou's imagination. Similar qualities were, likewise, displayed by an incomparably greater musician, Hector Berlioz, in whom there was a depth of poetic insight and a subtle sense of beauty, to which Monpou could make no pretension. Of all Berlioz's works, his songs are, perhaps, the least tinged with the characteristic exaggeration of the Romanticists; but to describe or classify them is by no means easy. He wrote about twenty-seven in all: some are for more than one voice, and some had originally an orchestral accompaniment, though they are now also published for the PF.; op. 2, 'Irlande,' consists of nine melodies for one or two voices, and sometimes chorus: the words are imitations of Thomas Moore's by Gounet; and nos. 1 and 7, 'Le coucher du soleil,' and 'L'origine de la harpe,' are perhaps the best. In op. 7, 'Nuits d'été,' there are six songs for one voice, with orchestral or PF. accompaniment, and these are perhaps the choicest of all; nos. 3 and 4, 'Sur les lagunes,' and 'L'absence,' are especially beautiful. Op. 12, 'La captive,' embodying a remarkable crisis of the writer's life, is a long piece, written for a contralto voice, and its chief interest attaches to the varied accompaniment, which has been reduced to PF. score by Stephen Heller. Op. 13, 'Fleurs des Landes,' consists of five *romances* or *chansons*, some for one voice, and some for two, or chorus, all bearing a distinctively local colouring. In op. 19, 'Feuillets d'Album,' the first piece is a *bolero*, the second an *aubade*, and the third a chorus for men's voices with a tenor solo. Three songs without an opus number—'La belle Isabeau,' 'Le chasseur danois,' and 'Une prière du matin' (which is really a duet)—complete the list of Berlioz's songs. No one can study them without being struck by the fragmentary character of the melodies, and the want of symmetry in the rhythmic phrases. But these defects are atoned for by the exquisite beauty of the melodic fragments; and the rhythmic phrases are never abruptly broken or disjointed without justification. An explanation for it will always be found in the words, which it was Berlioz's constant study to illustrate with perfect fidelity. What can be more poetical than the opening phrase in his song 'L'absence'!

And this, when repeated for the last time very softly, and as if in the far distance, produces a magic effect, especially when accompanied by the orchestra.

Berlioz's accompaniments are highly developed, and participate fully in the poetic intention of the words. A proof of his skill in this respect is afforded by the subjoined extract from 'Le spectre de la rose,' where, after a full, rich, and varied accompaniment throughout, he gives to the last words merely single notes, and thus unmistakeably marks the transition from the passionate tale of the rose to its epitaph.



Many another example of Berlioz's poetic faculty might be adduced, but enough has already been said to indicate his exalted position among the song-composers of France. Although his eminence is now (perhaps a little too fully) recognised, far less of popular appreciation was granted to him in his lifetime than to several of his contemporaries, whose fleeting celebrity has since been eclipsed by his enduring fame. Among these lesser lights were Loïsa Puget (a favourite in pensions and convents), Th. Labarre, Grisar, Bérat, de Latour, Thys, Lagoanère, Dupotz, Gatayes, Monfort, Chéret, Vimeux, Morel, etc. This group would be more correctly described as *romance* writers, since their songs are for the most part of a light character. More ambitious work has been done by Niedermeyer, Réber, and Gouvé, with whom may be classed the more modern writers, Saint-Saëns, Massé, Godard, Massenet, and Paladilhe.

Notwithstanding the manifest preference of the French for dramatic music, they have not neglected other forms. To operatic composers—for instance, such as Ambroise Thomas, Gounod, Delibes, Bizet, and David—France owes some of her choicest lyrics. And from German songs she has not withheld the tribute of genuine admiration. It is no mean glory to have been the first country outside Germany to give Schubert's songs an adequate interpretation. [See vol. iii. p. 357.] The art of singing is as well understood and taught in France as in any other country, and nowhere is a clear and correct pronunciation of the words more strictly exacted of singers. Indeed, from the fact that the syllables which are mute in speaking are pronounced in singing, the French language would be barely intelligible when sung, unless distinctly articulated.

In Paris and the other large cities of France the popular songs of the hour are only favourite tunes from Comic Operas, or which have been heard at a Café-Chantant. But in the provinces hundreds of national airs still exist, and their distinct attributes are generally determined by the locality to which they belong. The airs of Southern France are distinguishable by exuberant gaiety, deep poetic sentiment, and a religious accent. Many of them are said to resemble the graceful old Troubadour melodies. The following modern Provençal air, quoted by Ambros,[1] bears a strong resemblance to an old dance-song anterior in date even to the 13th century :—

The songs of Auvergne are chiefly *bourrées*; and Burgundy is rich in Noëls and drinking-songs. The Béarnois airs are pathetic and melodious, and their words are mostly of love; while, on the other hand, the subjects of the songs of Normandy are generally supplied by the ordinary pursuits and occupations of life. Mill-songs are especially common in Normandy, and have a character of their own. Their 'couplets' are wont to consist of two lines with a *refrain*; and the *refrain* is the principal part of the song. It covers a multitude of failings in the rhyme, or even sense, and allows the singer ample scope to execute fantastic and complicated variations. These mill-songs, which often breathe a strong religious feeling, are curious and unique in their way; and when sung by the Norman peasants themselves on summer evenings they produce an effect, which is wholly wanting when sung in a drawing-room with a modern pianoforte accompaniment. In this respect they do not differ from all other national airs of Northern France. The songs of Brittany, for instance, equally defy description and translation into modern French.[2] Rousseau says of them:—'Les airs ne sont pas piquants, mais ils ont je ne sais quoi d'antique et de doux qui touche à la longue. Ils sont simples, naïfs, souvent tristes,—ils plaisent pourtant.' And another author has likened their grave beauty to the scenery of their native districts, to the chequered landscapes of cloud and sunshine, of wild moorland and gray sea, which are familiar to the traveller on the coast of Brittany.

The works on which the foregoing account of the Song in France has been based are—

'Chants et Chansons populaires de la France'; Du Mersan. (3 vols.)
'Des Chansons populaires'; Nisard.
'Essai sur la Musique'; Delaborde. (4 vols.)
'La Cle du Caveau'; P, Capelle.
'Echos du Temps passé'; J. Wekerlin. (3 vols.)
'La Lyre Française'; G. Masson.
'Critique et Litterature Musicales'; Scudo.
'Clément Marot et le Psautier Huguenot'; O. Douen. (2 vols.)
'Histoire de la Notation Musicale'; Ernest David et Mathis Lussy.
'History of Music' (3 vols.); Burney.
'Les Chants de la Patrie'; Lacombe.
'Geschichte der Musik'; Ambros. (4 vols.)

[1] See 'Geschichte der Musik,' vol. ii. p. 242.

[2] With good reason therefore Villemarqué, in his admirable collection, gives the songs in their own dialect besides the translation (See 'Barzas Breiz, chants populaires de la Bretagne, par H. de la Villemarqué.')

The articles on CHANSON in this Dictionary, and FRANKREICH in Mendel's Musikalisches Lexicon.

The present writer is also indebted to M. Mathis Lussy and M. Gustave Chouquet for valuable advice and assistance.

Further information may be found in :—

'Barzas-Breiz, chants populaires de la Bretagne, par Hersart de la Villemarqué.'

'Chansons et Airs populaires du Béarn, recueillis par Fréderic Rivarez.'

'Chants populaires des Flamands de France, recueillis par M. de Coussemaker.'

'Noëls Nouviaux, sur des vieux airs, par Ch. Ribault de Langardière.'

'Noëls Bressans, par Philibert le Duc.'

'Album Auvergnat, par J. B. Bouillet.'

SPAIN.

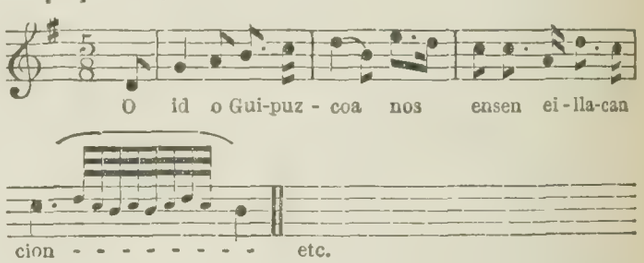
In Spain and Portugal the Song can scarcely be said to have had a history. While both countries can boast of having produced celebrated composers of polyphonic and ecclesiastical music, in neither has there been any systematic development of the secular and monodic departments. The latter remains what it was in the earliest times; and all the best songs of Spain and Portugal are the compositions of untaught and unlettered musicians.

With regard to the national songs of Spain there is an initial difficulty in determining whether they are more properly Songs or Dances, because at the present day all the favourite songs of Spain are sung as accompaniments to dancing; but it is of course, as songs, and not as dances, that they concern us here.

Spanish literature is rich in remains of antique poetry, and of poetry which from the time of the 'Trobadores' was intended to be sung. Among such literary relics are the celebrated *cancioneros* of the 15th century, large miscellaneous collections of songs, containing a vast number of *canciones*, *invenciones*, *motes*, *preguntas*, *villancicos* and ballads.[1] The ballads are in eight-syllabled *asonante* verses (*i.e.* with the vowels only rhyming), and they are stated to have been sung to 'national recitatives,' or as accompaniments to dances; but not a vestige of their music has been preserved. The *villancicos*, or peasants' songs, with their *refrains* and *ritornelles*, were also evidently sung, as the six-voiced *villancicos* of the 16th century by Puebla would show; but in proportion to the quantity of extant words to these songs very little of their music has come down to us.[2] Again, in collections of the *romanceros* of the 16th century, the old ballads are said to have come from blind ballad-singers, who sang them in the streets; but not a note of music was written down, though hundreds of the ballads survive. And these old ballads are still sung by the people in Spain to traditional airs which have passed from mouth to mouth through many a generation. Moreover such melodies as are really genuine in modern collections of Spanish songs have almost without exception been taken down from the lips of blind beggars, who are now, as they were in the mediæval times, the street-singers of Spanish towns.[3]

The national songs of Spain may be divided into three geographical groups, those of (1) Biscay and Navarre; (2) Galicia and Old Castile; (3) Southern Spain (Andalusia). In the first of these groups are the songs of the Basques, who are believed to have been the earliest inhabitants of the Peninsula.

(1) The exclusiveness with which the Basques have kept themselves a distinct and separate race has made it difficult, if not impossible, to trace their music to any primeval source. There has been a good deal of speculation on this point; but it is not necessary to give the numerous conjectures put forward as to its origin. The time and rhythm of the Basque songs are most complicated; the *zorzico*, for instance, is in 5–8 or 7–4 time, thus—



or in alternating bars of 6–8 and 3–4 time. The melodies are apparently not founded on any definite scale; quarter tones regularly occur in the minor melodies; and the first note of a song is always surrounded by a *grupetto*,[4] which gives it an indefinite and undecided effect. The last note, on the other hand, has always a firm, loud, and long-sustained sound. In Arragon and Navarre the popular dance is the *jota*, and according to the invariable usage of Spain, it is also the popular song. The *jota* is almost always sung in thirds, and has the peculiarity that in the ascending scale the minor seventh is sung in the place of the major. [See JOTA.]

(2) The songs of the second group are less interesting. The rule of the Moors over Galicia and Old Castile was too brief to impart an Eastern colouring to the music of those provinces. It is, however, gay and bright, and of a strongly accented dance rhythm. The words of the songs are lively, like the music, and in perfect accord with it. To this geographical group belong the *boleros*, *manchegas*, and *seguidillas*; but this last

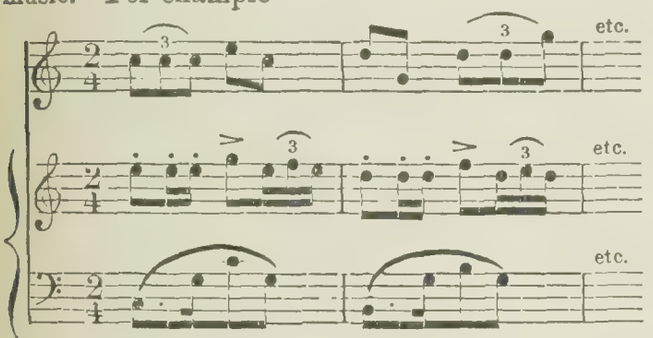
1 The fashion of making such collections of poetry, generally called *cancioneros*, was very common in Spain just before and after the introduction of printing. Many of these collections, both in manuscript and printed, are preserved. The Bibliothèque Nationale, Paris, contains no less than seven. See 'Catálogo de MSS. Españoles en la Biblioteca Real de Paris,' Paris 1844, 4to. pp. 378-525. For further information see Ticknor's 'History of Spanish Literature,' chap. xxiii. p. 391.

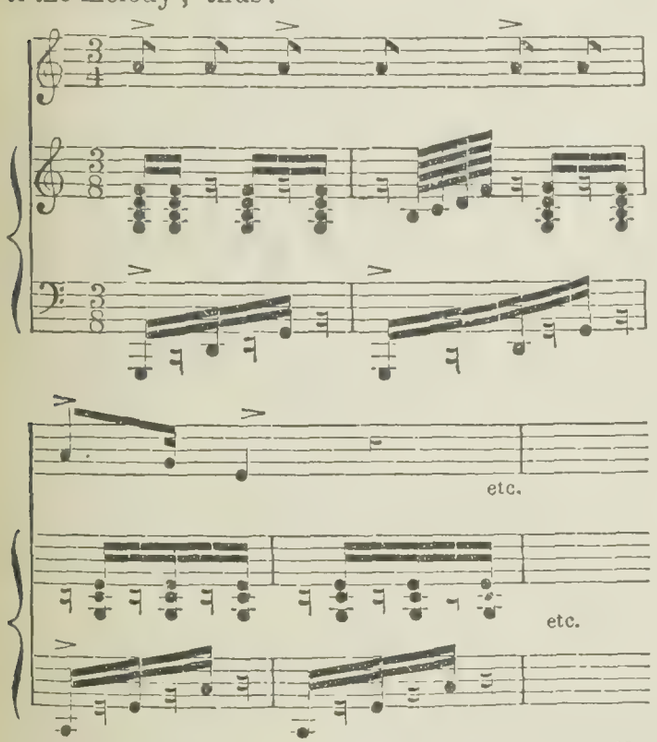
2 There may, however, still be in existence more of ancient Spanish music, both polyphonic and monodic, both ecclesiastical and secular, than we are aware of. Owing to the jealousy with which foreigners are excluded from Spanish libraries, valuable specimens of ancient music may yet survive, unknown to us. In an account of Spanish music, published in the 19th vol. (No. I) of the 'Académie Royale de Belgique,' Gevaert complains of the difficulties thrown in his way.

3 See 'Echos de l'Espagne,' p. 83, where MM. Lacome and J. Pulgy Alsubide give a *Malagueña* faithfully transcribed from the lips of blind beggars. The blindness of these singers gives a certain value to the derivation of the name Chaconne, from *cieco* 'blind.'

4 'Une sorte de grupetto intraduisible, qui est à la phrase musicale ce qu'est une paraphe précurseur d'une majuscule dans certaines exercises calligraphiques.' (Madame. de la Villehélio's 'Airs Basques.') Thus the Austrian violin-player at Milan began the Adagio of the Kreutzer Sonata (Mendelssohn's letter, May 1831); and thus too does Mendelssohn's own Quartet in E♭ begin with a *grupetto*.

class of songs was also heard in the Moorish provinces. [See SEGUIDILLA.]

(3) The third group is the most worthy of study. Of all Spanish songs those of Andalusia are the most beautiful. In them the eastern element is deepest and richest, and the unmistakable sign of its presence are the following traits:—first, a profusion of ornaments around the central melody; secondly, a 'polyrhythmic' cast of music—the simultaneous existence of different rhythms in different parts; and thirdly, the peculiarity of the melodies being based on a curious scale, which is apparently founded on the intervals of the Phrygian and Mixolydian modes.[1] Another indication of its presence is the guttural sound of the voices. Of these characteristics, the most obvious is the rhythm. In the Andalusian songs there are often three different rhythms in one bar, none predominating, but each equally important, as the different voices are in real polyphonic music. For example—

or it may be that the accents of the accompaniments do not at all correspond with the accents of the melody; thus:—



The songs of Southern Spain are generally of a dreamy, melancholy, and passionate type; especially the *canas* or *playeras*, which are lyrical. These are mostly for one voice only, as their varied rhythm and uncertain time preclude the possibility of their being sung in parts. In certain cases they are, however, sung in unison or in thirds. They always begin with a high note, sustained as long as the breath will allow; and then the phrase descends with innumerable turns, trills, and embellishments into the real melody. The *canas* are inferior, as regards simplicity both of poetry and music, to the dance-songs—*fandangos*, *rondeñas*, and *malagueñas*,[2] which have also more symmetry and more animation. They usually consist of two divisions; viz. the *copla* (couplet), and the *ritornel*, which is for the accompanying instrument, and is frequently the longer and the more important of the two, the skilful guitar-player liking to have ample scope to exhibit his execution.

The only other songs of Spain which remain to be noticed are the serenades, the patriotic songs, and the *tiranas*—these last not accompanied by dancing. In the artistic songs of Spain there is nothing on which it is profitable to dwell. If publishers' collections may be accepted as evidence, the favourite composers of these songs would appear to be Tapia, Sors, Leon, Garcia, Murgia, Saldoni, Eslava,[3] etc. But much the best songs of even these composers are those written in the national vein, and with a faithful adherence to national characteristics in respect of melody, harmony, and rhythm. The limited capabilities of the guitar and mandoline, the invariable accompanying instruments, have naturally dwarfed and stunted the development of accompaniments in Spanish songs.

The collection of Spanish songs in which the harmony is accurately transcribed is entitled—
'Cantos Españoles'; by Dr. Eduard Ocon (with a preface in Spanish and German).
See also:—
'Echos d'Espagne'; by P. Lacome and J. Puig y Alsubide.
'Auswahl Spanischer und Portugiesischer Lieder für eine oder zwei Stimmen, mit deutscher Uebersetzung versehen'; by H. K.
And for information on the subject, see:—
'Historia de la Musica Española'; by Soriano Fuertes (4 vols.)
'Diccionario biografico-bibliografico'; by Saldoni. (4 vols.)
'History of Spanish Literature'; by Ticknor. (3 vols.)
Vol. 19, No. 1 of the 'Academie royale de Belgique'; Gevaert.
'Spanische Mu ik'; Mend l's Lexikon.

PORTUGAL.

The popular music of Portugal bears a close affinity to that of Spain, especially in dance tunes. But there are clearly marked differences. The Portuguese is more pensive and tranquil than the fiery, excitable Spaniard; and as national music never fails to be more or less a reflection of national character, there is a vein of repose and subdued melancholy, and an absence of exaggeration in Portuguese music, such as are seldom, if ever, found in the more vivacious and stirring music of Spain. From the same cause, or perhaps because Moorish ascendancy was of briefer duration in Portugal than in Spain, there

[1] See 'An Introduction to the Study of National Music' (p. 350), by the late Carl Engel.

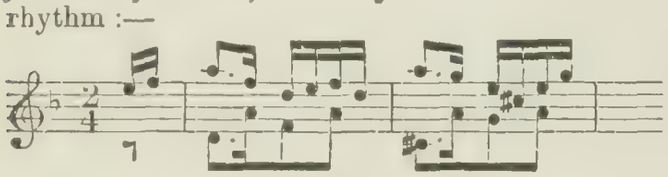
[2] Songs and dances often derive their names from the provinces or towns in which they are indigenous; thus *rondeña* from Ronda, *malagueña* from Malaga, etc., etc.

[3] Though the last two composers have made contributions to song-literature, they have really won their laurels in other fields of music. [See ESLAVA, vol. i. p. 494 b.]

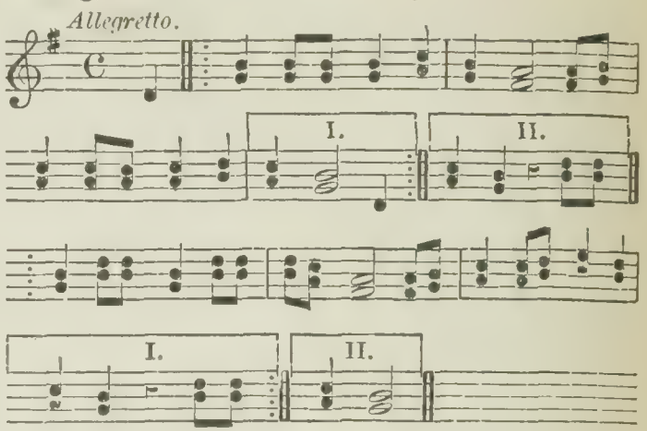
is less of ornament in Portuguese than in Spanish music. And the dance-music of Portugal is somewhat monotonous, as compared with that of Spain.

The popular poetry of the two countries has also much in common. Most of the Portuguese epic-romances are of Spanish origin, and none are anterior to the 15th century. Even at the present day the Spanish and Portuguese romance-forms are identical, except where a slight divergence necessarily springs from differences of language and nationality. In the lyrics of both races the rhyme follows the assonance principle, and is a more important element of composition than the metre.

The dance-songs are always written in the binary rhythm; and these are the least interesting of Portuguese songs. Though much less used than in Spain, the guitar is always employed for the *fado*, a dance-song seldom heard outside towns, and properly belonging to the lowest classes of urban populations, though it has recently acquired some popularity among the higher classes. There are many varieties of *fados* or *fadinhos*, but they all have this same rhythm :—



Other kinds of dance-songs are the *chula*, for accompanying which the *machinho* [see MACHÊTE, vol. i. p. 640 *b*] or the *viola chuleira* is used; the *malhão*, the *canninha verde*, the *landum*, the *fandango*, and the *vareira*.

But Portugal (in this respect unlike Spain) also possesses a great quantity of genuine popular songs, which are not in any sense dance-music; and these are especially characteristic productions of the country. Though, as a rule, written in modern tonality, it is in them that the traces of oriental influence are most visible. There is about them a careless ease, tinged with melancholy, which is the secret of their charm. They are generally sung by one voice without any accompaniment, and to the ears of foreigners have the sound of recitatives, as the rhythmical idea is often wholly obscured by the singer.[1] Scarcely more rhythmical are the festival-songs sung on certain days of the year; of which the principal ones are 'O São João,' sung on St. John the Baptist's day; 'As Janeiros,' sung at the New Year; and 'Os Reis,' sung at the Epiphany.[2] 'O São João' is a pretty little song, usually sung, as the Portuguese peasants love to sing, in thirds. The melody is—

—curiously recalling a portion of the Marseillaise.

Excepting the influence exercised upon the ecclesiastical music of Portugal during the 16th and 17th centuries by the Flemish school, Portuguese music may be said to have escaped all foreign influences, until it fell under the spell of the Italian opera,—a spell which has been strong upon it for a century or more. The *modinha*, the only kind of artistic song that Portugal has as yet produced, is its direct offspring. Though written by trained musicians, and sung by educated people, both in character and form it is purely exotic, a mixture of the French *romance* and the Italian *aria*. The *modinhas* were extremely popular in the first part of the present century; nor has there since been any great decline of their popularity. As artistic music, they cannot be said to hold a high rank, but the best of them are, at least, simple, fresh, and natural. Such are 'A Serandinha,' 'A Salvia,' 'As peneiras,' 'Mariquinhas meu amor.'[3] The favourite composers of *modinhas* are Domingos Schioppetta; two monks, J. M. da Silva and José Marquis de Santa Rita; and Frondoni, an Italian long resident in Lisbon, and author of the popular hymn of the revolution of Maria da Fonte (1848).

The best collections of Portuguese songs are the 'Album de Musicas naciones Portuguezas,' by Ribas; the 'Jornal de Modinhas com acompanhamento de Cravo pelos Milhores Aûtores,' by F. D. Milcent; and 'Musicas e Cançoãs populares colligidas da tradicão,' by Adelino Antonio das Neves e Mello (filho).

Information upon the subject has been most difficult to procure, since little seems to exist except in the prefaces to the collections. The writer of the present article is indebted to Señor Bernardo V. Moreira de Sâ above all other sources of information for the substance of this notice of Portuguese songs: and to him her warm acknowledgments are due.

ENGLAND.

Never within historic times has England been indifferent to the art of music. As France gave birth to the 'Trouvères,' and Germany to the 'Minnesingers,' so did England in a remote age produce her own Bards, and afterwards her Scalds and Minstrels, her Gleemen and Harpers; all of whom were held in high repute by their countrymen. The earliest known piece of music in harmony is the part-song 'Sumer is icumen in,' written about 1225 by John of Fornsete, a

[1] Nos. 3, 7, and 11 in the collection called 'Album de Musicas Nacionaes Portuguezas,' by J. A. Ribas, will give the reader some idea of this kind of song; but they are spoilt by the modern accompaniment.

[2] 'As Janeiros' and 'Os Reis' are especially sung on the respective eves of the New Year and of the Epiphany. The minstrels go from door to door in the evening, singing the praises of the inmates of the houses, and accompanying their songs with metal triangles, bells, etc. They are generally rewarded by the master of the house with money, sausages, or dried figs. But if they get nothing they sing—

'Esta casa cheira a breu
Aqui mora algum juden'

(This house smells of tar; Some Jew lives here); or else—

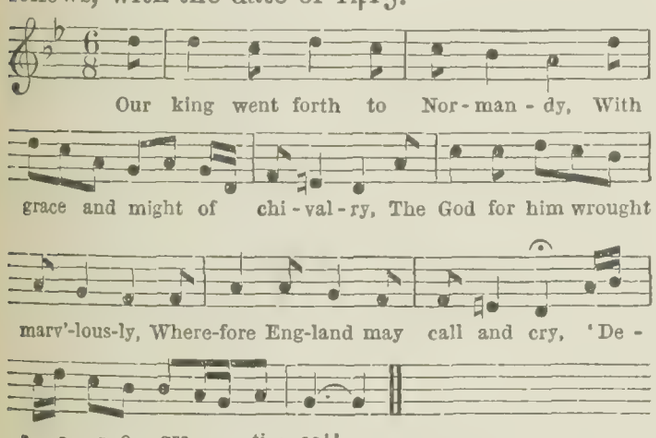
'Esta casa cheira a unto
Aqui mora algum defunto'

(This house smells of ointment; there is a dead body in it).

[3] The last two are contained in the collection by Ribas, to which reference is made in a preceding note.

monk of Reading Abbey, and itself implying a long previous course of study and practice.[1] And there is record of a company or brotherhood formed by the merchants of London at the end of the 13th century for the encouragement of musical and poetical compositions. With this purpose they assembled periodically at festive meetings; and their rules were very similar to those of the German 'Meistersingers,' though their influence on contemporary music was much less widely diffused. This however is, at least in part, explained by the reluctance of the London brotherhood to admit any but members to its periodical meetings.[2] Of the abundance of popular tunes in the 14th century, evidence is supplied by the number of hymns written to them. For instance, 'Sweetest of all, sing,' 'Have good-day, my leman dear,' and six others, were secular stage-songs, to which Richard Ledrede, Bishop of Ossory (1318–1360) wrote Latin hymns. (Chappell, p. 765.)

While the Minstrels flourished, notation was difficult and uncertain, and they naturally trusted to memory or improvisation for the tunes to which their tales should be sung. But with the end of the 15th century they disappeared, their extinction accelerated by the invention of printing; for when the pedlar had begun to traverse the country with his penny books and his songs on broadsheets, the Minstrel's day was past: his work was being done by a better agency.[3] To the time of the Minstrels belongs however the famous 'Battle of Agincourt' song, the tune of which is given by Mr. Chappell[4] as follows, with the date of 1415.



In the period between 1485 and 1553, which covers the reigns of Henry VII. and Henry VIII., social and political ballads multiplied fast; and among the best-known productions of those reigns are 'The King's Ballad,' by Henry VIII. himself; 'Westron wynde,' 'The three ravens,' and 'John Dory.' It should be noticed here that many variations in the copies of old tunes indicate uncertainty in oral traditions. Of the leading note—which the Church Modes do not recognise, but which has been very popular in English music—frequent variations are met with. But the copies exhibit most uncertainty as to whether the interval of the seventh should be minor or major. The general opinion now is that the old popular music of European countries was based upon the same scale or mode as the modern major scale, *i.e.* the Ionian mode; but numerous examples of other tonalities are extant.[5] Thus, among others, 'The King's Ballad' and 'Westron wynde,' agree in some of their many versions with the Latin or Greek Dorian mode. The easy Ionian mode—*il modo lascivo* as it was termed—was the favourite of strolling singers and ballad-mongers, but the scholar and musician of the 16th century disdained it. Even if he sometimes stooped to use it, he felt it to be derogatory to his art. The subsequent adoption of the modern system by cultivated musicians in the next century was attributable to the influence of Italian music.

Of secular music antecedent to the middle of the 16th century but little has come down to us. Its principal relics are the songs in the Fayrfax MS. This manuscript, which once belonged to Dr. Robert Fayrfax, an eminent composer of the reigns of Henry VII. and Henry VIII., consists of forty-nine songs by the best musicians of that time.[6] They are all written in 2, 3 and 4 parts, in the contrapuntal style; some in the mixed measure—common time in one part, and triple time in another—which was common at the end of the 15th century. But owing to the want of bars the time is often difficult to discover, and there is, likewise, a great confusion of accents. During the latter half of the 16th century musicians of the first rank seldom composed airs of the short rhythmical kind required for ballads. They generally wrote in the church scales, and there was a clear line of demarcation between their works and the ballads of the common people.[7] The best-known ballads of Queen Elizabeth's reign, from 1558 to 1603, were 'The carman's whistle,' 'The British Grenadiers,' 'Near Woodstock Town,' 'The bailiff's daughter of Islington,' 'A poor soul sat sighing,' 'Greensleeves,' 'The friars of Orders Gray,' and 'The Frog Galliard.' This last, by John Dowland, is almost the only instance to be found in the Elizabethan period of a popular ballad-tune known to be from the hand of a celebrated composer. Dowland originally wrote it as a part-song, to the words 'Now, O now, I needs must part,' but afterwards adapted it for one voice, with accompaniment for the lute. This practice

[1] See vol. iii. p. 268; also SUMER IS ICUMEN IN.
[2] See Riley's 'Liber Custumarum,' p. 589.
[3] Chappell's 'Popular Music,' vol. i. p. 45.
[4] Mr. Chappell further says that when Henry V entered the city of London in triumph after the battle of Agincourt. . . . 'boys with pleasing voices were placed in artificial turrets singing verses in his praise. But Henry ordered this part of the pagentry to cease, and commanded that for the future no ditties should be made and sung by Minstrels or "others," in praise of the recent victory; "for that he would whollie have the praise and thanks altogether given to God." Nevertheless, among many others, a minstrel piece soon appeared on the *Seyge of Harflett* (Harfleur) and the *Battayle of Agynkourte*, "evidently," says Warton, "adapted to the harp," and of which he has printed some portions. (Hist. Eng. Poet. vol. ii. p. 257.) Also the following song (see above) which Percy has printed in his Reliques of Ancient Poetry, from a MS. in the Pepysian Library, and Stafford Smith, in his collection of English Songs (1779 fol.), in fac-simile of the old notation, as well as in modern score.'—'Popular Music,' i. 39.
[5] Miss O. Prescott, 'Form or Design in Vocal Music,' Musical World, vol. 59.
[6] See Burney, vol. ii. p. 539.
[7] See Chappell's 'Popular Music,' vol. i. p. 106. Most of the information in the text relating to Ballads has been taken from Mr. Chappell's work.

of writing songs for either one or many voices seems to have been common in England, as in Italy; and in both countries alike the lute or theorbo sustained the under parts when sung by one voice.[1] Dowland's contemporary, Thomas Ford, published songs for one or four voices, one of which, 'Since first I saw your face,' not only still retains its popularity, but is remarkable as being one of the earliest melodies written by a trained musician in modern tonality.

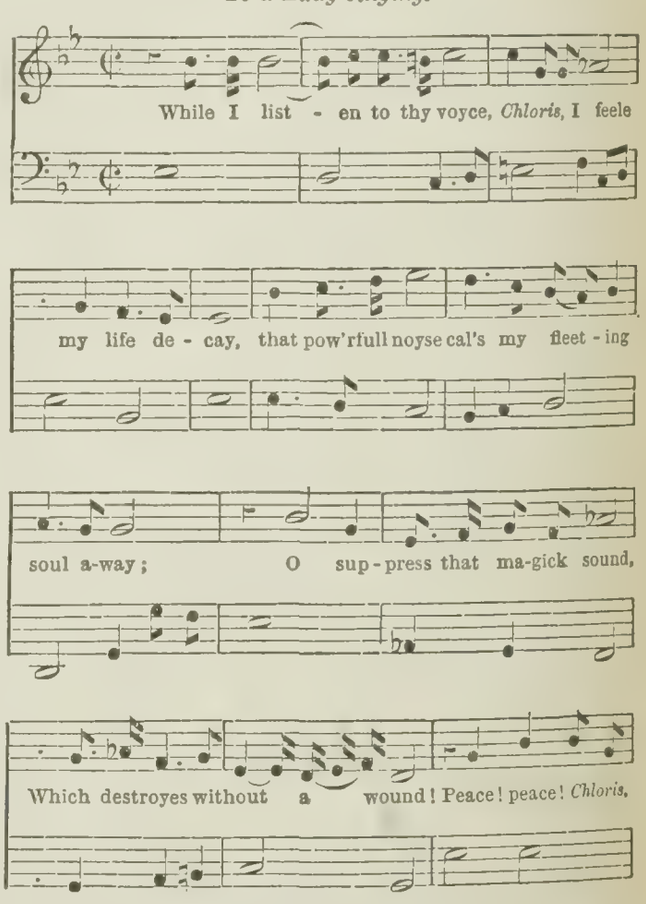
With the 17th century there commenced a period of transition in the history of music, and especially in the history of the Song. This period was distinguished, as Mr. Hullah has observed, by the acceptance of many new principles in musical composition, and by a steady growth of skill in instrumental performance; but its most marked characteristic was a constant increase of attention to the conformity of notes with words; that is, to 'the diligent study of everything that goes to perfect what is called Expression in music.'[2] And this was a natural development of the monodic revolution whose origin in Italy has already been described.[3] But the success of the new departure was at first as partial and imperfect in England as it was elsewhere. In Burney's words, 'Harmony and contrivance were relinquished without compensation. Simplicity indeed was obtained, but without grace, accent, or invention. And this accounts for the superiority of Church music over secular in this period over every part of Europe, where harmony, fugue, canon and contrivance were still cultivated, while the first attempts at air and recitative were awkward, and the basses thin and unmeaning. Indeed the composers of this kind of music had the sole merit to boast of affording the singers an opportunity of letting the words be understood, as their melodies in general consisted of no more notes than syllables, while the treble accompaniment, if it subsisted, being in unison with the voice part, could occasion no embarrassment nor confusion.'[4]

To the very beginning of the 17th century belongs Robert Johnson's beautiful air 'As I walked forth one summer's day'; and about 1609 Ferabosco, an Italian by parentage but a resident in England, published a folio volume of 'Ayres,' which includes the fine song 'Shall I seek to ease my grief.' He was also a contributor of several pieces to the collection published by Sir Wm. Leighton in 1614 under the title of 'The Teares and Lamentacions of a sorrowfulle Soule.' But the contents of this collection were mostly songs in four parts. It was reserved for Henry Lawes[5] (born 1595), a professed writer of songs, to be the first Englishman who made it his study to give expression to words by musical sounds. Compared with the Madrigalists, Lawes was not a scientific musician. Moreover he failed in the development of his ideas, and his melody is often fragmentary; but the honour ascribed to him in Milton's well-known lines was justly his due. He—

> First taught our English music how to span
> Words with just note and accent.[6]

His care in setting words to music was recognised by the chief poets of his day, and they were glad to have their verses composed by him. One of his best-known songs, 'Sweet Echo,' is taken from Milton's Comus. Several books of 'Ayres and Dialogues for one, two or three Voices,' were published by him, with assistance from his brother, William Lawes, whose fame as a song-writer chiefly rests on his music to Herrick's words 'Gather ye rosebuds while ye may.' The strong partiality displayed in the 17th century for 'Ayres and Dialogues' can plainly be traced to the influence upon all musicians of the Italian recitative style. Henry Lawes was undoubtedly familiar with the works of his Italian contemporaries and recent predecessors; and especially with Monteverde, whose blemishes and beauties his own music reflects. A good illustration both of his skill in setting words and of the fragmentary character of his melody will be found in his music to Waller's 'While I listen to thy voice,' which is here reprinted exactly from the original:

To a Lady singing.[7]



1 Orlando Gibbons's 'Silver swan,' a 5-part madrigal, is given in the 'Echos du Temps passé,' as a soprano solo with accompaniment—'Le chant du croisé'—an unjustifiable act no doubt, but a strong testimony to Gibbons's melody. 'In going to my lonely bed,' by Edwardes—50 years earlier than Gibbons—might be similarly treated.

2 Hullah's 'Transition Period,' p. 183.

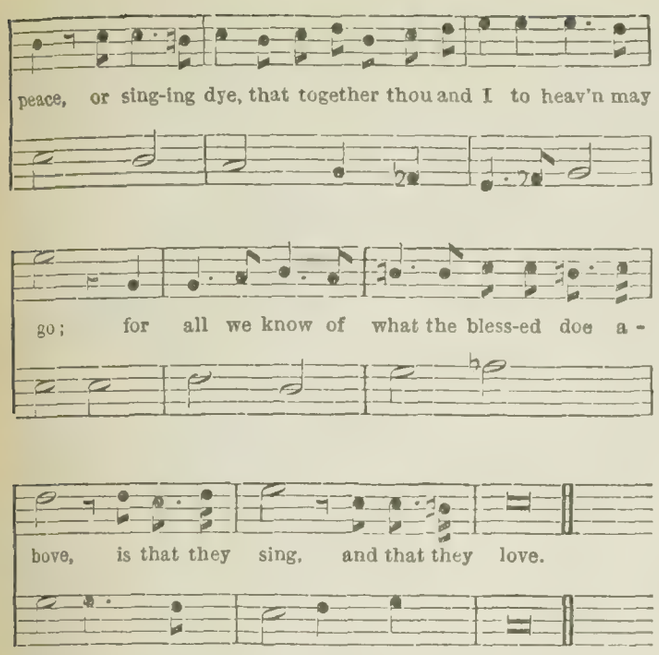
3 See MONODIA.

4 Burney's 'History,' vol. iii. p. 395.

5 The reader will find the dates, biographies, and lists of works of the composers mentioned in the text under the separate notices of them in this Dictionary.

6 See Sonnet addressed to Lawes by Milton in 1645-6.

7 Page 13 of 'Ayres and Dialogues For One, Two and Three voyces. By Henry Lawes Servant to his late Ma^tie in his publick and private Musick. The First Booke. London, Printed by T. H. for John Playford, and are to be sold at his Shop, in the Inner Temple, near the Church door, 1653.' (The words are by Waller.) Reprinted in Book I. of Playford's 'Treasury of Musick' in 1669. The song will be found with an expanded accompaniment in Hullah's English Songs.



Many other examples might be adduced, but the above will suffice.

Before descending further the stream of English 'Song,' it were well to remind the reader that the custom of poets in the 16th and 17th centuries to write new words to favourite old tunes has made it very difficult, if not impossible, to assign precise dates to many ballads. Thus, in Sir Philip Sidney's poems the heading, 'To the air of' etc., often an Italian or French air, constantly recurs; and many of the ballad tunes were sung to three or four sets of words, which were of different dates, and had little or nothing in common with one another. Among songs to be found in the principal collections of the first half of the 17th century, the tune of 'Cheerily and merrily' was afterwards sung to George Herbert's 'Sweet day,' and is better known by its later name. 'Stingo, or oil of barley,' 'The country lass,' and 'Cold and raw,' had all the same tune. Such was the case also with 'When the stormy winds do blow' and 'You gentlemen of England,' and in many another instance.

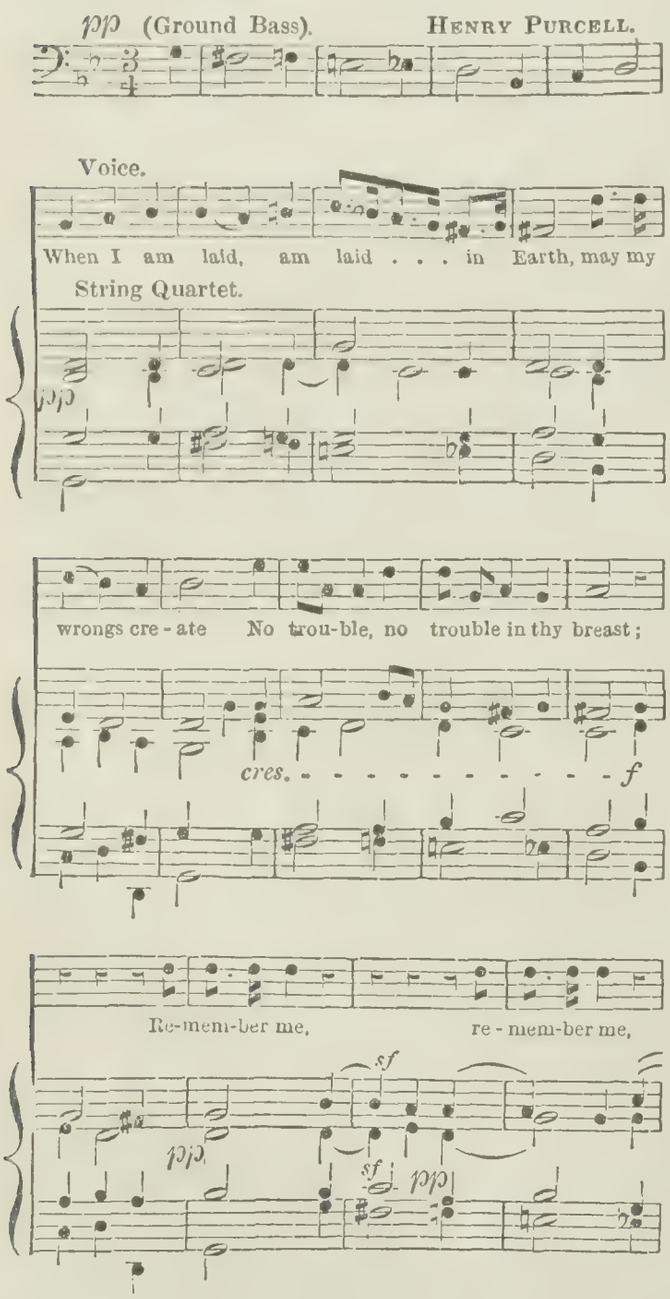
From the outbreak of the Civil War until the Restoration music languished in England. The Protectorate sanctioned only the practice of unisonous metrical psalmody; though ballads of the time of the Commonwealth (1649–1659) have been preserved, and among them are 'Love lies bleeding,' 'When the King enjoys his own again,' and 'I would I were in my own country.' The Restoration of the Stuarts in 1660 introduced a great change, and during the last forty years of the 17th century a lighter and more melodious kind of music than England had previously heard was in vogue. For Charles II. in his exile had grown fond of French dance music, which was not composed on the church scales, as the English 'Fancies,' etc. were; and with this new taste he infected his kingdom. Ballads too came into popular favour again, as the King was partial to lively tunes and strongly marked rhythm. The cultivation of music became so general that even domestic servants could sing at sight; and taverns ceased to be the only places of musical entertainment. Banister's Concerts at the end of 1672 have been already noticed [vol. i. p. 134 *b*] and a vocal concert was first heard without the accessories of ale and tobacco in 1681, at a public concert-room in Villiers Street, York Buildings. The concerts of Thos. Britton 'The Small-coal man' also took place towards the end of this century. [Vol. i. p. 277 *a*.] Of the abundant ballads of this period the most celebrated perhaps are 'Here's a health unto His Majesty,' 'Come lasses and lads,' 'Barbara Allen,' 'Under the greenwood tree,' 'Dulce Domum,' 'Lilliburlero,' and 'May Fair,' now better known as 'Golden slumbers.' It should be noted that the educated musicians of England were about this time very much under the influence of the Italian and French schools. The style of Pelham Humphrey (born in 1647), whom Charles II. sent to France to study under Lully, was entirely founded on that of his teacher; and on his return to England Humphrey effected a revolution in English music. Some of the results obtained by his work are described by Mr. Hullah in the following passage:—'In place of the overlapping phrases of the old masters, growing out of one another like the different members of a Gothic tower, we have masses of harmony subordinated to one rhythmical idea; in place of sustained and lofty flights, we have shorter and more timorous ones—these even relieved by frequent halts and frequent divergences; and in lieu of repetition on presentation of a few passages under different circumstances, a continually varying adaptation of music to changing sentiment of words, and the most fastidious observance of their emphasis and quantity.'[1] Few artists ever exercised a more powerful influence on their countrymen and contemporaries than Humphrey, and his work was accomplished in the brief space of seven years. He returned from Paris in 1667, and died, at the early age of 27, in 1674. His song, 'I pass all my hours in a shady old grove,' which has hardly yet ceased to be sung, is a good example of his style; and other songs by him may be found in the various collections of the time. There too are preserved the songs of a fellow-student in the Chapel Royal to whom he taught much, viz. John Blow. In 1700 Blow published by subscription a volume of his own songs under the title of 'Amphion Anglicus,' and his song 'It is not that I love you less,' shows that he was capable of both tenderness and grace in composition. Matthew Lock is also worthy of mention, for he wrote 'The delights of the bottle,' a most popular song in its day, and the honour of an elegy by Purcell was paid to him at his death in 1677.

Had Henry Purcell never written anything but songs, he would still have established his claim to be regarded as the greatest of English musicians, for upon this ground he stands alone. In dignity and grandeur, in originality and beauty he has no equal among English song-writers. After his death these were collected, under the

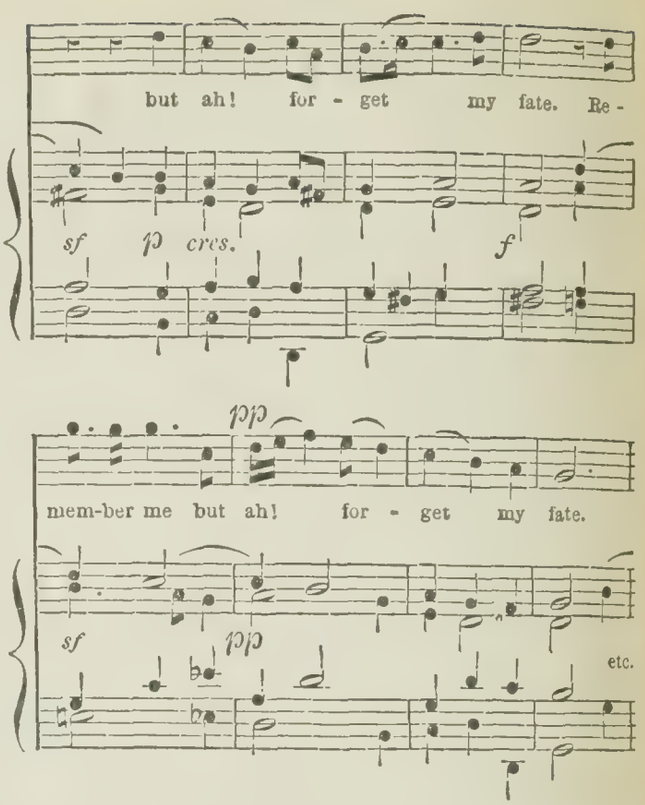
[1] Hullah's 'Transition Period of Musical History,' p. 203.

title of 'Orpheus Britannicus'; and 'Full fathom five,' 'Come unto these yellow sands,' 'From rosy bowers,' 'I attempt from Love's sickness to fly,' and others, were universal favourites down to our own times. He contributed several pieces to Playford's publication, 'Choice Ayres, Songs and Dialogues,' but for his finest songs the reader must turn to his operas, and to the tragedies and plays for which he composed the incidental music. A song which Purcell wrote at the age of 17, 'When I am laid in earth' or 'Dido's lament' (from Nahum Tate's 'Dido and Æneas') should be noted for the skill with which the whole song is constructed on a 'ground bass' of five bars.[1] This is repeated without intermission in the lowest part, but so unconstrained are the upper parts, so free and developed is the rhythm, so pathetic and varied is the melody, that the device would certainly escape the observation of a hearer, and even the performer might be unconscious of it.

Dido's Lament.



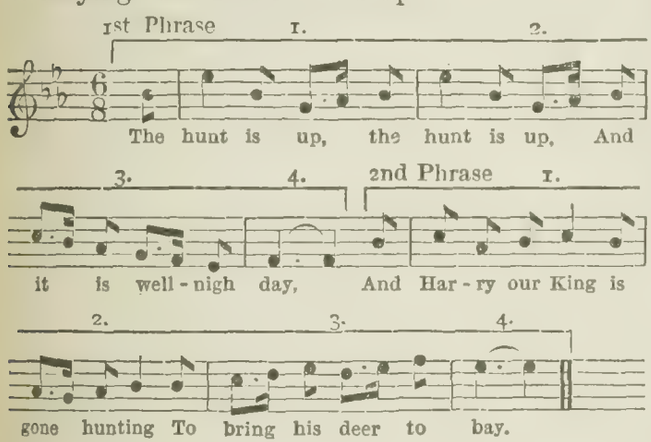
[1] See Hullah's preface to 'English Songs of the 17th and 18th centuries.'



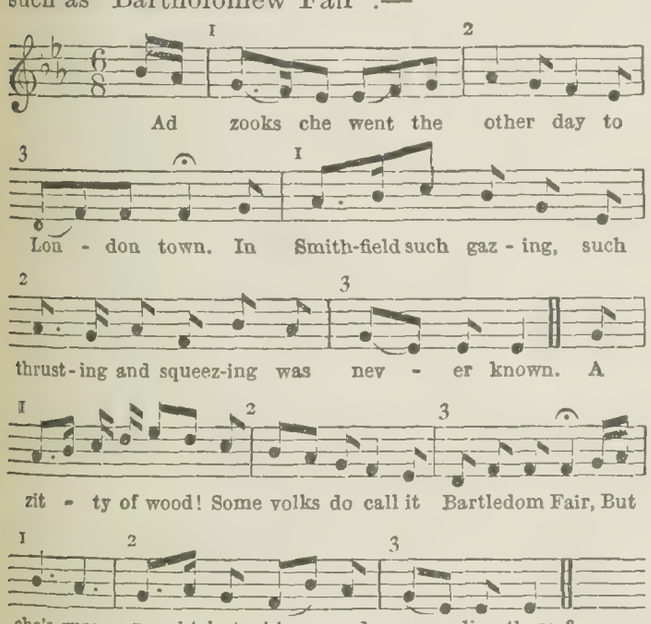
Between 1683 and 1690 Purcell devoted himself to the study of the great Italian masters, and the results are manifest in his music. He did not indeed lose any of his individuality; but the melodies of his songs were henceforth smoother and more flowing, and there was more variety of accompaniment. A common fault of the music of Purcell's time was a too servile adherence on the part of the composer to the meaning of the text. True, the notes should always reflect the force of the words they illustrate; but here the changing sense of the words was too often blindly followed to the sacrifice of everything like musical construction. Purcell shook himself clear of these defects; for with his fine genius for melody, his native taste in harmony, and his thoroughly scientific education, no strong or permanent hold could be laid on him by the extravagances of any school.—To complete this rapid survey of the 17th century, it remains only to mention John Eccles and Richard Leveridge, who were popular composers at its close. To Leveridge we owe the famous songs 'Black-eyed Susan' and 'The Roast Beef of Old England,' which were sung everywhere throughout the 18th century, and are still 'familiar as household words.'

In the first quarter of the 18th century the popularity of ballads was not as great, but it rose again under George II. with the introduction of Ballad-operas, of which the 'Beggars' Opera' (1727) was the first. These operas formed the first reaction of the popular taste against the Italian music. They were spoken dramas with songs interspersed; and the songs were set to old ballad tunes, or imitations of them. [See English Opera, vol. i. p. 489 b.] Between 1702 and 1745 a multitude of ballads and popular songs appeared, of which, among many others, the following became celebrated, 'Old King Cole,' 'Down among the dead men,' 'The Vicar of Bray,' 'Cease your funning,' 'Drink to me only,' etc.

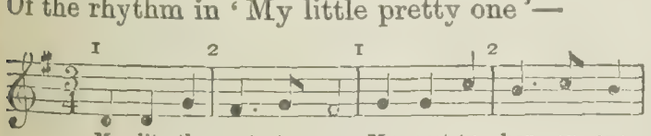
Until the time we have now reached—that is, about the middle of the 18th century—ballads, as a class of songs, may be said to have retained their popular origin. Not a few had, doubtless, already been written by scholars, but for the most part they were the spontaneous outpouring of uncultivated thought and feeling. Henceforth however, they were to be a special branch of art pursued by regular musicians. At this point, therefore, a few words may be fittingly introduced on the form of popular English ballads.[1] In dance or march or ballad music, which has grown from the recitation of words to a chant or to a short rhythmical tune, the musical form or design is found to reside chiefly in the rhythm, and not in the balance of keys. The ordinary rhythm of ballads was the even fashion of four-bar phrases, as for instance in 'Now is the month of Maying' or 'The hunt is up':—



The three-bar phrase rhythm is generally met with in the jig and hornpipe tunes of England, such as 'Bartholomew Fair':—

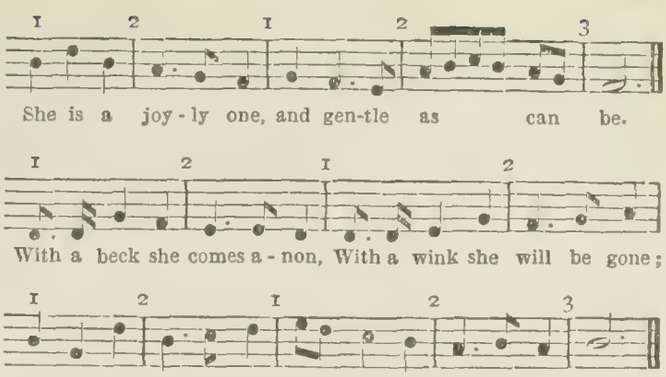


but it sometimes occurs in songs of other kinds. Of the rhythm in 'My little pretty one'—

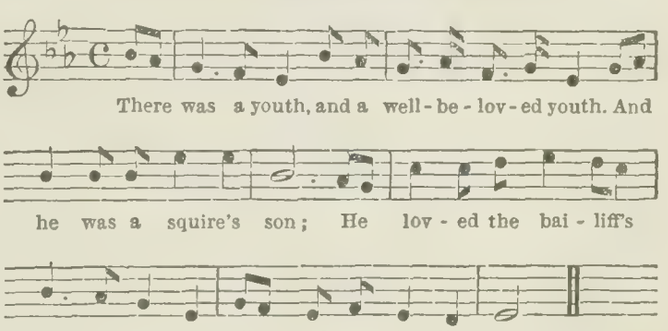


[1] The remarks in the text are largely borrowed from an article by Miss O. Prescott, entitled 'Form or Design in Vocal Music.' See Musical World, 1881, col. 59.

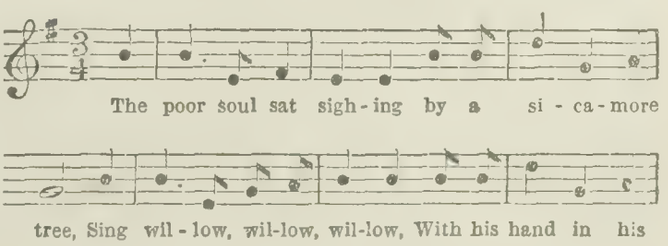
[2] The reiteration of the final note in the cadences of this song would seem to indicate an Irish origin. [See vol. ii. p. 21*b*.]

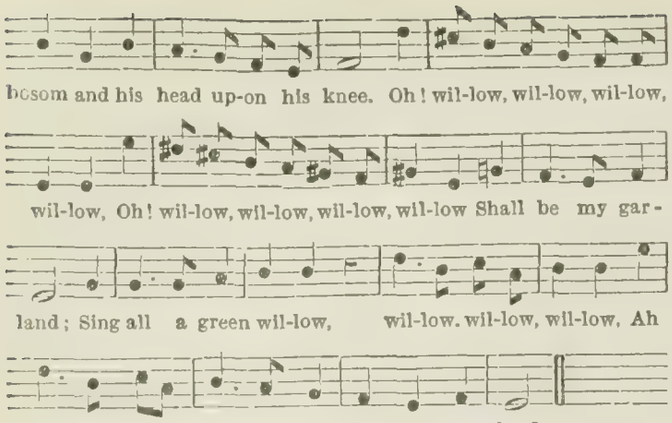


which has three phrases of two bars each and a fourth of three bars, there are several other examples; and indeed there are abundant varieties of irregular rhythms; but it may be held, as a general conclusion, that the musical rhythm follows the variations of the rhythm and metre of the words, and varies with them. And this tendency of the rhythm is seen to be natural when we reflect that popular music began with the recitation or declamation of historical poems, in which the music was subordinate to the words. Compound time is very common in English ballads, especially during and after the reign of Charles II, and may be accounted for by the influence of the French dance-music, which Charles II. brought into England. In modulation they exhibit but little variety. The most frequent arrangement is the half-close on the dominant and the leading-note preceding the tonic at the end of the melody, as in 'The bailiff's daughter of Islington':—

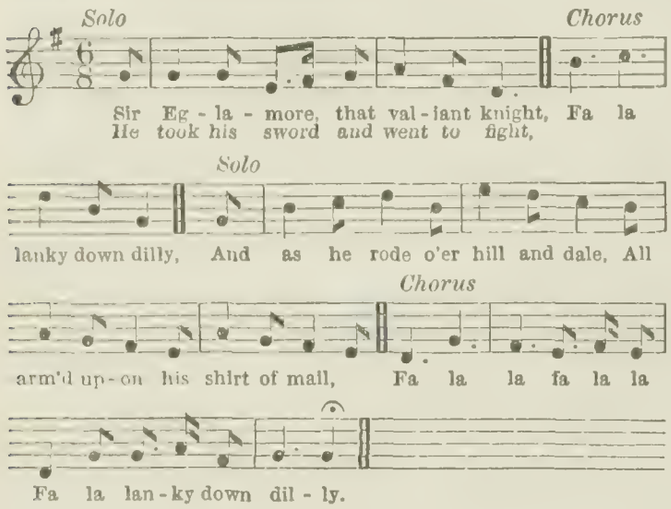


In another arrangement the half-close is on the subdominant, and the penultimate note is the supertonic. In minor-key ballads the relative major key often takes the place which is held by the dominant key in the major-key ballads. Another peculiarity of many old ballads are Burdens. Sometimes the burden was sung by the bass or basses underneath the melody, and to support it, as in 'Sumer is icumen in'; or it took the shape of 'ditties,' the ends of old ballads, introduced to eke out the words of the story to the length of the musical phrase, as in the 'Willow Song'—





In this case the burden is sung continuously by the solo voice, but in other instances it is taken up by the chorus at the end of a solo song; or solo and chorus combine, as for instance in the burden of 'Sir Eglamore':—



To the present writer some characteristics of English airs appear to be—the absence of chromatic notes in the melody, and of modulations into distantly related keys in the harmony. The tonic and dominant, and occasionally the subdominant, are often the only chords used in harmonising the tune. Another and most characteristic feature is the frequent occurrence of diatonic passing notes. Of this peculiarity 'Rule Britannia,' or 'The bailiff's daughter of Islington' are good examples. A third is the constant habit of English tunes to begin with the dominant on the last beat of a bar, and either descend or ascend to the tonic for the first beat of the new bar, as in 'The hunt is up,' 'The British Grenadiers,' 'Rule Britannia,' and numbers more. The partiality of English composers for the leading note has already been noticed.

The 18th century was rich in popular songs; and for most of them, especially of those which were produced in its latter half, we are indebted to educated musicians. The immense popularity which some of them acquired and long retained would entitle them to be regarded as national songs. Viewed in regard to musical structure they are generally ballads. As a rule, they have an easy accompaniment, often nothing more than the melody harmonised, a marked and striking rhythm, and a simple pleasing melody repeated for each stanza. Very popular in his day was Henry Carey—probably the composer of 'God save the King'—who published a hundred songs and ballads under the title of 'The Musical Century'; and the gems of this collection, on which Carey's posthumous fame mainly rests, were 'Death and the lady,' and 'Sally in our Alley'—now oftener sung to the older tune of 'The Country lass.' William Boyce (born 1710) claims a recognition, if only for the spirited song 'Come, cheer up my lads' (Heart of Oak), which he wrote to Garrick's words in 1759. In the year of Boyce's birth, a still greater composer was born, namely Arne, whom a competent critic has adjudged to be the most national of all our song-writers. 'Rule Britannia' was written by Arne in 1740, as a finale for the masque of 'Alfred'; and passing thence from mouth to mouth, soon grew to be pre-eminent among national airs. Wagner has said that the first eight notes of 'Rule Britannia' contain the whole character of the English people. If this is so, we may well be proud of it. The obligations of the English people to these opera writers, and of the latter to them, have been reciprocal; for while some of the best national airs are due to their imagination, they in turn courted applause by the free introduction of current popular songs into their operas.[1] In the same year with 'Rule Britannia' Arne produced his beautiful settings of the songs in 'As you like it'; and the songs in other plays of Shakspeare were afterwards treated by him with equal felicity. The most perfect perhaps of these is his 'Where the bee sucks' of 'The Tempest.' In later years, however, a change crept over Arne's style, and a change for the worse. He came to crowd his airs with florid passages in a way which is conspicuous in the songs of his opera 'Artaxerxes.'

Passing on, we come to William Jackson of Exeter, who was thirty years younger than Arne. A certain tameness and insipidity about most of Jackson's songs speedily relegated them to obscurity; but he had his hour of celebrity, and there was a time when no collection was deemed complete without his 'Encompassed in an angel's frame,' 'When first this humble roof I knew,' from Burgoyne's 'Lord of the Manor,' or 'Time has not thinned my flowing hair,' from Jackson's Twelve Canzonets. Among his contemporaries, but a little junior to him, were Thomas Carter, Samuel Arnold, Samuel Webbe, and Charles Dibdin; the last a patriotic ballad-writer rather than a musician. The pathos of 'Tom Bowling' has rescued it from neglect, but only by sailors are Dibdin's other songs remembered now. Their fate is intelligible enough, for they evince no real musical skill, and the words of most of them are poor. But however defective these songs may have been as works of art, they will always merit an honourable mention for the pleasure

[1] Most indeed of the best songs of a period extending from Purcell's time down to the early part of the present century were once as it were embedded in dramatic pieces; but those pieces have faded into oblivion, while the songs have survived, without their original environment, in the favour of successive generations. As dramatic forms of song these compositions lie outside the scope of the present article, but as national and popular songs they come within it. A list of 40 operas, entirely set to current popular airs, and produced between 1728 and 1740, is given under ENGLISH OPERA, vol. i. p. 489.

which they gave to England's sailors in the days of her greatest naval glory. To Dibdin's generation also belonged John Percy, the composer of 'Wapping Old Stairs,' and James Hook, best known for 'The lass of Richmond Hill,' and 'Twas within a mile of Edinboro' town,' a pseudo-Scotch song, like Carter's 'O Nanny, wilt thou gang with me?' Two better musicians than these appeared a very few years later, viz. William Shield and Stephen Storace, both remarkable for a great gift of melody; but their songs are seldom heard now, with the exception perhaps of 'The death of Tom Moody' by Shield, and Storace's 'With lonely suit and plaintive ditty.' Were it only for his song 'The Bay of Biscay,' the name of John Davy of Exeter should be noted among the celebrities of this period. John Braham, Charles Horn, and Henry Bishop, were all born in the 18th century, but so near its close that their works must be regarded as products of the 19th. Braham was himself a celebrated singer, and his national song, 'The death of Nelson,' deserves to live. To Horn we owe 'Cherry ripe,' and a song often sung by Mme. Malibran, 'The deep, deep sea.' And Sir Henry Bishop, who retained a firm hold on the English public for fully half a century, must be placed in the first rank of our composers of songs. As a musician he surpassed all his contemporaries and immediate predecessors in science, taste, and facility; and perhaps also in invention. He certainly advanced far beyond them with his accompaniments, which are varied and skilful; and his melodies are full of grace. So carefully did he study correctness of accent, that in his songs the metre of the poetry is seldom, if ever, disturbed by the rhythm of the music—a rare merit among English composers. Important, too, and interesting are the introductions, interludes, and conclusions of his songs, as for instance in 'Bid me discourse,' and 'Should he upbraid.' Of 'Home, sweet Home,' who has not felt the charm? Thomas Moore may be passed by here, for his songs are noticed elsewhere in this Dictionary.[1] In further illustration of the songs of the first part of this century, the reader may be reminded of 'My boyhood's home' and 'Under the tree,' by Rooke; 'There's a light in her laughing eye,' by Loder; 'Love's Ritornella,' by Thomas Cooke; 'They mourn me dead, in my father's halls' and 'The banks of the blue Moselle,' by G. H. Rodwell; 'Isle of beauty,' by Haynes Bayly and T. A. Rawlings; 'Meet me by moonlight alone' and 'Love was once a little boy,' by Wade; 'Away to the mountain's brow,' 'The Soldier's tear,' and 'Come dwell with me,' by Lee; 'I'd be a butterfly,' by Haynes Bayly; 'Phillis is my only joy,' by J. W. Hobbs; of 'The bluebells of Scotland,' by Mrs. Jordan; of 'Alice Grey,' by Mrs. Millard; and of 'The Cuckoo,' by Margaret Casson.[2] These songs, and innumerable others like them, follow, as a rule, the simple plan of the Ballad proper. And as a general criticism upon them, it may be said that being melodious and pleasant to sing is their principal, if not their sole recommendation. Written expressly to be sung, they have very easy accompaniments; and any good voice, even with slight musical knowledge, can render them effective in execution. When weighed, however, in the balance of pure and scientific music, they are felt to be worthless; and the popularity of such pieces, even at the present time, is suggestive of some reflections on the standard of English taste in relation to the Song.

While the taste of the English public in other branches of music has of late years been remarkably developed and elevated, there would seem to have been no corresponding advance in respect of the Song. At concerts where the instrumental pieces given are all of the highest and most classical type, the centre place of the programme is very frequently assigned to some slight and valueless song. The audience in no wise resent its intrusion; on the contrary, they greet it with a rapturous applause, which would probably be denied to a song of superior calibre. Encouragement, therefore, is wanting to the concert-singer to extend his *répertoire* in the right direction. But how comes it that audiences, whose ear is severely fastidious to instrumental music, relax and lower their standard of requirement for the Song? Whatever other reasons may be adduced for this inequality of taste, it can at all events be explained in a large degree by the action of the Italian Opera on the English vocal school. From Handel's time until a very recent date, Italian operas and Italian songs reigned supreme in England; Italian singers and Italian teachers were masters of the situation to the exclusion of all others. And the habit thus contracted of hearing and admiring compositions in a foreign and unknown tongue engendered in the English public a lamentable indifference to the words of songs, which reacted with evil effects both on the composer and the singer. Concerned only to please the ear of his audience, the composer neglected to wed his music to words of true poetic merit; and the singer quickly grew to be careless in his enunciation. Of how many English singers, and even of good ones, may it not fairly be affirmed that at the end of a song the audience has failed to recognise its language? But these singers have been secured from the just penalties of such defective enunciation by the habitual indifference of English hearers to the intellectual meaning of songs; they have neither forfeited applause, nor lost popularity. It is otherwise with nations accustomed to the Opera and the Song in their vernacular tongue. Germans and Frenchmen, for instance, expect to have the thought and sentiment of a song conveyed to them by its words as well as by its music. Naturally, therefore, they reckon a clear and distinct pronunciation to be among the first requisites of good singing; and there is no reason why the same quality should not be demanded of singers in England. How rarely in England is the name of the author of a song stated in a programme as well as that of

[1] See MOORE; and IRISH MUSIC.

[2] The 'Old English Gentleman,' published in 1832, and still popular, is a variation by C. H. Purday of a song or chant called 'The Old Queen's Courtier,' first published in 1667.

the composer? In Germany, on the other hand, the one is quite as prominently given as the other, showing that the words are considered equally important with the music—as indeed they are. There is nothing in our language which makes it unsuitable for singing, though undoubtedly some difficulties in setting it to music arise out of the irregular occurrence of the accents in our poetry. But accentuation is a subject deserving of much more study than it has yet received. Even some of our best composers seem scarcely to have bestowed a thought on the due correspondence of the accents of the verse with the accents of the music. German songs, on the other hand, are seldom defective in this respect, except when they have been translated into English, and then, of course, the blame lies with the translator. Much injustice has too often been done to fine German and other foreign songs by the carelessness with which the translation of them has been confided to hasty or incompetent hands. Skilful translation is by no means an easy art, and its importance would seem to be better understood in Germany and France than in England. Adolphe Laun and Victor Wilder have shown what high accomplishments may worthily be employed in the art of translation for music; but how few are the English translators of whom the same could be said!

Of living and very recent English song-writers, a large section still adhere to the ever-popular ballad form. Regarding the voice-part as the paramount consideration, they attempt nothing more than the simplest harmonies and accompaniments. And within these narrow limits, by the force of natural gifts and instinctive taste, they have produced many songs of great merit, whose popularity has often been a sufficient reply to adverse criticism. Such were Knight's 'She wore a wreath of roses,' and 'Rocked in the cradle of the deep'; Wallace's 'Bell-ringer'; Balfe's 'Come into the garden, Maud,' and many another detached ballad; Madame Sainton Dolby's 'Sands of Dee'; Smart's 'Lady of the Lea' and 'Estelle,' etc., etc. But the English ballad can be of much lower grade than these, and is too often debased by a vulgarity which, to say the least, is not creditable to our national taste, though it is often loudly applauded. Perfectly distinct from these is another class of writers, whose aims are higher, and who follow more closely the footsteps of the German school. Pre-eminent among these are Sterndale Bennett, in his two sets of six songs (ops. 23 and 35); and, with the same correctness of form but more distinct English feeling, Macfarren, especially in his lyrics from Shelley and others; J. W. Davison ('Swifter far' and other songs from Shelley); Hullah ('The Storm,' 'I arise,' 'The Three Fishers'); C. K. Salaman; and in particular Edward Bache, whose six songs (op. 16) are among the most enduring relics of his too short career.

Of genuine English songs—that is, purely English in idiom or turn of expression—there has been of late a considerable revival. Few songs have ever been more popular than those of Sullivan, and few vary more widely in merit. His 'Orpheus' and other Shakespeare songs, his set or cycle of 'The Window, or the Loves of the Wrens,' to Tennyson's words; 'Sweet day so cool,' 'O fair dove,' are truly delightful, melody and accompaniment alike full of character, and with an unmistakeable individuality. 'I wish to tune' is a long scena, full of good points, but hardly coming within the category of the Song. Others are less carefully studied, and, with all their extraordinary popularity, can hardly last, or add a permanent tribute to the many merits of this composer. F. Clay and Seymour Egerton have both written good and graceful detached songs. Stanford's 'La belle dame sans merci' is powerful, and his 'Robin,' from Tennyson's 'Queen Mary,' though slight, is full of quaint charm. Hubert Parry's 'Three odes of Anacreon,' 'Why doth azure deck the sky,' 'The Poet's song,' 'I prithee give me back my heart,' and many more, are of a high degree of excellence and individuality.

But criticisms in detail of the compositions of living or recent writers is always difficult and full of risk. We stand too near them to appraise their work without, at least, awakening suspicions of prejudice or partiality; and time may be trusted to discriminate the good from the bad with substantial, if not infallible justice. To the tribunal of posterity we must leave Barnby, J. F. Barnett, Bond-Andrews, Cowen, Davison, Duggan, Elliot, Virginia Gabriel, Gledhill, Lawson, Mounsey-Bartholomew, Marzials, Molloy, Scott-Gattie, Stainer, Stirling, E. H. Thorne, Maude V. White, and many more.

The books from which the above information has been taken have been referred to *en passant* in the notes.

Scandinavia.

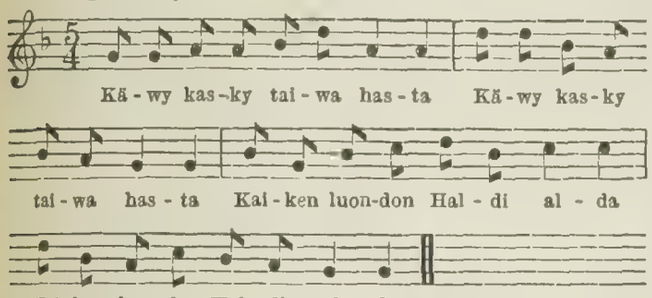
To this group belong Sweden, Norway, Denmark, parts of Finland, Iceland, and the adjacent islands. The Scandinavians have always been a music-loving nation; but it was not until recent times that systematic collections of Swedish, Norwegian and Danish Volkslieder were made. In these collections the dates of the songs are nearly impossible to define; they may have been faithfully transmitted by ear from generation to generation for hundreds of years past, or they may have been invented by some gifted peasant of the present day. Very few were noted down until the end of the last century.

The poetry of Scandinavia is peculiarly rich in ballads, legends, and tales of the old heroes of the middle ages, the heroic-epic element being abundant, while the lyrical one plays little part except in the refrains to the ballads. The collectors of the Volkslieder have found great difficulty in noting down the music of these *Kämpeviser*, owing to the free, declamatory way in which they are sung. The formal melody only occurs in the refrain or *Omkväd*.

Little as we know of the ancient minstrelsy of the Scalds, it is probable that the same analogy that now exists between the heroic epics and the

old Edda legends also existed in the music, and the same declamatory style prevailed.

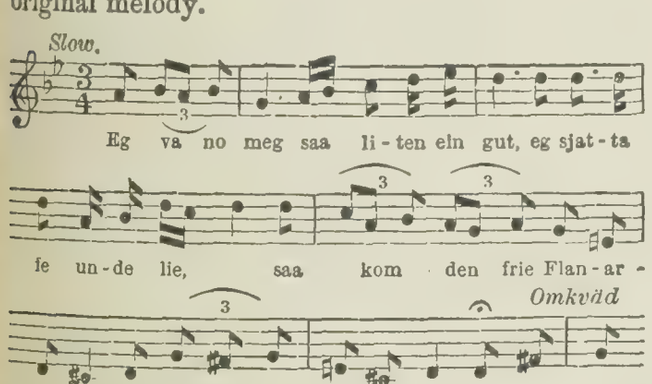
As in all other national music, the musical instruments of Scandinavia largely influenced the songs. Thus in Finland the most popular instrument is the *Kantele* with five strings, tuned G, A, B♭, C, D, which forms the foundation for a whole quantity of *Runos*.[1]



The harp with which the Scald was wont to accompany his lays has vanished; and the *Langleike* of Norway and Iceland, though shaped like a harp, is really a bow instrument. The Swedish *Nyckelharpe* is much the same. The *Hardangerfele* (*fele* = fiddle), which is mostly used in the Norwegian Highlands (near the Hardangerfjord), is the most perfect of their instruments, but is only used for marches and dances.[2]

The national dances have also greatly influenced the melodies, though the *Syvspring*, *Slängdansar*, or *Halling*, are not usually accompanied by singing. On the other hand, in the Faroe Islands, musical instruments are unknown, and as the inhabitants are passionately fond of dancing, they accompany it with singing, and chiefly, strange to say, with the old epics and ballads. The Faroe Islands (especially the southern part of the group), Telemarken (in the S. W. of Norway), and the centre of Jutland, are the richest districts of Scandinavia in national songs.[3]

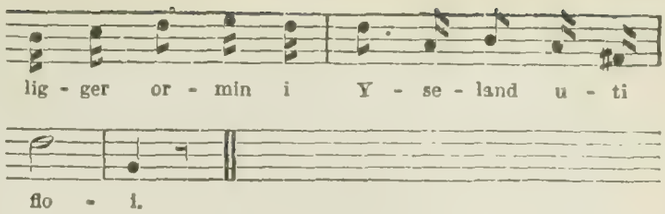
Some of the epic songs collected in Telemarken are evidently of great antiquity, as for instance the following, relating to Sigurd's fight with the dragon, with its curious rhythm and melancholy original melody.



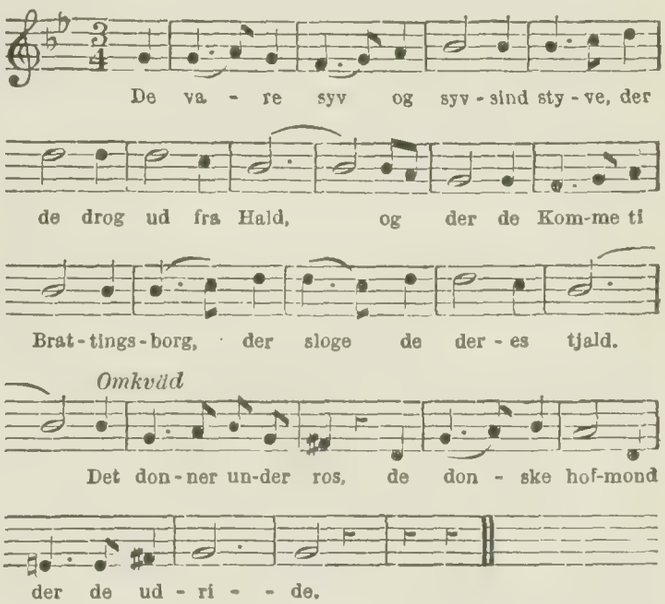
[1] *Runo* means 'air,' or 'ballad,' and has nothing to do with the Anglo-Saxon or German *runes*, or runic writing stones. The singer is called by the Fins *Runoja* or *Runolainen*.

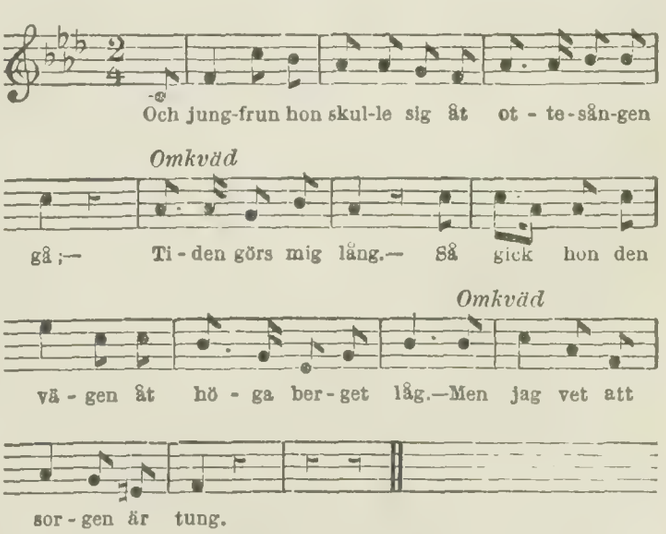
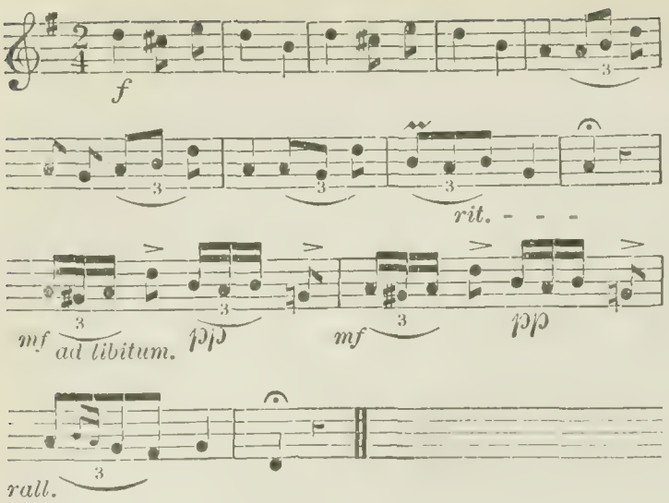
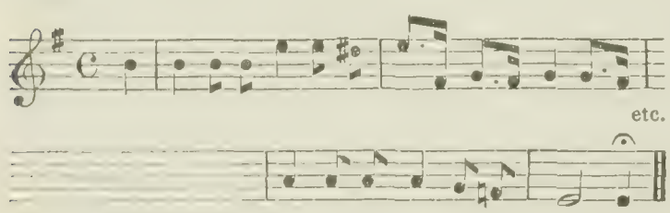
[2] Marking the time by double tapping of the toe and heel is uninterruptedly carried on by the peasant whilst playing all the while brilliantly on this instrument.

[3] This district was called the *Strickgegend*, or knitting-district, because until quite recently the peasants used to meet of a winter's evening in different homes, knitting woollen goods and relating or singing tales, songs, ballads, and legends. Their wealth of songs was so great that in many places the same song was not allowed to be sung more than once a year. (See Dr. von Ravn's article on Scandinavian Music, p. 557.)



The character of the songs of north-Sweden and Norway, and especially of Denmark, is quite different. In these the eight-bar rhythm is usually well defined, with a refrain at the end, as in the following example taken down by Johann Lorentz in 1675.



Although lyrical songs are very rare in Scandinavia, there is a certain class of *Kämpevise*, or heroic, melodies found in parts of Sweden and Denmark, softer, more melancholy, and more romantic, and remarkable for having a refrain both in the middle and at the end.

An important section of Scandinavian songs are the herdsmen's. Their age is impossible to state, but they all bear the same character. The herdsman or maiden calls home the cattle from the mountain side, either with the cow-horn or *Lur*, or by singing a melody, with the echo formed on the intervals of that instrument. The following melody Dybeck gives amongst many others in his Vallvisor, p. 12.

It may safely be asserted that 9 out of every 12 Scandinavian songs are in the minor. Many begin in the major and end in the minor, or *vice versa*. Others recall the old church scales, especially the Mixolydian and Phrygian Modes; for instance, this Danish song which begins and ends thus—

They are also more frequently in simple time (usually 2–4) than any other.[1] The affinity between Danish songs and those of Wales, Scotland, and even England, is very remarkable. Many of the tunes are almost identical, and the words often relate to the same subjects.

The so-called Scandinavian school of music is of very recent birth, for until the close of the last century it was greatly under foreign influences. Thus during the 16th century the court-music of Denmark was chiefly in the hands of Flemish musicians; whilst in the 17th, Dowland and many other Englishmen, besides French, Polish, and Italian musicians, visited the capital. The latter part of the 17th and the first half of the 18th were monopolised by the ballet, and French melodies were heard to the exclusion of all others. A fresh impulse was given to northern music by the operas and *Singspiele* of German composers, such as B. Keiser, J. A. P. Schulz, and Kunzen. The imitations of these by Weyse and Kuhlau, and Kuhlau's romantic play, 'Der Elfenhügel' (1828), were the first to introduce the Scandinavian Volkslied on the stage. The first compositions in which the vernacular was used were the sacred and secular cantata.

But the chief impulse towards a national Scandinavian school was given by the literature of the country. Towards the end of the 18th century the didactic school of poetry began to give way to a fresher, more natural and lyrical style, and by the beginning of the 19th (influenced perhaps by the 'Romanticism' of Germany), a great intellectual and national movement began in Northern poetry. It was greatly promoted in Denmark by Oehlenschläger; and in Sweden by the founding of the so-called *Götiska förbundet* (or Gothic union). About this time the first collections of Swedish and Danish national songs appeared. Poets and musicians became interested in the old epics and ballads with their beautiful melodies and their wealth of new materials, both in ideas and form, and hastened to avail themselves of the treasure. Thus, within the last hundred years a new school of music has arisen, containing in its ranks the distinguished names of Lindblad, Gade, Grieg, Kjerulf, and others.

Sweden. The Song first received artistic treatment in Sweden in the latter decades of the last century. Among the earliest song-writers is Carl M. Bellman, the author of the celebrated Bellmanslied.[2] Olof Åhlström, Dupuy, and Crusell, all wrote songs in the early part of this century, but the first composers who drank in the romantic, national spirit, and sang the beautiful characteristic song-melodies of Sweden, were Nordblom, Blidberg, Arlberg, Arrhèn von Kapfelmann, Randel, Wennerberg, Josephson, Södermann, T. Söderberg, Runeberg, L. Norman, and above all A. F. Lindblad. The songs of the latter composer have a widespread and well-merited fame, for not only do they bear a strong national stamp, but are also, apart from their nationality, really beautiful and poetical compositions. Among the most interesting are those to Atterbom's words, especially 'Trohet';[3] and others worthy of mention are 'Nära,' 'Bröllopp-färden,' 'Saknad,' 'O kom, nej dröj' (one of Mendelssohn's especial favourites), 'Am Aarensee,' 'En Värdag,' 'En Sommardag.' Great service was also rendered to the Song by the collections of Swedish Volkslieder made by Afzelius, Dybeck, Arwidsson, and others.

Norway. The same service was rendered to Norwegian national airs by L. M. Lindemann, who also composed several sacred songs. Pre-eminent among Scandinavian composers are the two Norwegians, Kjerulf (1815–1868) and Grieg. Kjerulf's exquisite lyrics are at last receiving their due share of attention. Their long neglect is the more strange when we examine his two books of 'Sånger och Visor,' lately published by Hirsch (Stockholm). The beauty of such songs as 'Lokkende Toner'; 'Kärlekspredikan'; 'Ved Sjoën den mörke,' op. 6, no. 2; 'Natten paa Fjorden,' op. 15, no. 6; 'Mit Hjerte og min Lyre' (My heart and lute[4]), op. 16, no. 2; 'Serenade,' op. 16, no. 4; 'Saknaden,' op. 18, no. 1; 'Eremiten,' op. 18, no. 2, can hardly be overrated.

Grieg's lyrical songs are universally known;

1 See Engel, 'National Music,' pp. 84, 174.

2 Carl Michael Bellman, 1740–1795, was a very remarkable and original lyrical genius. It is true that he was more of a poet than a musician, for he himself wrote most of his wonderful 'Fredmans Epistlar' and 'Sånger' (among which the splendid humorous pictures from the life of the people in Stockholm are especially noticeable); but he set them chiefly to popular French melodies, which were at that time greatly in vogue. His original melodies are inferior to those he borrowed from foreign sources.

3 On the death of the poet's wife, whose friend he was.

4 Kjerulf seems to have had a special preference for English poets, many of his finest songs being set to the words of Moore, Byron, Burns, and Mackay.

not so however his Romanzen and Balladen, which are of their kind among the finest that have been written. (See especially op. 9 and 18, to words by H. C. Andersen, Münch, Rickardt, etc.) Numerous other songs with PF. accompaniment have been written by O. Winter-Hjelm, R. Nordraak, Cappelen, J. Selmer, Frau Agathe Gröndahl, Ole-Olsen, Teilmann, J. Svendsen, Neupert, etc.

Denmark. It is curious that the three founders of the Danish school of music—C. E. F. Weyse, Friedrich Kuhlau, and Johann Hartmann should have been Germans by birth. Hartmann is the composer of one of the most celebrated national songs of Denmark, 'Kong Christian stod ved højen mast,'[1] and also the founder of the Hartmann family of composers. Weyse is considered to be the creator of the Danish Romance. Full of romantic feeling, and possessing a great gift of melody, the songs from his Singspiele, and more especially his 'Neun dänische Lieder' (set to words by the national lyrists, Ewald, Oehlenschläger, Grundtvig, Heiberg, and Ch. Winther) are justly popular. Contemporary native musicians were less celebrated, and Sörenson, Claus Schall, and Niels Schiörring, are names now scarcely remembered. But the improvement of literature by Oehlenschläger, Baggesen, and their followers, Heiberg, Palludan-Müller, Hans Christian Andersen, Henrik Herzt, and others, soon proved highly profitable to music. J. P. Emil Hartmann (grandson of Joh. Hartmann) and Niels Gade, are the great Danish romanticists. This quality is less conspicuous in their songs than in their larger works, but they did much to develop both the voice and accompaniment in their songs. In all Gade's numerous songs there is the same northern colouring, but more subdued than in J. P. Emil Hartmann's. His songs are more gloomy, and their form is less perfect than Gade's. Hartmann's best songs are the set of nine under the title of 'Salomon and Sulamith,' and the six to Winther's poem 'Hjortens Flugt.' Another composer who would belong to this group is P. Heise. L. Zinck, Krossing, R. Bay, A. G. Berggreen, H. Rung, Gebauer, J. O. E. Hornemann, have treated the Song in a simpler and more popular form; and among the younger generation of song-writers may be named, Gläser, Barnekow, Winding, J. and O. Malling, E. Hartmann, Steenberg, Rosenfeld, Bechgaard, Lange-Müller, F. Rung, Liebmann, and C. F. E. Hornemann.

The principal work on which the above sketch is based is Dr. von Ravn's article on 'Skandinavische Musik' in the supplement to Mendel's Lexicon (1882).

The best collections of national airs are:

'Nordische Volkslieder,' edited by Leopold Rocke.

Swedish:—

'100 Svenska Folkvisor'; Lundguist, Stockholm.

'Svenska Folkvisor,' edited by E. G. Geijer and A. A. Afzelius; Haeggström, Stockholm.

'Svenska Vollvisor och Hornlåtar' (med Norska Artförändringar), edited by Richard Dybeck.

[1] 'King Christian stood by the lofty mast.' This song, with an excellent translation, is to be found in Boosey's Royal Song Books (Scandinavia).

Norwegian:—

2 volumes of National Songs, edited by Lindemann; Warmuth, Christiania.

Danish:—

'Danske Folke sange og Melodier,' edited by A. P. Berggreen; Copenhagen.

'Danske Melodier,' published by B. Hansen; Copenhagen.

Hungary.

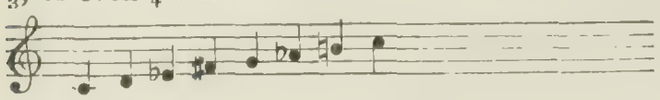
The songs of Hungary comprise those both of the Slovaks and of the Magyars. But the music of the Slovaks, who inhabit the N.W. part of the kingdom, so closely resembles that of the Slavonic nations as not to require separate notice. [See Slavonic songs, p. 612.] The music of the Magyars — generally accepted as the national music of Hungary—is, as already remarked (vol. ii. p. 197) very largely influenced by the Gipsies, who give it its strong oriental colouring. The stamp of their race is however more distinctly perceptible in dances and instrumental music than in songs.

As in other countries, so in Magyar-land, the introduction of Christianity was followed by a burst of hymn-poetry. But so strong was the national spirit, that not only were the hymns sung, even in the churches, in the vernacular, and not in Latin, but the ecclesiastical tonal system never took the same strong hold of the sacred music that it did elsewhere, and it has undergone but little change since those early times. A few of these venerable hymns are still sung. Such are one to the Virgin by Andreas Vásárheli (printed at Nuremberg 1484), and another to King Stephen, the patron saint of Hungary. Here as elsewhere the influence of the Reformation was deeply felt both in music and poetry; and a large development of the national songs was the result, especially on their lyric side. Dramatic representations, interspersed with songs, were introduced by wandering minstrels and harp or cither players: and the last of these performers was the celebrated Tinódi ('Sebastian the Lutenist') who died in the 16th century.

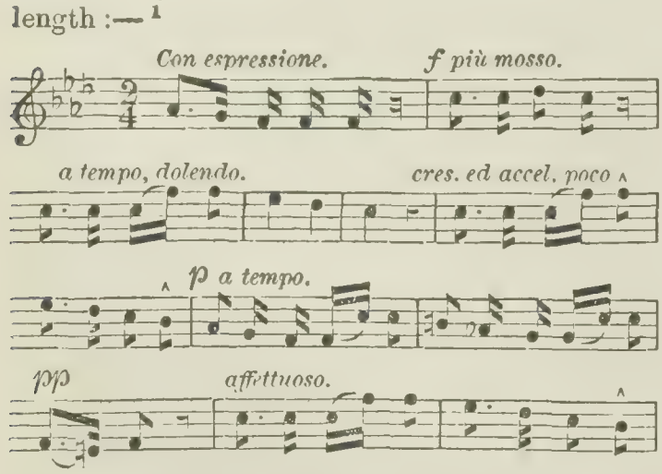
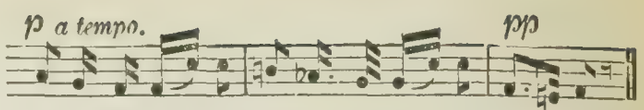
The excitable temperament and sensitive organization of the Hungarian render him keenly susceptible to the refinements of melody and rhythm, and give him his wealth of national poetry and songs. But the very exclusiveness with which he loves his own music has, by excluding foreign influence, been a hindrance to its progress, and has condemned it to a long stagnation in the immature stage of mere national music. The list of Hungarian composers, from Slatkonia (born 1456), bishop and court chapelmaster to Maximilian I, does not present a single celebrated name, until we come to our own contemporaries, Liszt, Joachim, Vàgvölgyi, etc. Béla M. Vàgvölgyi requires notice here on account of his original and very popular songs entitled 'Szerelmi dalok,' and his collection and arrangement of national airs under the name of 'Népdalgyöngyök.' It must, nevertheless, be admitted that the Hungarians can fairly plead the unsurpassed beauty of their national melodies as an excuse for their exclusive devotion. All their music has a strongly individual character.

Peculiarities both melodic and rhythmic give it the charm of distinctive originality. And its abrupt transitions from deep melancholy to wild merriment, with the unexpected modulations which accompany them, never fail to produce an exquisite effect.

Hungarian songs are commonly sung in unison, and a semblance of harmony is imparted to them by the lavish embellishments of the accompanying instruments [see vol. ii. p. 198]. These embellishments are pure improvisations, played with extreme rapidity and freedom, and the greatest precision. The intervals are said to be $\frac{1}{3}$, or even $\frac{1}{4}$ tones. The scale—



with the augmented intervals, offers no difficulties to instrumental music; but is much less favourable to vocal harmony. The Hungarian method of harmonising is, indeed, always peculiar. Thus, where the Germans employ 'contrary motion' they prefer 'direct'—and with very good results. But the most remarkable feature both of the poetry and the music of the Hungarians is its rhythm. At an early date their lyric poetry shaped itself into sharp and bold strophical sections, and their melodies underwent a corresponding division into distinct phrases and periods. But within these limits there is ample freedom. Great diversity of accents, and the unequal lengths of the lines, give richness and variety to the musical rhythm. Syncopation, and the shortening of the first note of the bar (like the Scotch snap), are common—

and the periods consist of three and four bars—generally of three, as in 'Golden is my steed,' 'The bold Hussar,' or 'The Fisherman' (all well-known national airs). Occasionally the periods run in five-bar phrases, as in a very beautiful popular song called 'Autumn.' And as this song further illustrates the sudden changes and the harmonic and rhythmic peculiarities already referred to, it will be convenient to insert it at length:—[1]

1 Arranged by Dr. Pressel, whose account of Hungarian Music, in the Neue Zeitschrift für Musik, vol. xxxvi, is both accurate and interesting. It is included in Boosey's Royal Song Books. (See p. 80 of Songs of Eastern Europe.)

The time of Hungarian national airs is mostly 2-4. Compound time is rare, excepting 5-4 or 5-8, which is more common than in many other countries. In any collection of Hungarian songs numerous examples may be found. Instances of 7-8 time are also not unknown, but where these eccentricities occur, they are probably due to the great freedom of the poetic metre.

Many collections of the national songs of Hungary have been published at Pesth and Vienna. The best are those edited by Gabriel Mátray, by Vàgvölgyi, and a smaller collection published by Pressel at Stuttgart, also by Boosey, London; edited by J. A. Kappey.

For further information see—

'Ungarische Volkslieder'; übersetzt und eingeleitet von M. A. Greguss.

'National Songs of the Slovaks in Hungary,' by Kollar.

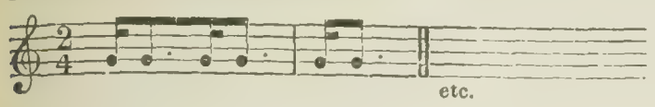
'Die Zigeuner und ihre Musik in Ungarn,' by Franz Liszt.

Notices in the 'Neue Zeitschrift für Musik' vol. xxxvi; in the Cæcilia, vol. v, and in the article on MAGYAR MUSIC in this Dictionary.

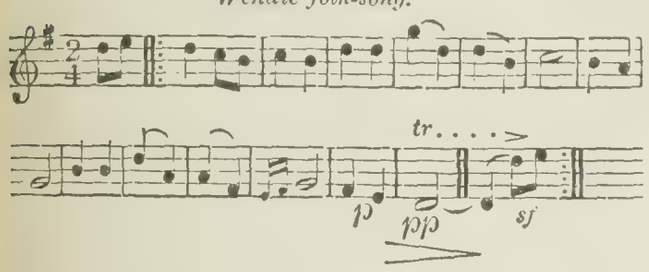
Russia and the Slavonic Nations.

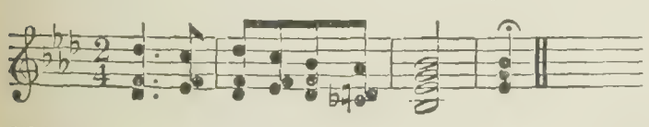
Russia. From the cradle to the grave Song is the constant companion of the Russian's life. It is the delight of both sexes and of every age. The sports of childhood, the pleasures of youth, and all the varied occupations of mature years, have each their own appropriate accompaniment of song. The *Khorovod,* for instance, is a choral dance with which the boys and girls of the Russian villages greet the approach of spring. The *Kolyadki,* or Christmas songs, belong to a large group of ritual and mythic songs which mark successive stages of the year, and are sung respectively, at seed-time and harvest, midsummer and midwinter, the New Year and Whitsuntide. Another group of ceremonial songs belongs to betrothals and marriages, christenings and funerals, and embodies the feelings awakened by the principal incidents of life. And to sorrow, whatever its source, the *Zaplachki,* or wailing songs, bring relief. An epic element is supplied by songs which record historic events, or celebrate the exploits of soldiers, Cossack heroes, or noted robbers. Such are the long metrical romances, called *Bylinas,* sung or recited by village minstrels. And the love of the Russian peasant for his national airs is fully shared by his more educated countrymen, among whom the national operas of Verstovsky, Glinka, and other composers have a wide and lasting popularity.

Russian songs have, as a rule, a distinctively local character. In Great Russia, for example, their dominant qualities are gaiety and brightness; while the superior charm of the songs of Little Russia is due, for the most part, to a prevailing cast of melancholy. Inhabited by a people who vie with the Poles in susceptibility to poetic sentiment, Little Russia is naturally rich in songs. And we may note as peculiarities of these pieces, which have often a touching beauty, the presence of certain discords in their harmony, and a halt or drag in the rhythm,

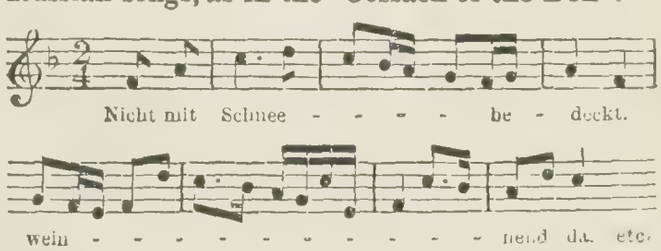
produced by shortening the first syllable and prolonging the second, thus :—

Indigenous to the Ukraine, and met with nowhere else, is a kind of epic song of irregular rhythm, recited to a slow monotonous chant. These *Doumas* (as they are called) were originally improvised by the *Bandurists*, but that class of wandering minstrels is now nearly extinct, and their function has devolved upon the native women who compose both the poetry and the melodies of the songs which they sing themselves. Among the peculiarities of these interesting songs we may mention that if a song of the Ukraine ends on the dominant or lower octave, the last note of the closing verse is sung very softly, and then without a break the new verse begins loud and accented, the only division between the two being such a shake as is described by the German phrase *Bocktriller*. Here is an example :—

Wendic folk-song.

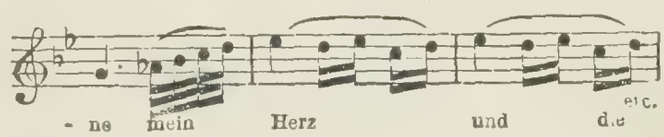
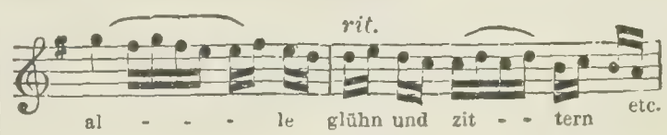


This feature is common also to Cossack songs, and to the songs of that Wendic branch of the Slavonic race which is found in a part of Saxony. The Wendic songs (except when dance-tunes) are generally sung *tremolando*, and very slowly. And the exclamation 'Ha' or 'Hale,' with which they almost invariably commence, may be compared with the 'Hoj' or 'Ha' of Little Russia, the 'ach' of Great Russia, and the meaningless 'und' and 'aber' which are interspersed through German Volkslieder. To Lithuania belong the *Dainos*; and monotonous as they are, they are not without a certain grace, when sung by the people of their native districts. Servia, too, has her own characteristic songs, which often end on the supertonic, as for instance in the case of the Servian Hymn :—

This mode of ending may also be sometimes found in the songs of Bosnia and Dalmatia.

The folk-songs of Russia are always metrical, and the metre is wont to be very free and elastic. But, unlike modern Russian poetry, which imitates German poetry, and is written in four-line stanzas and rhyme, the genuine folk-songs of Russia are never rhymed, and rarely sung with instrumental accompaniment. If, however, there be an accompaniment, the instruments most commonly used are the *Gudok*, a three-stringed fiddle; or the *Dudka*, a reed instrument of two small parallel pipes; or the *Gusla*, which resembles a cymbal. Being, therefore, written in a vocal rather than an instrumental style, the songs of Russia want brilliancy and variety of rhythm, but what they lose in these qualities they gain in tenderness and expression. A large proportion of Russian and other Slavonic songs are of Gipsy origin, and are usually in dance rhythm, the dancers marking the time by the stamp of their feet. In short, if we roughly divide the songs of Russia they will fall into two groups :— (1) songs of a quick lively *tempo*, commonly sung to dances, in major keys, and in unison; (2) songs sung very slow, in harmony, and in minor keys. Of the two the latter are the best and most popular. It will not escape notice that florid passages on one syllable[1] often occur in Russian songs, as in the 'Cossack of the Don' :—



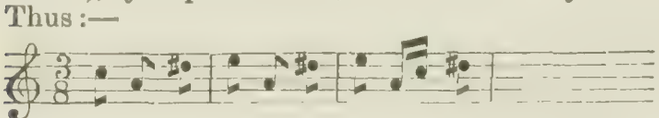
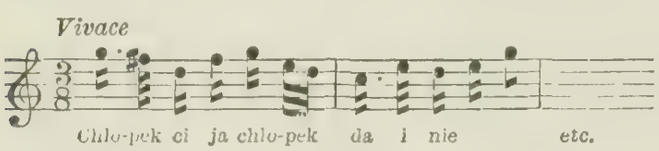
nor that some of the oldest Slavonic melodies are based on the ecclesiastical scales, more especially those of Poland and Bohemia, whose music bears the impress of contact with Germany.

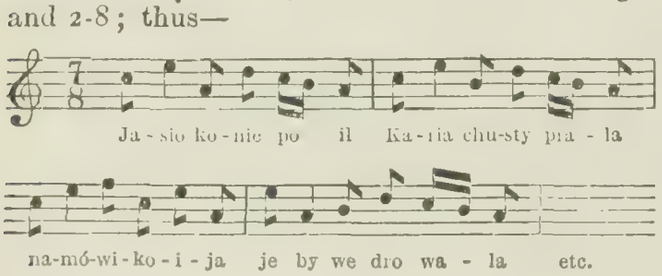
The former feature has been well perpetuated by Rubinstein in his beautiful songs 'Gelb rollt'—

and 'Die helle Sonne leuchtet'—

The later composers of Russia, such as Glinka, Lvoff, Verstovsky, Dargomijsky, Kozlovsky, and others, have been true to the national spirit in their songs. So faithfully have the old national songs been imitated by them, that it is hard to distinguish the new from the old productions, and indeed some modern songs—for instance, Varlamof's 'Red Sarafan,' and Alabief's 'The Nightingale'—have been accepted as national melodies. Other composers, such as Gurilef, Vassilef, and Dübüque, have set a number of national airs, especially the so-called Gipsy tunes, to modern Russian words in rhyme and four-line stanzas, and have arranged them with PF. accompaniment. Even the greatest Russian composers, the style of whose other works is cosmopolitan, adhere to national peculiarities in their songs. The florid passages on one syllable, already noticed, are often met with in the songs of Rubinstein; and Tschaïkofsky frequently reproduces the characteristic harsh harmony of the

[1] Bach has a long and not dissimilar passage on the word 'weinete,' à propos to Peter's weeping, in his Passion Music of S. Matthew and S. John.

old folk-songs. These two composers' German *Lieder* are of such beauty as to have found favour with every nation devoted to music. But this distinction is not the exclusive honour of Rubinstein and Tschaïkofsky; it is the due also of their countrymen, Borodin, Napravnik, Genischta, Serof, Davidof, and Dargomijsky. Others again, whose popularity is confined to Russia, have chosen to follow Italian models in their vocal compositions: and in this class Varlamof, Gurilef, Alabief, Vassilef, Bulachof, Paufler, and Derfeldt are all prolific writers. Flowing melodies, simple accompaniments, and an absence of striking modulations are characteristics of their songs. Lvof, Bortniansky, Bachmetief, and Dmitrief, true Russians, are chiefly known for their sacred music.

Poland. The songs of the Poles, also a Slavonic people, differ widely from those of Russia in rhythm and variety of metre. There is more fire and passion about them than about Russian songs, the Poles being more excitable and more keenly susceptible to romance than their neighbours. Polish songs have an instrumental rather than a vocal colouring, which reveals itself in their difficult intervals (such as the augmented fourth), syncopated notes, and intricate rhythms. Thus:—



In this they resemble the Hungarian music. The elasticity of their poetic metre is productive of great irregularity of melodic phrases, showing itself in constant deviation from the four-bar sections, in 7-8 time, and alternate bars of 3-8 and 2-8; thus—

The rare beauty of Polish songs is not due to fertility of melodic invention. The Poles indeed are rather poor in this quality, but the deficiency is hidden by the wonderful skill with which they vary and embellish their songs. The rhythm is always peculiar and striking, as for instance that of their famous national dances, the *Polonez* and *Mazurek* (Polonaise and Mazurka), which are constantly heard in their songs.

Of modern Polish songs, Chopin's are the best known and the most beautiful, but the purest national characteristics will also be found in the songs of Moniuszko.

Bohemia. The music of Bohemia has never attracted and influenced foreign composers, as that of Hungary has done; but its artistic value, especially in its songs, has of late been fully recognised. Bohemian songs may be divided into two classes. The first, and much the oldest, have a bold decisive character, with strongly marked rhythm, and are in the minor. The second class —in tunefulness and tenderness superior to the former—are in the major, and of a simple rhythm. In many of the early songs we find a chorale, as in the middle of the celebrated and beautiful 'War Song of the Hussites,' which dates from about 1460. The more recent songs of Bohemia have a flowing, clear, and distinct *cantilène*, sometimes recalling Italian songs. Their rhythm is varied, but never exaggerated; and a vein of natural unaffected humour runs through them. Their harmony has been affected by the *Dudelsack* or bagpipe, a favourite national instrument.

Bohemia is preeminently rich in dances (such as the *beseda*, *dudik*, *furiant*, *hulan*, *polka*, *trinozka*, *sedlak*, etc.), which take their names from places, or from the occasions on which they are danced, or from the songs with which they are accompanied. There are numerous collections of Bohemian national songs; and of late years native composers, both vocal and instrumental, have brought them into public notice. They have been sung at concerts by Strakaty, Pischek, and Luker; while Simak, Smétana, Dvořák, and others, have arranged both songs and dances for the orchestra and piano. Among modern Bohemian composers Tomaschek (born 1774) was one of the first to introduce the national element into his works. Kniže followed him, and his ballad 'Břetislav a Jitka' became very popular. Krov and Škroup were also authors of many national and patriotic songs, and Škroup's 'Kde domov muj' (or 'Where is my home') may be cited as a characteristic example of their compositions. Škroup and the poet Chmelensky have edited a well-known collection, under the title of 'Věnec' (the Garland), containing songs by 33 Bohemian composers. Among them are Ružiáka, Drechsler, Vašik, Skřivan, Tomaschek, and Rosenkranz, the author of the popular song 'Vystavim se skromnow chaloupka' ('Let us build a modest hut'). And to later editions of the 'Věnec,' issued by other editors, were added songs by Suchánek, Stasný, Veit, and Gyrowetz. In 1844 the Moravian composer Ludwig Ritter von Dietrich published a volume of 'Bohemian Songs,' including his well-known and patriotic air 'Morava, Moravička milá.' And Košek, Kaván, Pivoda, Zvonař, Bendl, Nápravnik, Zelensky, Krov, Škroup, Zahorsky, Rozkošny, Lahorsky, and Dvořák are all worthy of mention as national composers, whose songs have remained local in their colouring, notwithstanding the dominant influence of Germany.

For further information respecting Slavonic national songs the reader may be referred to Veselovsky's work on 'Slavonic Songs'; Yussupof's 'History of Music in Russia'; Ralston's 'Songs of the Russian people'; Chodzko's 'Historic Songs of the Ukrainians, etc.'; Haupt and Schmaler's 'Wendic Folk-Songs'; Talvi's 'History of Russian Literature.'

Germany.

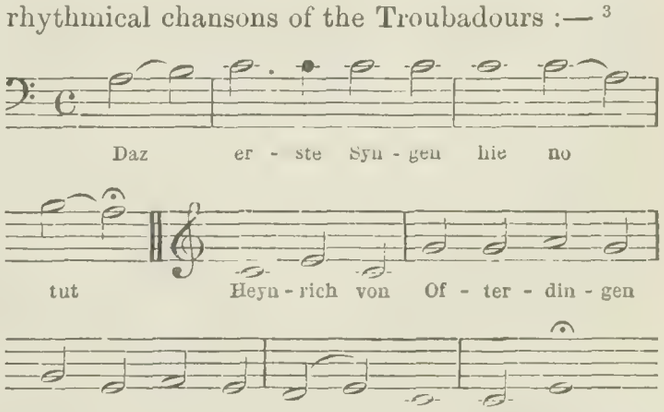
The history of the Song in Germany has been so thoroughly explored by German writers, that its course may be followed from very remote times, when song was scarcely distinguishable from speech, and *singen* and *sagen* were convertible terms. But the musician is not concerned with the Song until it has acquired a certain form in metre and melody. The 'Minnesinger' must, therefore, be our starting-point.[1]

The 'Minnesinger' were the German counterparts of the Troubadours, but they were of rather later date than the Provençal minstrels, and the tone of their compositions was somewhat different. While the Troubadours sang almost exclusively of love and gallantry, the Minnesinger constantly introduced into their songs praises of the varied beauties of nature. And the expressions of homage to the Virgin, or of other devotional feeling, which burst so frequently from their lips, were the outcome of a deeper religious sentiment than any to which the light-hearted Provençals were ever subject. In social rank the Minnesinger were not as a body quite on a level with the Troubadours; there was a larger proportion among them of men whose birth and station were beneath nobility. Nevertheless their art was highly esteemed, and wherever they went they were honoured guests. They always sang and accompanied their own compositions, and took no remuneration for the entertainment which they gave. They were more numerous in Southern than in Northern Germany; Austria was especially prolific of them.

The era of the Minnesinger may be roughly divided into three epochs. The first was a period of growth and development, and ended somewhere about 1190. Its songs were of a popular cast, and its most representative names were von Kürenberc, Dietmar von Aiste, and Meinloh von Sevelingen. The second and best period, which was the stage of maturity, was covered by the last years of the 12th century and at least half of the 13th century. To this period belonged Heinrich von Veldecke, Friedrich von Hausen, Heinrich von Morungen, Reinmar der Alte (the master of Walther von der Vogelweide), Hartmann von Aue (the author of the celebrated poem 'Das arme Heinrich'), and Walther von der Vogelweide himself, whose fine lyrics won for him a place among national poets. Early in the 13th century the 'Sängerkrieg,' or Minstrel-contest, was held on the Wartburg by the Landgrave Hermann of Thuringia, and among the champions who took part in it were Heinrich von Ofterdingen, Tannhäuser, and Wolfram von Eschenbach. Wolfram's Minnelieder had no great success, but high renown was gained for him by his Wächterlieder and his 'Parsifal.' The third period was a time of decline, and of transition to the 'Meistersinger.' The art of the Minnesinger then descended to trivial or unpoetic themes, and a growing carelessness as to the forms of poetry plainly revealed its deterioration. Nithart v. Reuenthal (whose poems were chiefly descriptions of peasant-life), Ulrich v. Lichtenstein, Reinmar v. Zweter, der Marner, and Konrad v. Würzburg were the principal Minnesinger of this period.

Medieval MSS. contain a large number of the poems and melodies of the Minnesinger,[2] and these remains attest the incomparable superiority of their poetry to their music. They bestowed especial pains on the poetic words, and treated the melody as a mere accessory. So finished were their verses as regards metre and rhythm, that in some cases even the music of the present day could hardly support them with an adequate setting. But this perfection was of course only reached by degrees. Beginning with alliterative words, they advanced to regular rhymes, and then rules of composition were laid down prescribing the number of lines of which different kinds of songs (such as the Lied and the Leich) should respectively consist.

The structure of the verses was closely followed by the Minnesinger's melodies, and as there was necessarily a pause wherever the rhyme fell, a certain form was thus imparted to them. Their mode of notation was similar to that then used in the Church, and their melodies were founded on the Church scales; and they exhibited the same monotony and absence of rhythm as the ecclesiastical melodies of that time. The following example will show how unlike their melodies were to the concise and clear rhythmical chansons of the Troubadours :— [3]



In the 14th century feudalism had passed its prime, and power was slipping from the grasp of princes, prelates, and nobles into the hands of burghers and artisans. Out of these middle classes came the 'Meistersinger,' who supplanted the more patrician Minnesinger, while the 'Minnegesang' was succeeded by the 'Meistersang' of

[1] If it were possible, it would be convenient to trace the rise and decline of particular kinds of songs in separate and clearly defined sections of time; but this is altogether impossible, because their respective periods are interlaced with one another. Thus, the *volksthümliches Lied* had come into existence while the Ode and the Aria were at their zenith; and, again, composers were using the Aria form even after the introduction of the lyric song.—Another observation should be made here. Some German musical terms have no exact English equivalents: attempts to translate them would simply mislead. They are, therefore, used in the text, but the reader will find explanations of their meaning.

[2] Fr. Heinrich v. d. Hagen's work on the 'Minnesinger' is the best authority to consult. The reader will find in its fourth volume a very instructive essay on the music of the Minnesinger, together with many examples of their melodies, some of which are transcribed in facsimile, while others are given in modern notation.

[3] From the Jena MSS. Hagen gives this example in its original notation (iv. 843. No. xxix).

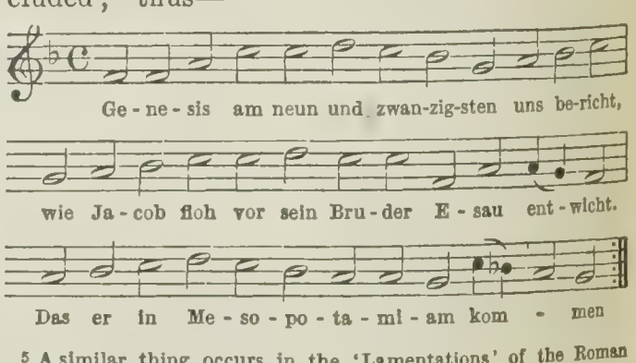
the burghers.[1] Poetry lost in grace and tenderness by the change, but it gained in strength and moral elevation. The reputed founder of the Meistersinger was Heinrich von Meissen, commonly called Frauenlob. He came to Mainz in 1311, and instituted a guild or company of singers who bound themselves to observe certain rules. Though often stiff and pedantic, Frauenlob's poems evince intelligence and thought;[2] and the example set by him was widely imitated. Guilds of singers soon sprang up in other large towns of Germany; and it became the habit of the burghers, especially in the long winter evenings, to meet together and read or sing narrative or other poems, either borrowed from the Minnesinger, and adapted to the rules of their own guild, or original compositions of their own. By the end of the 14th century there were regular schools of music at Colmar, Frankfurt, Mainz, Prague, and Strassburg. A little later they were found also in Nuremberg, Augsburg, Breslau, Regensburg, and Ulm. In short, during the 15th and 16th centuries there was scarcely a town of any magnitude or importance throughout Germany which had not its own Meistersinger. The 17th century was a period of decline both in numbers and repute. The last of these schools of music lingered at Ulm till 1839, and then ceased to exist; and the last survivor of the Meistersinger is said to have died in 1876.

Famous among Meistersinger were Hans Rosenblüt, Till Eulenspiegel, Muscatblüt, Heinrich von Mügeln, Puschmann, Fischart, and Seb. Brandt; but the greatest of all by far was Hans Sachs, the cobbler of Nuremberg, who lived from 1494 to 1576. Under him the Nuremberg school reached a higher point of excellence than was ever attained by any other similar school. His extant works are 6048 in number, and fill 34 folio volumes. 4275 of them are Meisterlieder, or 'Bar,' as they are called.[3] To Sachs's pupil, Adam Puschmann, we are indebted for accounts of the Meistergesang. They bear the titles of 'Gründlicher Bericht des deutschen Meistergesanges' (Görlitz 1573); and 'Gründlicher Bericht der deutschen Reimen oder Rhythmen' (Frankfurt a. O. 1596).[4]

The works of the Meistersinger had generally a sacred subject, and their tone was religious. Hymns were their lyrics, and narrative poems founded on Scripture were their epics. Sometimes, however, they wrote didactic or epigrammatic poems. But their productions were all alike wanting in grace and sensibility; and by a too rigid observance of their own minute and complicated rules of composition or 'Tablatur' (as they were termed), the Meistersinger constantly displayed a ridiculous pedantry.

Churches were their ordinary place of practice. At Nuremberg, for instance, their singing school was held in S. Katherine's church, and their public contests took place there. The proceedings commenced with the 'Freisingen,' in which any one, whether a member of the school or not, might sing whatever he chose; but no judgments were passed on these preliminary performances. After them came the real business of the day—the contest—in which Meistersinger alone might compete. They were limited to scriptural subjects, and their relative merits were adjudged by four 'Merker' or markers, who sat, behind a curtain, at a table near the altar. It was the duty of one of the four to see that the song faithfully adhered to scripture; of another to pay special attention to its prosody; of a third to its rhyme; and of the fourth to its melody. Each carefully noted and marked the faults made in his own province; and the competitor who had the fewest faults obtained the prize, a chain with coins. One of the coins, bearing the image of King David, had been the gift of Hans Sachs, and hence the whole 'Gesänge' were called the 'David,' and the prizemen were called the 'Davidwinner.' The second prize was a wreath of artificial flowers. Every Davidwinner might take pupils, but no charge was made for teaching. The term 'Meister,' strictly speaking, applied only to those who invented a new metre, or composed their own melodies; the rest were simple 'Sänger.' The instruments employed for accompaniments were the harp, the violin, and the cither.

The Meistersinger seem to have possessed a store of melodies for their own use: and these melodies were labelled, as it were, with distinctive though apparently unmeaning names, such as the blue-tone, the red-tone, the ape-tune, the rosemary-tune, the yellow-lily-tune, etc. A Meistersinger might set his poems to any of these melodies. The four principal were called the 'gekrönten Töne,' and their respective authors were Müglin, Frauenlob, Marner, and Regenbogen. So far were the Meistersinger carried by their grotesque pedantry, that in setting the words of the 29th chapter of Genesis to Heinrich Müglin's 'lange Ton,' the very name of the book and the number of the chapter were included;[5] thus—



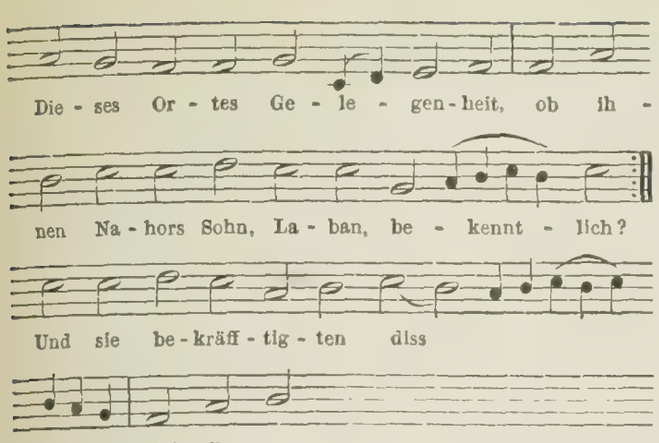
[1] The origin of the term 'Meistersinger' is uncertain. Ambros says that it was applied to every Minnesinger who was not a noble, and thus became the distinguishing appellation of the burgher minstrels. Reissmann, however, maintains that the title Meister indicated excellence in any act or trade; and that having been at first conferred only on the best singers, it was afterwards extended to all members of the guilds.

[2] A complete collection of Frauenlob's poems was published in 1843 by Ettmüller at Quedlinburg.

[3] The celebrated chorale 'Warum betrübst du dich, mein Herz' was long believed to be the work of Hans Sachs; but it has been conclusively shown by Böhme in his 'Altdeutsches Liederbuch,' p. 748, that the words were written by Georgius Aemilius Oemler, and then set to the old secular melody 'Dein gsund mein freud.'

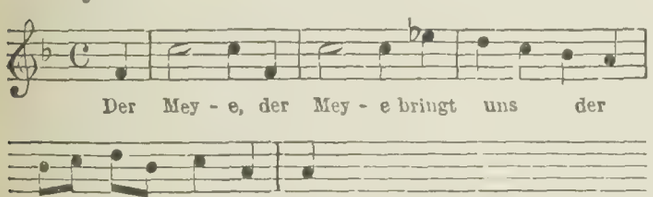
[4] Both are partially reprinted in Büsching's 'Sammlung für altdeutsche Literatur.'

[5] A similar thing occurs in the 'Lamentations' of the Roman Church, which begin 'Incipit Lamentatio Jeremiæ prophetæ, Aleph.'



And many an instance may be found in their secular music where the melody includes the name of the poet and the page of the work.

The melodies of the Meistersinger (like those of the Minnesinger) had a close affinity to church music, or rather to the Gregorian Modes. For the most part they were poor and simple, and too devoid of rhythm ever to become really popular. A few however of their songs found sufficient favour to become Volkslieder in the 15th and 16th centuries.[1] On the other hand, the Meistersinger themselves sometimes appropriated Volkslieder. Thus Hans Sachs has reproduced the beautiful old Mailied (May-song) in his Fastnachtsspiel 'Der Neydhart mit dem Feyhel,' written Feb. 7, 1562.[2] He calls it a 'Reigen,' or roundelay, and its original date was evidently anterior to the 14th century. In its 16th century form it commences as follows:—



In fine, the Meistersinger cannot be said to have reached a high level of excellence either in poetry or in music, but they undoubtedly exercised an important influence on the formation of the Song by the attention they paid to rhyme, and by their numerous inventions of new metrical arrangements. And they rendered a still greater service to music when they carried it into every German home and made it a grace and pastime of domestic life.

While more regular and formal varieties of the Song were thus being studied and practised, it had never ceased to issue in its old spontaneous form of Volkslied from the untutored hearts of a music-loving people. From that source it came in native vigour, unforced and untrammelled. And far more was done for melody and harmony by the obscure authors of Volkslieder than was ever done by Minnesinger or Meistersinger. As Ambros has justly pointed out, the importance of the part played by the Volkslied in the history of the music of Western Europe, was second only to that of the Gregorian Modes. From the Volkslieder, the greatest masters borrowed melodies; and not only did they ingeniously arrange them as polyphonic songs in secular music, but they also made them the foundations of their greatest and most ambitious works; and it is notorious that whole masses and motets were often formed on a Volkslied.[3]

Whoever were the authors of the Volkslieder, it was not their habit to write them down: the songs lived on the lips of the people. But happily, even in remote times, there were collectors who made it their business to transcribe these popular songs; and of collections thus made none are more important than the 'Limburg Chronicle' and the 'Locheimer Liederbuch.' The former work consists of Volkslieder which would seem to have been in vogue from 1347 to 1380; while songs of apparently little later date are found in the other collection, which is dated 1452.[4] The 'Lehrcompendium' of H. de Zeelandia also contains some very fine Volkslieder of the first half of the 15th century. 'Her Conrad ging' is given by Ambros as an example of them, both in its original and modern notation.[5] The subjects of the early Volkslieder were historical, they were indeed epic poems of many stanzas set to a short melody.[6] But by the time that the Volkslied had attained its meridian splendour, about the beginning of the 16th century, almost every sentiment of the human heart and every occupation of life had its own songs. Students, soldiers, pedlars, apprentices, and other classes, all had their own distinctive songs. The conciseness and pleasant forms of the melody in the Volkslieder were the secret of their universal charm. The music was always better than the words. So loose was the structure of the verse, that syllables without any sense whatever were often inserted to fill up the length of the musical phrase, as in

Dort oben auf dem Berge—
Dölpel, dölpel, dölpel—
Da steht ein hohes Haus,

or a sentence was broken off in the middle, or meaningless *unds* and *abers* were lavishly interspersed. But notwithstanding these laxities of composition, there was a close connection between the words and the melody.

The Volkslied was always in a strophical form, and therein differed from the Sequences [see SEQUENCE] and Proses of the Church, and from the Leichen of the Minnesinger, which had different melodies for each strophe. Another marked feature of the Volkslied was its rhyme. When the final rhyme had been substituted for mere alliteration and assonance, a definite form was imparted to the verse, and its outline was rendered clearer by the melody of the Volkslied,

[1] According to Böhme, in the Preface to his 'Altd. Liederbuch,' p. xxiii, the writers of the Volkslieder never signed their names, while the Meistersinger generally introduced his own name, and very often the date of his composition, into the last rhyme of the poem. A Meistersinger's song can thus be distinguished from a true Volkslied.

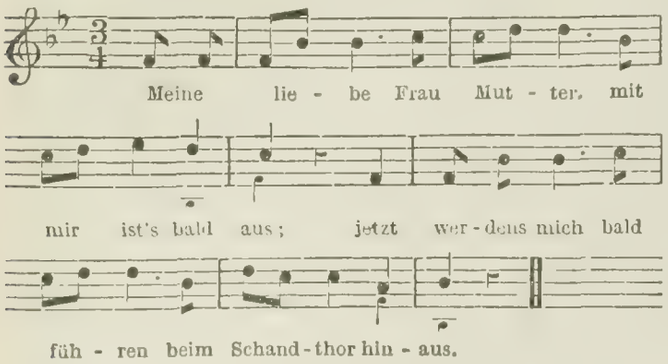
[2] See Böhme's 'Altd. Liederbuch,' p. 366.

[3] Ambros, Gesch. der Musik. ii. 276.

[4] See iii. 375.

[5] ii. 277.

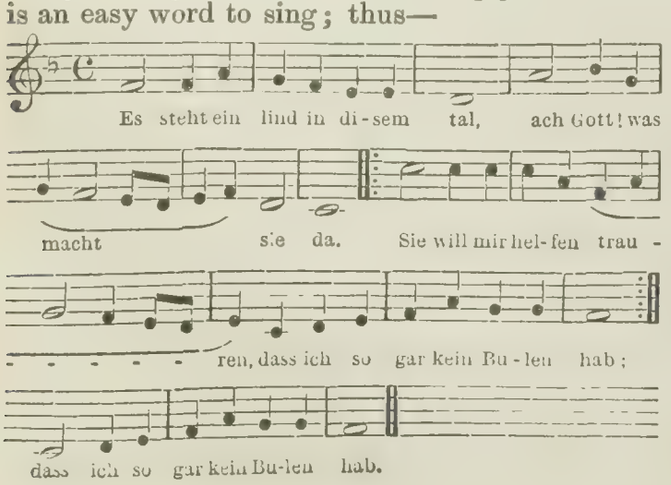
[6] One of the best modern collections of these old Volkslieder is by R. von Liliencron, published in Leipzig, 1865-9, under the title of 'Die historischen Volkslieder der Deutschen vom 13ten bis 16ten Jahrhundert,' and containing many annotations.

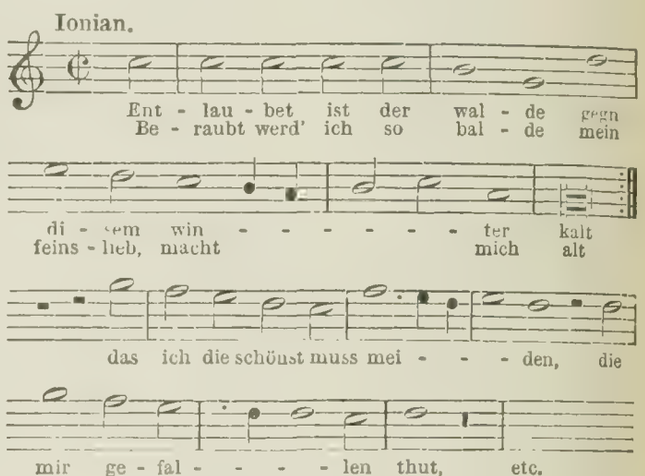
which emphasised the final rhyme, and by covering two lines of the poetry with one phrase of the melody constructed a symmetrical arrangement.

It will be noted in the above example that the half-close is on the dominant harmony; and this principle, which was originally a peculiar attribute of the Volkslied, has been gradually introduced into all other kinds of music, and it is now one of the most important factors of form. [See FORM, vol. i. p. 543.] Many of the Volkslieder were composed in ecclesiastical modes; but untaught vocalists, singing purely by instinct, soon learnt to avoid the difficult and harsh intervals common to some of the modes, and by degrees used none but the Ionian mode, in which alone the dominant principle can have full weight. If the Ionian mode (our own modern scale of C major) be examined, it will be seen to fall into two exactly equal parts, with the semitones occurring in the same place of each division:—

C, D, E, F, | G, A, B, C.

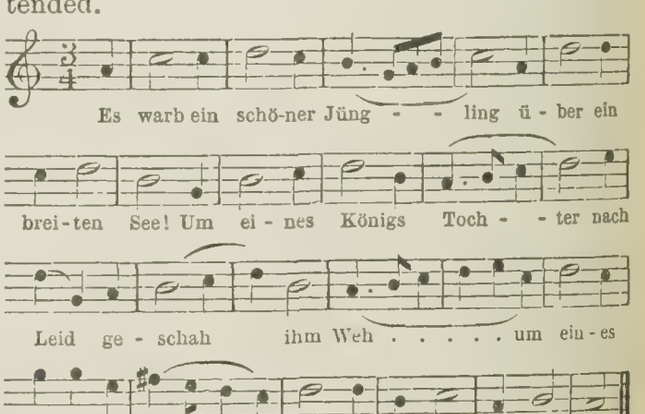
As C, the tonic, is the principal note in the first divisions, so is G the dominant in the second. And it very soon became a practice to make the first half of a stanza pause on the dominant harmony, and the second half to close on the tonic.

The form is generally very concise, as in Example 5, but lesser forms are sometimes met with, and were probably due to the influence of the Church. To the same influence we may undoubtedly ascribe the melodic *melismas* which now and then occur in strophical melodies. In the Gregorian music, where little attention was paid to rhythm, the melody might be indefinitely prolonged upon a convenient vowel; and similarly we sometimes find in the Volkslied many notes given to one word, simply because it is an easy word to sing; thus—



These melodic melismas also allow the voice great scope in the so-called 'Kehrreim' or refrain. Another noticeable peculiarity of rhythm in the Volkslied is the variety of ways in which the metre is treated. In many instances the time changes with every bar, and the following example illustrates a different representation of the metre in every line of the stanza[1]:—

The metre of the verse is always simple, usually Trochaic or Iambic: dactyls or spondees are rare. Unlike the songs of many other countries, the melody of the Volkslied maintains a complete independence of the accompanying instrument, and is therefore always vocal and never instrumental.

The Volkslied would seem to have fixed as it were instinctively our modern major tonal system; and moreover songs even of the 15th century are extant which were undoubtedly written in minor keys. The following melody clearly belongs to the old system, but the care with which the leading note G♯ is avoided, and the intervals on which the principal rhymes fall, make it evident that the A minor key was intended.



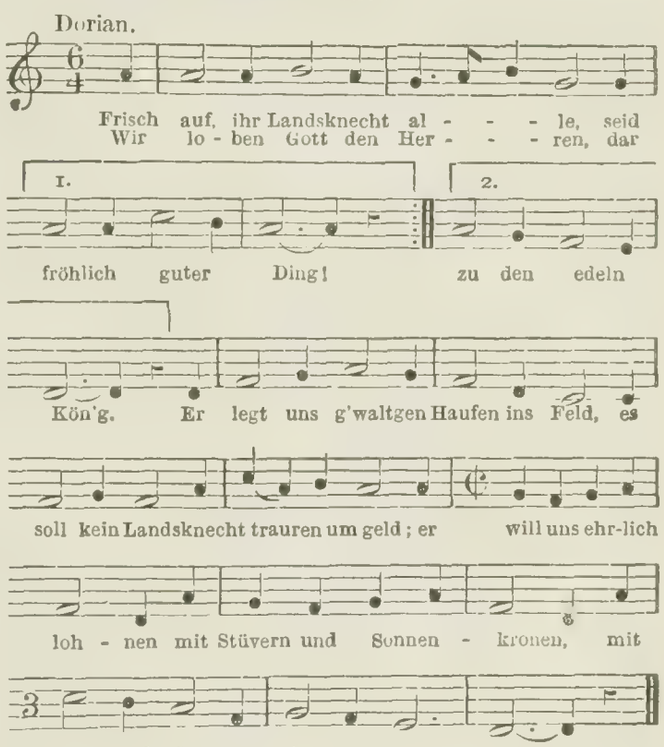
Consideration has thus far been given to the very important contributions of the Volkslied

[1] See Böhme, p. 335. The melody and words of this example are taken from the 'Gassenhawerlin,' 1535, no. 1. There are many versions of this fine melody: we often find it in collections subsequent to 1540, set to the morning hymn 'Ich dank Dir, liebe Herre,' and with this setting it appears in all chorale-books down to the present day.

[2] Georg Forster, 'Ein Ausszug guter alter, neuer Teutschen Liedlein in fünf Theilen und mehrfach neu aufgelegt in der Zeit von 1539—1556,' i. 49. This is one of the numerous versions of the old legend of the Swimmer. Another version commences 'Ach Elslein, liebes Elselein,' which is found in all the old collections of the 16th century. For instance, in Joh. Ott, 1534, no. 37; Schmeltzel, Quodlibet x, 1544; Rhaw, Bicinia ii. 1545, no. 19, etc. In Hans Judenkönig's

to the determination of permanent form in music; but its influence on the contemporary music also requires notice.

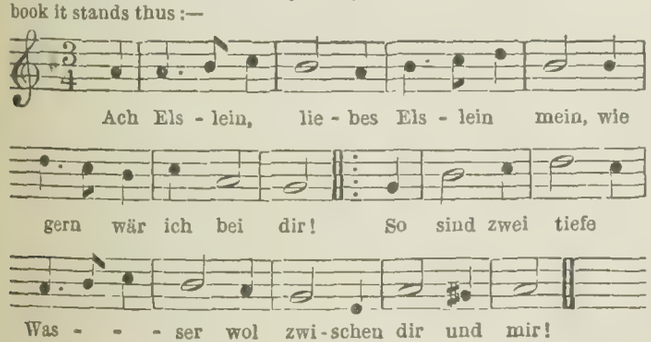
It has already been shown that the composers of other countries, in the 14th, 15th, and 16th centuries, took secular tunes as themes for their masses, motets, and other sacred works. The German composers did the same to a certain extent, but they more commonly employed the secular tunes in their secular polyphonic works. Nevertheless, as regards church music, the Volkslied occupied a higher place in Germany than elsewhere; for it is not too much to say that more than half the melodies of the chorale-books were originally secular. Heinrich von Laufenberg, in the 15th century, systematically set his sacred words to secular tunes;[1] but the Reformation made the practice very much more common. The Reformers wished the congregations to join as much as possible in the singing of hymns, and with that object they naturally preferred melodies which were familiar to the people. A well-known example of the combination of sacred words and secular melody is the song 'Isbruck, ich muss dich lassen,' set by Heinrich Isaak in 4 parts in 1475,[2] with the melody in the upper part—a rare arrangement at that time. After the Reformation this tune was adapted by Dr. Hesse to his sacred words 'O Welt, ich muss dich lassen'; and in 1633 Paul Gerhardt wrote to it the evening hymn 'Nun ruhen alle Wälder,' in which form it still remains a favourite in all Lutheran churches.[3] After many transformations, the old love-song, 'Mein gmüth ist mir verwirret,'[4] now lives in one of the most beautiful and solemn chorales of both the Lutheran and Roman Catholic churches, namely, 'O Haupt, voll Blut und Wunden,' which Bach has introduced so often in his Passionmusik according to S. Matthew. Again, 'Ich hört ein frewlein klagen,' was adapted to 'Hillf Gott, wem soll ich klagen'; 'O lieber Hans versorg dein Gans,' to 'O lieber Gott, das dein Gebot'; and 'Venus, du und dein Kind' to 'Auf meinen lieben Gott.' Many dance-songs, especially the so-called 'Ringeltänze,'[5] were likewise set to sacred words. It should however be understood, that even after the adoption of the Ionian mode in the Volkslied, and the consequent settlement of our modern tonality, a certain proportion of Volkslieder continued to be written in the old ecclesiastical modes. Most of those which the church used were originally written in the old tonal system. Such as are still sung in churches have nearly all undergone a change; but there are a few exceptions, like the hymn 'Ach Gott thu' dich erbarmen,' which, according to the modern chorale-books, is still sung in the old Dorian mode,[6] although J. S. Bach, when using it, changed it into the modern D minor scale. In its original secular form it stands [7] thus :—



Until the end of the 16th century the common, though not invariable characteristics of the Chorale and Volkslied were—the melody or cantus firmus in the tenor, the key or mode steadily adhered to, a diatonic intervallic progression, and a note given to every syllable. Both were for the most part written in white notes, because, until Philippe de Vitry introduced notes of less value towards the close of the 16th century, breves and semibreves were the only notes employed. But we must beware of misconception as regards tempo, for according to our modern notation, the semibreves should be regarded and written as crotchets.

Whatever else may be affirmed of the Chorale, this at least is clear, that it gained rather than lost by the adoption of secular melodies; they emancipated it from stiffness and formality, they gave it heart and living warmth. So far removed from irreverence were the secular melodies, and so appropriate to the sacred text, that the music is generally more expressive of the words in the Chorale than in the Volkslied. But perhaps the true explanation of this

(1523) and Hans Neusiedler's (1536) Lute-books, the melody is always in A minor with the G♯ marked. In the singing-books the sharp was never marked, but undoubtedly always used. In Neusiedler's Lute-book it stands thus :—



[1] Ambros, iii. 375. [2] Georg Forster, i. no. 36.
[3] Böhme, Altd. Liederbuch, p. 332; and ISAAK, in this Dictionary, vol. ii. p. 22.
[4] The song is to be found in Hans Leo Hassler's 'Lustgarten neuer teutsches Gesänge, Palletti, Galliarden, Intraden, etc.' Nürnberg, 1601. [5] See Böhme, pp. 368, 369, etc.
[6] See the Erfurt Chorale-book for instance.
[7] See Böhme, pp. 521, 522, 523.

peculiarity is, that in the case of the Chorale, the words were either written expressly for a chosen melody, or the melody was selected for its appropriateness to particular words. The melody of that just mentioned, 'O Haupt voll Blut und Wunden,' is undoubtedly secular, but what melody could better express a deep and poignant religious sorrow?

It is well known that some of the most famous folk-songs of different countries are founded on the same subject, whether it be a legendary or historical event, or an incident of ordinary life. The accessories of course vary, and impart a local colouring to each version of the song; but the central theme is in all the same. In like manner the same tunes are the property of different countries. Their identity may not, perhaps, be detected at first beneath the disguises in which it is enveloped by national varieties of scale and rhythm and harmony; but it cannot elude a closer examination, and it is probable that careful study would establish many identities hitherto unsuspected. A good example of these cosmopolitan songs is 'Ach Elslein liebes Elselein.' Its subject is the legend of the Swimmer, the classical story of Hero and Leander; and it has a local habitation in Holland, Sweden, Russia, etc., as well as in Germany.[1] 'Der Bettler,' also, which is still sung in many parts of Germany and in Sweden, is identical with 'The Jolly Beggar' of Scotland.[2]

During the 15th, 16th, and 17th centuries the spirit and power of the Volkslieder were felt in every branch of music. Not only did great masters introduce them into their polyphonic works, both sacred and secular, but lutenists were supplied from the same source with tunes for their instruments, and organists with themes for their extemporary performances. The progress of polyphonic music in Germany had been checked by the discontinuance of the Mass after the Reformation, as has been shown in another part of this work [see SCHOOLS OF COMPOSITION], but a new impetus was given to it by the contrapuntal treatment of secular songs by great composers. As examples of such treatment we may mention—'Allein dein g'stalt,' 'Ach herzigs herz,' by Heinrich Finck; 'Mir ist ein roth Goldfingerlein'; 'Ich soll und muss ein Bulen haben,' by Ludwig Senfl; 'Elend bringt Pein,' by Benedict Ducis; 'Es wollt ein alt Mann,' by Stephan Mahu; 'Der Gutzgauch auf dem Zaune sass,' by Lorenz Lemlin; 'Ich weiss mir ein hübschen grünen Wald,' by Sixt Dietrich; 'Es geht gen diesen Sommer,' by Arnold von Bruck;[3] etc.

This brings us to the Kunstlied, which in its primary sense signified only the contrapuntal treatment of the Song by learned musicians.[4] With the polyphonic Kunstlied we have here no concern, beyond what just suffices to point out the changes through which it successively passed. The composers who used the Volkslied in polyphonic works were masters of every contrapuntal form; sometimes they worked one melody with another, as Arnold von Bruck, who combined the song 'Es taget vor dem Walde' with 'Kein Adler in der [5] Welt'; or if they did not treat the selected melody as a canon (as Eckel treated 'Ach Jungfrau, ihr seid wolgemuth,'[6]), they broke it up into fragments for imitation. When composing their own melodies, they always adhered to the church scales; and used the new system only when adopting a Volkslied. The contrapuntal treatment had, however, one great disadvantage—it constantly necessitated the severance of the melody into fragments, and thus the clear concise form of the Song, which the Volkslied had done so much to establish, was in danger of disappearance. But happily at this juncture (about 1600) Hans Leo Hassler came to its rescue. Having studied in Italy, he breathed into his songs the light secular spirit of Italian *Villanelle* and *Fa-la-las*, and gave more prominence to the melody than to the other voice-parts. His dance-songs also, with their short rhythmical phrases, did much to restore the concise form of the Song. Similar characteristics are noticeable in Melchior Franck's and Regnart's collections of songs.[7] In the beginning of the 17th century solo songs were first heard in Germany; and there, as everywhere else, the introduction of the monodic system was due to the influence of Italy.

The revolution begun by Italy would seem to have first affected the church music rather than the secular music of Germany. Innovations of Italian origin are plainly discernible in the sacred works of Prätorius and Heinrich Schütz; but neither of these composers improved the secular monodic song. German poetry had now fallen to a debased condition. It produced nothing better than songs of vapid and artificial sentiment addressed to a conventional Phyllis or Amaryllis. And the language which it employed was a nondescript mixture of French, Latin, and stilted German. Since Luther's death the simple vernacular had ceased to be in repute. But on the 24th August, 1617, a meeting of German patriots was held, who set themselves to restore their native tongue to honour, and with that view to study the introduction of method and rule into its grammar and poetry. Other patriotic groups were soon formed with a like purpose, and by the year 1680 these associations numbered 890 members. Their labours quickly bore good fruit. The success of a group of Königsberg poets was specially remarkable, and was doubtless due in a great measure to the skill with which one of the best of them, Heinrich Albert

1 As to the Swedish version of the song, see Svenska Volksvisor, vol. i. p. 106, and vol. ii. p. 210.

2 See Crosby's 'Scottish Songs,' p. 58.

3 All these songs, and numerous others, are contained in the different numbers of Johann Olt's and Georg Forster's collections.

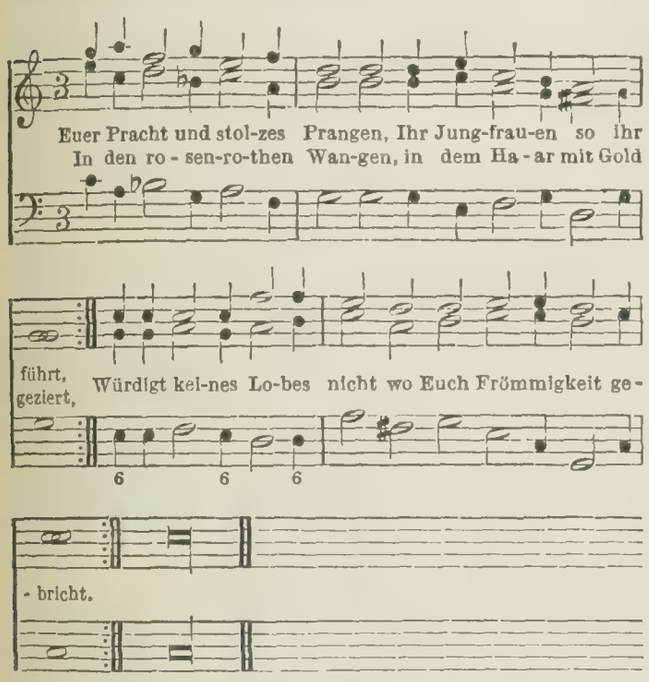
4 The very much wider signification which the term Kunstlied afterwards acquired has been referred to at the outset of this article.

5 See Reissmann, Gesch. d. deutschen Liedes, p. 69.

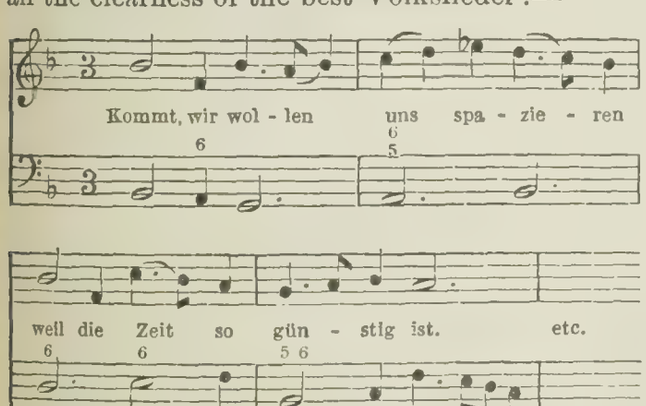
6 Ibid. p. 72.

7 See 'Tricinia nova lieblicher amorosischer Gesänge mit schönen poetischen Texten gezieret und etlicher Massen nach Italienischer Art mit Fleiss componirt durch Melchior Francken,' Nürnberg, 1611; and 'Kurzweilige teutsche Lieder zu dreien Stimmen nach Art der Neapolitanen oder Welschen Villanellen durch Jacobus Regnart in Druck verfertigt,' Nürnberg, 1578.

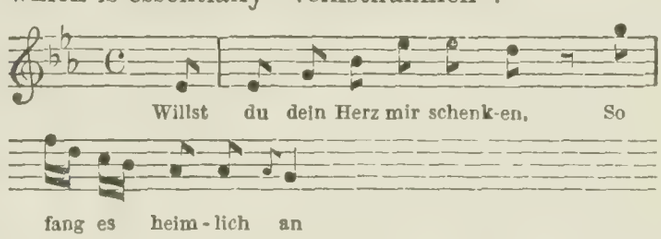
[see ALBERT], set his own and his associates' songs to music. His compositions became extremely popular; and he has been styled 'the father of the volksthümliches Lied.' Schein and Hammerschmidt had preceded him on the right path, but their taste and talent were frustrated by the worthlessness of the words they set to music. The poetry on which Albert worked was not by any means of a high order, nor was he its slave, but it had sufficient merit to demand a certain measure of attention. This Albert gave to it, and he wrote melodiously. Several of his songs are for one voice with clavicembalo accompaniment, but their harmony is poor, as the following example shows[1]:—

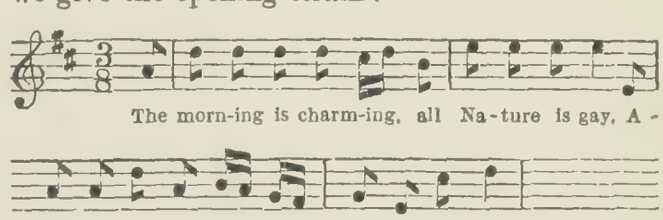


The movement begun by Albert was carried on by Ahle, and the Kriegers, Adam and Johann. Johann's songs are very good, and exhibit a marked improvement in grace and rhythm. The first bars of his song 'Kommt, wir wollen' have all the clearness of the best Volkslieder:—



Meanwhile the Kunstlied or polyphonic song had ceased to advance: other branches, especially instrumental and dramatic music, had absorbed composers, and songs began to be called 'Odes' and 'Arias.' Writing in 1698, Keiser says that cantatas had driven away the old German songs, and that their place was being taken by songs consisting of recitatives and arias mixed.[2] Among the writers of the 18th century who called their songs 'arias,' and who wrote chiefly in the aria form, were Graun, Agricola, Sperontes, Telemann, Quantz, Doles, Kirnberger, C. P. E. Bach, Nichelmann, Marpurg, and Neefe (Beethoven's master). They certainly rendered some services to the Song. They set a good example of attention to the words, both as regards metre and expression; they varied the accompaniment by the introduction of arpeggios and open chords; and they displayed a thorough command of the strophical form. But, notwithstanding these merits, their songs, with few exceptions, must be pronounced to be dry, inanimate, and deficient in melody.[3]

It might strike the reader as strange if the great names of J. S. Bach and Handel were passed by in silence; but, in truth, neither Bach nor Handel ever devoted real study to the Song. Such influence as they exercised upon it was indirect. Bach, it is true, wrote a few secular songs, and one of them was the charming little song 'Willst du dein Herz mir schenken,' which is essentially 'volksthümlich':[4]

His two comic cantatas also contain several of great spirit; but it was through his choral works that he most powerfully affected the Song. The only English song which Handel is known to have written is a hunting-song for bass voice,[5] of which we give the opening strain:—



but his influence upon the Song was through his operas and oratorios, and there it was immense.[6] Equally indirect, as will be seen presently, were the effects produced on it by the genius of Gluck, Haydn, and even of Mozart.

At the period we have now reached, namely the end of the 18th century, a new and popular form of the Kunstlied appeared, and this was the 'volksthümliches Lied.'[7] The decline of the Volkslied during the 17th century has been sometimes attributed to the distracted state of Germany; and certainly the gloomy atmosphere of the Thirty Years War and the desolation of

1 In this song the voice has the upper melody, and the clavicembalo the two under parts.

2 See the preface to his Cantata collection. See also Lindner, 'Geschichte des deutschen Liedes im xviii Jahrhundert,' p. 53.

3 Full information respecting these songs, and abundant examples, will be found in Lindner's work referred to in the preceding note.

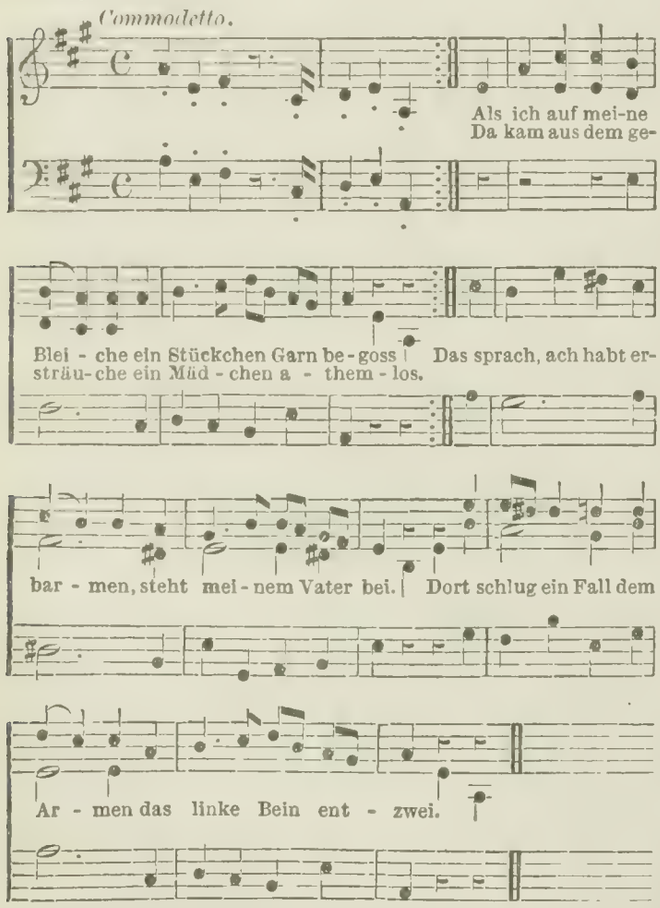
4 But the authenticity of this is much questioned by Spitta (Bach, i. 834).

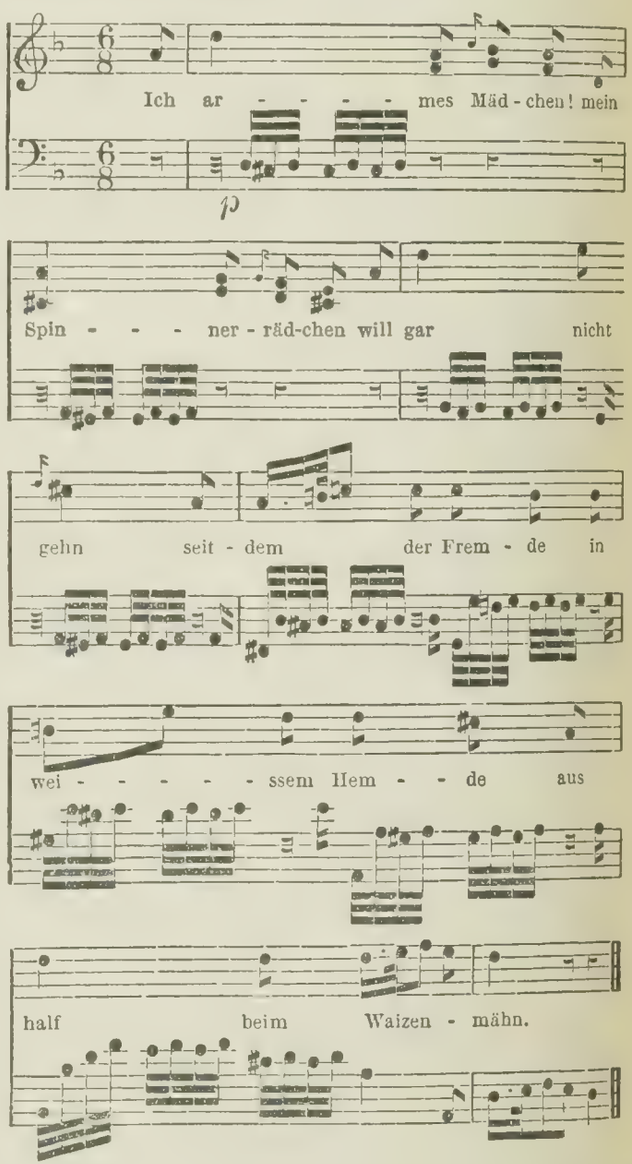
5 In the Fitzwilliam Library at Cambridge.

6 See Schneider, 'Das musikalische Lied,' vol. iii. p. 190.

7 The term 'volksthümliches Lied,' defies exact translation; but, speaking broadly, means a simple popular form of the artistic song.

the Palatinate, cannot have been favourable to it. But no political or social troubles could affect its existence so deeply as an invasion upon its own ground by the Kunstlied. As long as the artistic song dwelt apart, among learned musicians, the Volkslied had little to fear. But when once it had become simple and melodious enough to be easily caught by the people, the Volkslied was supplanted: its *raison d'être* was gone. In churches and schools, at concerts and theatres, the public grew habituated to the artistic song, and the old Volkslieder faded from memory. The few that retained any popularity were in the modern tonal system. The volksthümliches Lied is, in short, a combination of the Volkslied and the Kunstlied, and its area of capacity is a very wide one. In the hands of a true master it rises to a high level of poetic beauty, and in the hands of a bad workman it can descend to any depths of stupidity or vulgarity, without ceasing to be volksthümlich. Songs there were, undoubtedly, before the time of J. A. Hiller, to which this epithet could properly be applied; but he was the first to secure for them a thoroughly popular recognition. He belonged to the second half of the 18th century, and was really an operatic composer. It was the songs in his 'Singspiele' which took so strong a hold of the public. [See HILLER, J. A.; SINGSPIEL.] A favourite tune from his Singspiel 'Die Jagd' will serve as a specimen of his style :—



Another, 'Ohne Lieb und ohne Wein,' taken from his Singspiel 'Der Teufel ist los,' and still sung in Germany with much zest, was one of the first of the Kunstlieder to be received into the ranks of the Volkslieder. J. André, the author of the 'Rheinweinlied,' was a contemporary of Hiller's; and so was J. A. P. Schulz, who did much for the volksthümliches Lied. He was careful above others of his time to select poetic words for his music; and the composer was now provided with a store of fresh and natural poems of the Volkslied type by Bürger, Claudius, Hölty, the Stolbergs, Voss, and other poets of the Göttingen school. So long as Schulz kept to a simple form, he was always successful, and many of his songs are still the delight of German school children. In his more ambitious but less happy efforts, when he tried to give full expression to the words by the music, he abandoned the volksthümlich form, as his song 'Die Spinnerin' will show :—

Starting from Hiller and Schulz the volksthümliches Lied pursued two different roads. Its composers in the Hiller school, such as Ferdinand Kauer, Wenzel Müller, and Himmel, were shallow and imperfectly cultivated musicians. Their sentimental melodies had a certain superficial elegance which gave them for a time an undeserved repute. A few of Himmel's songs—for example, 'Vater ich rufe Dich' and 'An Alexis send' ich Dich'—are still in vogue among some classes of the German population, but, measured by any good standard, their value is inconsiderable. The dramatic composers, Winter and Jos. Weigl, may be reckoned to

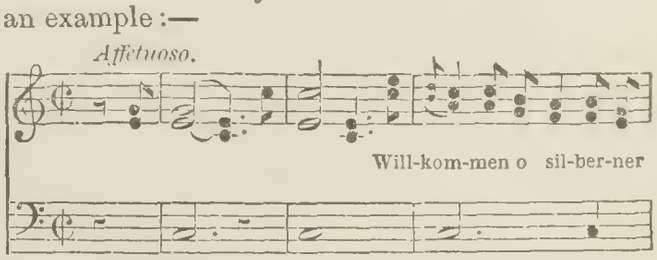
have been of this school, in so far as they were song-writers; and its tendencies reappeared in our own day in Reissiger and Abt. On the other hand, Schulz's followers were real musicians; and if they became too stiff and formal, their defects were a fruit of their virtues. Their stiffness and formality were the outcome of a strict regard to form and symmetry, and of a praiseworthy contempt for false sentiment. Most of them could write at will in more than one style. Whenever they chose the volksthümliches Lied, they proved their mastery of it; and in other kinds of composition they were equally at home. Their names must, therefore, be mentioned in connection with more than one class of song. The first and best of Schulz's school was Mendelssohn's favourite, J. F. Reichardt. He was singularly happy in his 'Kinderlieder,' but his most valuable services to the Song were given on other ground, as will appear later. Next to him came Anselm Weber, and Nägeli. Zelter, Klein, Ludwig Berger, and Friedrich Schneider, are entitled, by their songs for male chorus, to be counted among the followers of Schulz.

It would be wrong to leave the volksthümliches Lied without mentioning the names of Conradin Kreutzer and Heinrich Marschner, whose operatic songs proved themselves to be truly volksthümlich by their firm hold on the hearts of the people, and of Carl Krebs and Kücken, who have also set an honourable mark on this kind of song. It is, likewise, proper to add the titles of a few typical songs which are found in every modern collection of so-called Volkslieder, though really volksthümliche Lieder converted into Volkslieder. Some of them are by celebrated composers whose fame was chiefly won in other fields; some by men, like Silcher, Gersbach, and Gust. Reichardt, who wrote nothing but volksthümliche Lieder; of some the authorship is wholly unknown; and of others it is disputed.

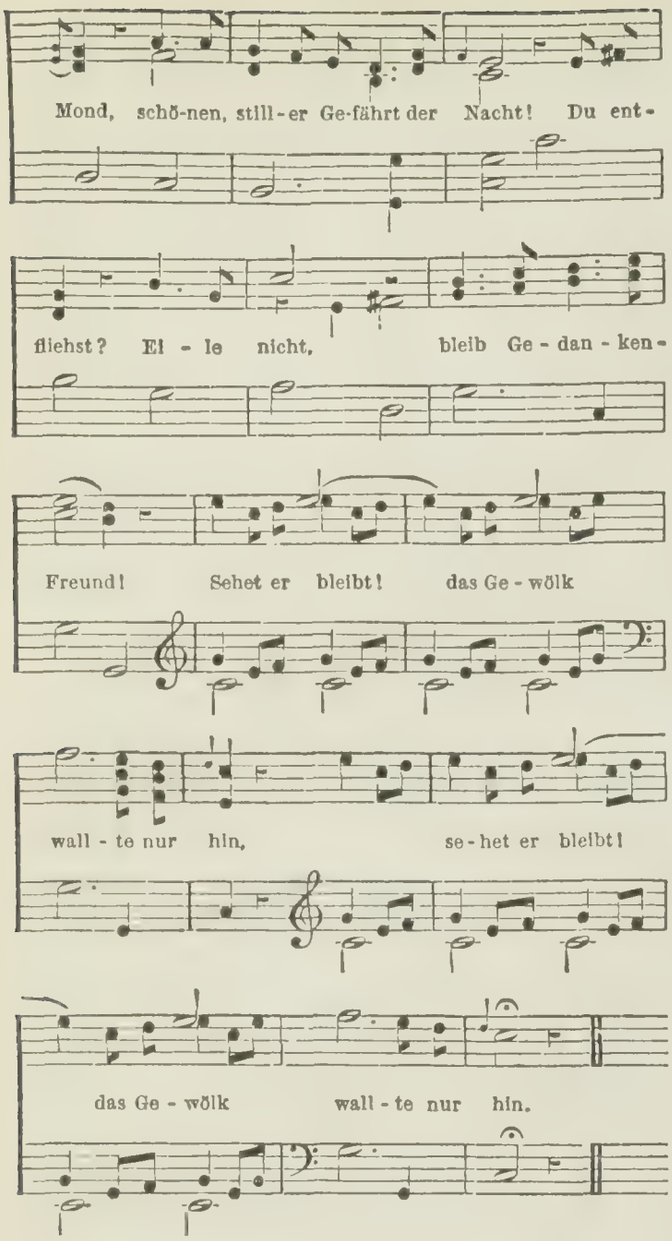
Worthy to be mentioned as representative songs of this class are 'Es ist bestimmt in Gottes Rath'; 'Ach, wie ists möglich dann'; 'Prinz Eugenius'; 'Zu Mantua in Banden'; 'Wir hatten gebaut ein stattliches Haus'; 'Es zogen drei Burschen'; 'Was klinget und singet die Strasse herauf'; 'Der Mai ist gekommen'; 'Bekränzt mit Laub'; 'Gaudeamus'; 'Es ging ein Frosch spazieren'; 'O Tannebaum, O Tannebaum'; 'Morgenroth, Morgenroth'; 'Ich hatt' einen Kameraden'; 'Was blasen die Trompeten'; 'Es geht bei gedämpftem Trommelklang'; 'Morgen müssen wir verreisen'; 'Ich weiss nicht was soll es bedeuten'; 'In einem kühlen Grunde'; 'So viel Stern am Himmel stehen'; 'Es kann ja nicht immer so bleiben'; 'Nach Sevilla, nach Sevilla'; 'Es ist ein Schnitter der heisst Tod'; 'Der alte Barbarossa'; 'Die Fahnenwacht'; 'Mädele ruck, ruck, ruck'; 'Was ist des Deutschen Vaterland,' etc.[1] None of these songs are vulgar, nor even commonplace. They are familiar to all classes, young and old; and the heartiness with which they are everywhere sung attests their vitality. Singing in unison is comparatively rare among Germans; their universal love and knowledge of music naturally predispose them to singing in parts. A regiment on the march, a party of students on a tour, or even labourers returning from work, all alike sing these favourite songs in parts with remarkable accuracy and precision. And the natural aptitude of the nation for this practice is perpetually fostered by the 'Singvereine' or singing-clubs which exist even in the most obscure and secluded corners of Germany.

If it be asked by what qualities the volksthümliches Lied can be recognised, the answer would be, that it is strophical in form, and has an agreeable melody, easy to sing, a pure and simple harmony, an unpretending accompaniment, a regular rhythm, a correct accentuation, and words inspired by natural sentiment. The mere enumeration of these qualities explains its popularity. But it lacked the poetic and thoughtful treatment both of words and music, which subsequently raised the lyric song to the level of true art.

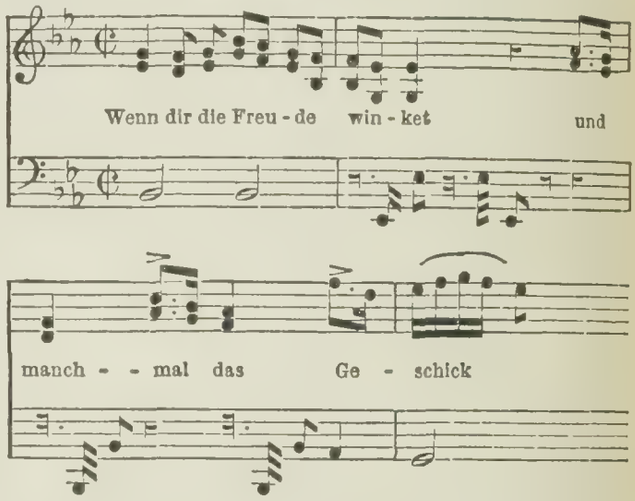
It is now time to inquire in what ways the Song was treated by some of the greatest composers of the 18th and 19th centuries—by Gluck, Haydn, Mozart, Beethoven, Spohr and Weber. Gluck was the contemporary of Graun, Agricola, and Kirnberger; and like them he called most of his songs odes. But the standpoint from which he regarded the Song was very different from theirs. Applying his theories about the Opera [see GLUCK and OPERA] to the Song, he steadfastly aimed at a correct accentuation of the words in the music, and the extinction of the Italian form of melody, which required the complete subordination, if not the entire sacrifice to itself, of every other element of composition. 'The union,' wrote Gluck to La Harpe in 1777, 'between the air and the words should be so close, that the poem should seem made for the music no less than the music for the poem'; and he conscientiously strove to be true to this ideal in all his work. But though he revolutionised the Opera, he left no deep mark on the Song; for indeed he never devoted to it the best of his genius. His few songs, chiefly Klopstock's odes, have no spontaneity about them, but are dry and pedantic, and with all his superiority to his contemporaries in aims and principles of composition, his odes are scarcely better than theirs. Here is an example:—



[1] The reader will find a multitude of others in the various collections which are constantly issuing from the musical press of Germany. He may, for instance, consult Fink's 'Musikalischer Hausschatz,' or the 'Commers-Buch für den deutschen Studenten,' containing Studenten-, Soldaten-, Trink-, Fest-, National-, Mädchen-, Kinderlieder, etc.



One song of the very highest merit was written by Haydn. His national air, 'Gott erhalte Franz den Kaiser,' is perfect of its kind.[1] Simple and popular, yet breathing a lofty and dignified patriotism, it satisfies the severest standard of criticism. But it was a unique effort; none of his other songs approach within measurable distance of it. It was his habit to conceive them entirely from the instrumental point of view. As Schneider truly says, Haydn 'treats the vocal melody exactly as a pianoforte or violin motif, under which he places some words which only superficially agree in rhythm with the melody.'[2] For Haydn's true lyrics we must turn (as Schneider bids us turn) to the andantes and adagios of his quartets and symphonies; just as we must study the great choral works of Bach and Handel if we would understand and appreciate the action of those great masters on the Song.

The versatility of Mozart's powers is visible in his songs. Some of them might be described as arias, and others as volksthümliche Lieder; some are lyrical, and others dramatic, and yet Mozart cannot be said to have impressed his own great individuality upon the Song. He was not at his best in that field. The least happy of his songs are those in which he set homely or thoroughly popular words to music: his genius lived too much in an ideal world for work of that kind. Thus in his 'Ich möchte wohl der Kaiser sein' the music ceases after the first bar to be volksthümlich. It was in the opera that he put forth his full strength, and his operatic songs often derive from their simple joyous melodies a truly popular character. Most of his songs are in the aria form, and their exquisite melodies almost obliterate such faults of accentuation as occur in the following example :—

The reader will observe what exaggerated emphasis the music puts upon such unimportant syllables of the verse as 'mal' and 'ge.' Mozart's masterpiece in the Song was 'Das Veilchen,' which he wrote to Goethe's words; and had he written other songs of like excellence, his position as a song-writer would have been more on a level with his unsurpassed fame in other branches of music. In 'Das Veilchen' he treats every detail independently. When the song passes from narrative to the violet's own utterance, the character of the music changes; and the accompaniment also supplies a vivid though delicate representation of the narrative, while the unity of the Song is never lost amid varieties of detail.[3] For such minute painting in music the ordinary harmonic basis of tonic and dominant is not wide enough. Modulations into other keys are requisite. In this song, therefore, Mozart does not confine himself to the principal keys, G major and D major, but introduces the keys of G minor, E♭, and B♭ major, though without any change of signature. Neither does he pay much heed to a clear demarcation of the strophic divisions, which had hitherto been regarded as indispensable, but by the simple force of a homogeneous rhythm fully sustains the unity essential to lyric song. The very little that yet remained to bring this class of song to perfection was subsequently accomplished by Schubert.

Some of Beethoven's earlier songs—such as 'An einen Säugling,' 'Das Kriegslied,' 'Molly's Abschied,' and 'Der freie Mann'—are volksthümlich, and resemble Schulz's compositions. For the accompaniment they have the melody

[1] For the origin of this see HAYDN (vol. i. p. 714), and EMPEROR'S HYMN. [2] See Schneider, 'Ges. d. Liedes,' vol. iii. p. 369.

[3] For expositions of this song see Schneider, vol. iii. p. 290, and Reissmann, 'Ges. d. deut. Liedes,' p. 207.

harmonised, and a syllable is given to each note: they should therefore be declaimed rather than sung. The structure is similar in Gellert's sacred songs, op. 48, except in the 'Busslied,' where there is a fuller development of the accompaniment. Of Beethoven's early songs the best known probably is 'Adelaïde,' and it is written in a larger form than those already referred to. Its form may be termed the scena-form. In it both voice and accompaniment are made to give exact expression to every word of the poem, and changes of tempo and key impart to it a dramatic cast. But our chief interest lies in Beethoven's lyric songs. He set six songs of Goethe's as op. 75, and three as op. 83. There is much in the style and spirit of these lyrics which might have tempted him to use either the scena or the cantata-form; but the strophical division corresponds so well with their general character that he could not disregard it. He left it therefore to the instrumental part to satisfy their dramatic requirements. In Mignon's song, 'Kennst du das Land,' each stanza has the same beautiful melody, and the accompaniment alone varies. In other cases, as in Goethe's 'Trocknet nicht' (Wonne der Wehmuth), the melody is a mere recitation, and all the importance of the song belongs to its accompaniment. In Jeitteles' Liederkreis, 'An die ferne Geliebte,' op. 98, the unity which makes the cycle is wholly the work of the composer, and not of the poet. It is Beethoven who binds the songs together by short instrumental interludes, which modulate so as to introduce the key of the next song, and by weaving the melody of the first song into the last. Most of the songs of this beautiful cycle are strophical, but with great variety of accompaniment, and the just balance of the vocal and instrumental parts equally contributes to the faithful expression of lyric thought and feeling. In songs which had more of the aria form Beethoven was less successful. In short, the principal result produced by him with regard to the song was the enlargement of the part sustained by the pianoforte. He taught the instrument, as it were, to give conscious and intelligent utterance to the poetic intentions of the words. His lyric genius rose to its loftiest heights in his instrumental works: and here again its full perfection must be looked for in the slow movements of his orchestral and chamber compositions.

Spohr also wrote lyric songs, a task for which his romantic and contemplative nature well fitted him. But his songs are marred by excessive elaboration of minutiæ, and in the profusion of details clearness of outline is lost, and form itself disappears. Again, his modulations, or rather transitions, though never wantonly introduced, are so frequent as to be wearisome. Of all his songs 'Der Bleicherin Nachtlied' and 'Der Rosenstrauch' are freest from these faults, and they are his best.

A greater influence was exercised upon the Song by Carl Maria von Weber. He published two books of Volkslieder, op. 54 and op. 64, with new melodies, of which the best-known are 'Wenn ich ein Vöglein war' and 'Mein Schatzerl ist hübsch.' Of his other songs the most celebrated are the cradle-song 'Schlaf Herzenssöhnchen' and the 'Leyer und Schwert' songs (for instance, 'Das Volk steht auf' and 'Du Schwert an meiner Linken'), and these songs deserve their celebrity. Others indeed, such as 'Ein steter Kampf,' are not so well known nor heard so often as they ought to be. Weber's fame as a song-writer has perhaps suffered somewhat, like Mozart's, from the circumstance that many of his best songs are in his operas; and it has been partially eclipsed by the supreme excellence of one or two composers who were immediately subsequent to him. It was also unlucky for him that he wrote most of his accompaniments for the guitar. But in the solos and choruses of 'Preciosa,' 'Der Freischütz,' and 'Euryanthe' there are romantic melodies of unfailing charm to the German people. 'They are filled,' says Reissmann, 'with the new spirit awakened in Germany by the War of Liberation—the spirit which inspired the lays of Arndt, Schenkendorf, Rückert, and Körner. The dreamy tenderness of the old Volkslieder was united by Weber to the eager adventurous spirit of a modern time. His conceptions are never of great intellectual depth, nor are his forms remarkably developed, but the *entrainante* expression with which he writes gives his compositions an irresistible freshness, even after the lapse of half a century.'[1]

Incidental reference has already been made more than once to Goethe, but a few words must be added on the obligations of the Song to him. The fine outburst of lyric song which enriched the music of Germany in his lifetime was very largely due to him. The strong but polished rhythm and the full melody of his verse were an incentive and inspiration to composers. Reichardt was the first to make it a systematic study to set Goethe's lyrics to music. Some of them were set by him as early as 1780; but in 1793 he published a separate collection entitled 'Goethe's lyrische Gedichte,' and containing thirty poems. In 1809 he issued a more complete collection, under the title of 'Goethe's Lieder, Oden, Balladen, und Romanzen mit Musik, v. J. Fr. Reichardt.' So long as Reichardt merely declaimed the words in melody, or otherwise made the music conscientiously subordinate to the verse, he was successful; but he failed whenever he allowed himself to think less of the words and more of the tune. Goethe's words were, in short, a sure guide for a talent like his. In the genuine volksthümliches Lied he did not shine; he spared no endeavour to catch the exact spirit of popular poetry, but in his intent pursuit of it he lost that natural spontaneity of melody which the volksthümliches Lied requires. Reichardt was not a great master, but he may claim the honour of having struck the true key-note of lyrical songs: and greater artists than himself immediately followed in his foot-

[1] See Reissmann, p. 167. It is worth while to note that Weber himself says, in his literary works, that 'strict truth in declamation is the first and foremost requisite of vocal music ... any vocal music that alters or effaces the poet's meaning and intention is a failure.'

steps. Nothing that he ever wrote is better than his setting of Tieck's 'Lied der Nacht,' and in this song he clearly shows himself to be the forerunner of Schubert, Schumann, and Mendelssohn. A younger contemporary, Zelter, also made a reputation by setting Goethe's words to music. Zelter was himself a friend of Goethe's; and so great an admirer was the poet of Zelter's music for his own songs, that he preferred it to the settings of Reichardt, preferring Reichardt's settings to those of Beethoven and Schubert, and perhaps those of Eberwein to either of the three. Through some strange obliquity of taste or judgment, Goethe, as is well known, never recognised the merits of these two very great composers. Zelter, however, was a writer of considerable talent, and advanced beyond his predecessors in harmonic colouring and consistency of style. His early songs were strophical, without variety or ornamentation of melody, except sometimes in the last stanza: but in later years he recomposed some of these early songs with such different treatment that he seems occasionally to be the precursor of the so-called 'durchkomponirtes Lied'—in which every stanza has different music. Another of this group of writers, Ludwig Berger, worked on the same lines as Reichardt. But his excessive attention to the declamatory part of the Song has a tendency to break up the melody and destroy its consecutive unity. On the other hand, his pianoforte accompaniments are remarkably good. Without overpowering the melody they have a singular power of expression. His song 'Trost in Thränen,' op. 33, no. 3, may be cited as an illustration. Bernhard Klein may also be mentioned as a writer of music to Goethe's songs. His style was not unlike Zelter's; but he aimed at vocal brilliancy, and was somewhat negligent of the instrumental part.

If the general results of the period through which we have just passed be regarded as a whole, it will be seen that the various conditions requisite for the perfection of the Song had matured. The foundations and all the main parts of the structure had been built; it remained only to crown the edifice. Starting from the volksthümliches Lied, the Berlin composers had demonstrated the necessity of full attention to the words. Mozart and Weber had given it a home in the opera. Mozart and Beethoven had developed its instrumental and dramatic elements; and had, further, shown that the interest of the Song is attenuated by extension into the larger scena-form. Nothing therefore of precept or example was wanting by which genius might be taught how to make the compact form of the Song a perfect vehicle of lyrical expression. The hour was ripe for the man; and the hour and the man met when Schubert arose.

This wonderful man, the greatest of song-writers, has been so fully and appreciatively treated in other pages of this Dictionary[1] that it would be superfluous to do more here than examine the development of the Song under him. So fertile was his genius that we have more than 600 of his songs, and their variety is as remarkable as their number. There was scarcely a branch of the subject to which he did not turn his hand, and *nihil tetigit quod non ornavit*. He was master of the Song in every stage—whether it were the Volkslied, or the Ode, or the volksthümliches Lied, or the pure lyric song, or the Ballade and Romanze. And his preeminent success was largely due to his complete recognition of the principle that in the Song intellect should be the servant of feeling rather than its master.

The essence of true Song, as Schubert clearly saw, is deep, concentrated emotion, enthralling words and music alike, and suffusing them with its own hues. Full of poetry himself, he could enter into the very heart and mind of the poet, and write, as it were, with his own identity merged in another's. So wide was the range of his sympathetic intuition that he took songs of different kinds from all the great German poets, and widely as their styles varied, so did his treatment. Some demanded a simple strophic form; some a change of melody for every stanza; and others an elaborate or dramatic accompaniment. But whatever the words might call for, that Schubert gave them with unerring instinct.

His best compositions are lyrical, and the most perfect are the songs which he wrote to Goethe's words. If Schubert had a fault as a song-writer, it was his 'love of extension'; and from this temptation he was guarded by the concise and compact form of Goethe's songs. These lyrics are, therefore, his masterpieces, and it is scarcely possible to conceive higher excellence than is displayed in his 'Gretchen am Spinnrad,' the 'Wanderer's Nachtlied,' the songs from 'West-östlicher Divan,' and 'Wilhelm Meister.'[2] In these songs, beauty and finish are bestowed with so even a hand, both on the voice-part and on the accompaniment, that it would be impossible to say that either takes precedence of the other. In the songs which he wrote to Schiller's words, especially in the earlier ones, the accompaniment is more important than the voice-part. This however is demanded by the dramatic form of ballads like 'Der Taucher' and 'Ritter Toggenburg.' And Schubert perceived that a somewhat similar kind of setting was appropriate to antique, mythological, or legendary songs, such as Schiller's 'Dithyrambe' and 'Gruppe aus dem Tartarus,' Mayrhofer's 'Memnon' and 'Der entsühnte Orest,' Goethe's 'Schwager Kronos,' 'Ganymed,' 'Grenzen der Menschheit,' and some of Ossian's songs. These last are also noticeable as an illustration of his practice of writing songs in sets. Some of these sets had been written as cyclic poems by their authors, and to this category belonged the 'Müllerlieder' and the 'Winterreise': others—such as the Ossian Songs, and Walter Scott's poems—were made cyclic by Schubert's handling of them. He did not join and weld together

[1] The reader should also consult Reissmann's 'Das deutsche Lied in seiner historischen Entwicklung,' and his 'Ges. d. deutsch. Liedes.'

[2] Reissmann, in his 'Gesch. d. deutsch. Liedes,' p. 220, compares the handling of Goethe's songs by the Berlin composers with Schubert's handling of them, and conclusively shows the great superiority of the latter.

the songs of a set, as Beethoven had done in the cycle of 'An die ferne Geliebte,' but bound them to one another by community of spirit. They can all be sung separately; but the 'Müllerlieder' and 'Winterreise,' which tell a continuous tale, lose much of their dramatic power if they be executed otherwise than as a whole. The publication known as the 'Schwanengesang'[1] contains some of Schubert's most beautiful songs, and among them his settings of Heine's words. Heine appeared on the stage of literature too late to have much to do with Schubert; his influence was more deeply felt by Schumann: but Schubert at once recognised, as did Schumann after him, the extreme importance of a musical accompaniment for his words. Other poets for whom Schubert composed were Klopstock, Matthison, Hölty, Rückert, Rellstab, Craigher, Kosegarten, Schober, Müller, Schmidt, etc.; and some of these are perhaps indebted to the composer for all the fame now left to them.

Many of Schubert's finest songs are strophical in form, and resemble the best Volkslieder; with this difference however, that where the latter rigidly adhered to the simple tonic and dominant harmony, Schubert uses the most varied modulations. He was the equal of the composers of the Volkslieder in strict regard to the accents of the verse, and their superior in attention to the meaning of the words. When he wishes to mark an important word, he does so by giving it two or three notes, or a striking harmony; but rarely departs from the concise strophical form. And he can raise a song with the simplest melody to dramatic level by the mere power of rhythm in the accompaniment. But none knew better than Schubert that the strophical form is not applicable to all poems, and that some require different music for every stanza.[2] Without being ballads or narrative poems, such songs range over too broad and varied a field for the strophical form; but through all diversities they retain a true lyric unity, and this unity as a whole, with variety in parts and details, has been faithfully reproduced by Schubert. Reissmann[3] has shown how he preserved the unity by returning to the melody of the first strophe as a refrain—as in 'Meine Ruh' ist hin'—or by keeping the same figure in the accompaniment, as in 'Waldesnacht,' or by simple development of the same melody in each stanza. All the resources of Schubert's genius are displayed in the durchkomponirtes Lied.

Enough, however, has been said to indicate his supreme merits as a song-writer, and it is time to turn to another name. In Mendelssohn the characteristics of the Berlin school of song-writers are seen at their best. His songs exhibit all the care and effort of that school to combine the volksthümliches form with a minutely faithful representation of the words; but the object at which he aimed, and which indeed he attained, tended sometimes to hamper the free play of his art. And with all his comprehension and finished culture, Mendelssohn could not, like Schubert,[4] surrender himself completely to the poet whose words he was setting, and compose with such identity of feeling that words and music seem exactly made for each other, and incapable of separate existence. Mendelssohn remained himself throughout, distinct and apart. The poet's words were not to him, as they were to Schubert, the final cause of the song; they were only an aid and incentive to the composition of a song preconceived in his own mind. In his songs, therefore, we miss Schubert's variety; and his influence upon the Song in Germany has been limited. In Mendelssohn's op. 9, three songs especially deserve mention — 'Wartend,' a true Romanze; the 'Herbstlied,' concise in form, and expressive of deep melancholy; and 'Scheiden,' which is a song of tranquil beauty. The 'Frühlingslied' of op. 19 reminds one of Berger, and 'Das erste Veilchen' is suggestive of Mozart. The 'Reiselied' inclines more to the scena-form, but is marked by some of Mendelssohn's most characteristic modulations and transitions in the harmony. The songs which produced most effect were, 'Auf Flügeln des Gesanges' of op. 34, and 'Wer hat dich, du schöner Wald' of op. 47; both volksthümlich in the best sense of the word, melodious, pure, and refined, but withal brilliant and striking. The most perfect, perhaps, of his songs is the 'Venetian Gondellied,' op. 57, without a blemish either in melody, accompaniment, harmony, or rhythm. And the truest Volkslied of modern birth is the little song 'Es ist bestimmt in Gottes Rath.' All Mendelssohn's other songs, with few exceptions, are simple and pleasing. Take as an eminent instance, 'Lieblingsplätzchen' (op. 99, no. 3). Nevertheless, with all their charms, his songs for one voice are inferior to his part-songs, and indeed to his compositions in other branches of music.

If any song-writer could dispute Schubert's pre-eminence, it would be Robert Schumann. His songs are the very breath of romantic poetry elevated by austere thought. Where Schubert is completely one with the poet, his exact *alter ego*, Schumann is wont to be a little more than the poet's counterpart or reflection. With scrupulous art he reproduces all that runs in the poet's mind, be it ever so subtle and delicate, but permeates it with a deeper shade of meaning. This may be seen especially in his settings of the poems of Heine, Reinick, Burns, Kerner, Geibel, Chamisso, Rückert and Eichendorff. Of these poets the last five were thoroughly romantic writers, and exercised a great influence on Schumann's kindred imagination. It was stimulated into full activity by the supernatural splendour and mystic vagueness of their conceptions. Visions of midnight scenes arise in prompt obedience to the spell of Schumann's

[1] These, however, have no cyclical intention, but were put together by the publisher after Schubert's death.

[2] Of this kind is the 'durchkomponirtes Lied,' *i.e.* through-composed song, in which each stanza is differently treated.

[3] See his 'Gesch. d. deutsch. Liedes,' pp. 220 to 242.

[4] It has been remarked that the mere playing through of a song of Schubert enables a practised ear to recognise at once the poet to whose words the music was written. It would be quite impossible to do this with regard to Mendelssohn's songs.

music. It conjures up for eye and ear the dark vault of the starry heavens, the solitudes of haunted woods, the firefly's restless lamp, the song of nightingales, the accents of human passion idealised, and all else that makes the half-real and the half-unreal world in which the romantic spirit loves to dwell.

In Schumann's music to Eichendorff's words, the accompaniments have even more importance and beauty than the melodies; while the latter seem only to suggest, the former unfold the sentiment of the song. This is the case in the 'Frühlingsnacht,' the 'Schöne Fremde,' and the 'Waldesgespräch': and in another song of the same opus, 'Ich kann wohl manchmal singen' (Wehmuth), the melody is fully developed in the accompaniment, and merely doubled in the voice part. Of like kind is the work of Schumann's hand in the 'Liederreihe,' op. 35, containing 12 songs by Justinus Kerner, and in Rückert's 'Liebesfrühling,' op. 37; but Rückert's verse did not perhaps evoke in him so full a measure of spontaneous melody as Eichendorff's and Kerner's. The simplest and most melodious, and probably the best known of the Rückert collection, are Nos. 2, 4, and 11; and they are by Frau Clara Schumann. Chamisso's cycle, 'Frauenliebe und Leben,' op. 42, is described elsewhere in this Dictionary, and does not require further notice here.[1]

To the poems of Reinick and Burns Schumann imparts more of the Volkslied form; but the poet to whom his own nature most deeply responded was Heine. There was not a thought or feeling in his poetry which Schumann could not apprehend and make his own. Whether Heine be in a mood of subtle irony or bitter mockery, of strong passion or delicate tenderness, of rapturous joy or sternest sorrow, with equal fidelity is he pourtrayed in the composer's music. What Schubert was to Goethe, Schumann was to Heine; but the requirements of the two poets were not the same. Goethe's thought is ever expressed in clear and chiseled phrase; but it is a habit of Heine's to adumbrate his meaning, and leave whatever is wanting to be supplied by the reader's imagination. The composer who would adequately interpret him must, therefore, have poetic fancy no less than a mastery of his own art. This Schumann had, and none of his songs rank higher than the splendid cycle 'Dichterliebe,' from Heine's 'Buch der Lieder,' which he dedicated to a great dramatic singer, Wilhelmine Schröder-Devrient. Their melodic treatment is declamatory—not in recitative, but in perfectly clear-cut strophes. The metrical accents of the verse are carefully observed, and, if possible, still more attention is bestowed on the accentuation of emphatic words. That there may not be even the semblance of a break or interruption in the continuous flow of the phrases, the same rhythmical figure is retained throughout the accompaniment, however the harmony and the melody may change. As a general rule, the instrumental part of Schumann's songs is too important and too independent to be called an 'accompaniment'; it is an integral factor in the interpretation of the poem.[2] Thus in the 'Dichterliebe' cycle, the introductory and concluding symphonies to 'Im wunderschönen Monat Mai,' 'Das ist ein Flöten und Geigen,' 'Die alten bösen Lieder,' and 'Am leuchtenden Sommermorgen,' have all a closer relation to the poem than to the music, and seem to evolve from it a fuller significance than it could ever have owed to the poet's own unaided art. Further proof of the importance of Schumann's accompaniments is afforded by the peculiarity that in many of his songs the voice part ends on a discord, and the real close is assigned to the accompaniment.[3] In 'Ich grolle nicht' the accompaniment is occasionally used to strengthen the accents, and discords also enhance the grand effect; only rarely does he allow the independence of the accompaniment to remain in abeyance throughout a whole song. In short, his songs should be both played and sung by true artists; and the riper the intellect, the more poetic the temperament of the artist, the better will the execution be. No composer is more worthy of thoughtful and finished execution than Schumann; together with Schubert in music, and Goethe and Heine in literature, he has lifted the Song to a higher pinnacle of excellence than it ever reached before. Whether such work will ever be surpassed, time alone can show.

We will here allude to another branch of modern German Song, which has been handled by the greatest composers, and comprises the Ballade, the Romanze, and the Rhapsodie. In the ordinary English sense, the ballad is a poem simply descriptive of an event or chain of incidents; it never pauses to moralise or express emotion, but leaves the reader to gather sentiment and reflections from bare narrative. But the Ballade, as a form of German song, has some other properties. Goethe says that it ought always to have a tone of awe-inspiring mystery, to fill the reader's mind with the presence of supernatural powers, and subdue the soul to submissive expectancy. The Romanze is of the same class as the Ballade, but is generally of more concise form, and by more direct references to the feelings which its story evokes, approaches nearer to the lyric song. As distinguished from the Ballade and the Romanze, the Rhapsodie is deficient in form, and its general structure is loose and irregular. The first poet who wrote such poems was Bürger; his example was followed by Goethe, Schiller, Uhland, and others: and then the attention of composers was soon caught. Inspired by Schiller, Zumsteeg first composed in this vein, and his work is interesting as being the first of its kind; but cultivated and well-trained musician though he was, Zumsteeg had too little imagination to handle the Ballade successfully. He generally adhered to the Romanze, and 'Bleich flimmert in stürmender Nacht' is

[1] See SCHUMANN, vol. iii. p. 412.

[2] See under SCHUMANN, vol. iii. p. 412.

[3] See the end of 'Frauenliebe und Leben,' and of the exquisite 2-part song 'Grossvater und Grossmutter.'

a good specimen of his style. Sometimes he fused the Romanze into the Rhapsodie by dramatising incidents; and to such efforts he owed most of his contemporary popularity; but it was not in him to produce the true Ballade. Neither did Reichardt or Zelter succeed any better in it. They treated the 'Erlkönig' as a Romanze, and Schiller's Ballades, 'Ritter Toggenburg' and 'Der Handschuh,' as rhapsodies. And even Schubert, for whom in youth this ballad poetry had a great charm, even he was inclined to compose for Balladen too much in Rhapsody-form. In some of his longer pieces, such as 'Der Taucher,' 'Die Bürgschaft,' 'Der Sänger,' where he is faithful to the Ballade form, there are exquisite bits of melody appositely introduced, and the accompaniments are thoroughly dramatic; but the general effect of the pieces is overlaid and marred by a multiplicity of elaborate details. When sung, therefore, they do not fulfil the expectations awakened by silent study of them. To the Romanze, Schubert gave the pure strophical form, as, for instance, in Goethe's 'Heidenröslein.'

The founder of the true Ballade in music was J. C. G. Löwe, who seems to have caught, as it were instinctively, the exact tone and form it required. His method was to compose a very short, though fully rounded melody, for one or two lines of a stanza, and then repeat it throughout the Ballade with only such alterations as were demanded by the tenor of the narrative. This method secures unity for the piece, but it necessitates a richly developed accompaniment, and calls upon the pianoforte to be the sole contributor of dramatic colouring to the incidents. The simpler the metrical form of the Ballade, the better will this treatment suit it. Take, for example, Uhland's 'Der Wirthin Töchterlein.' All Löwe's music to it is developed from the melody of the first line; though other resources are brought into play as the tragic close draws near, the original idea is never lost to view, and the character with which the accompaniment began is preserved intact to the end. Still more importance is given by Löwe to the pianoforte part in the gloomy northern Ballades, 'Herr Olaf' and 'Der Mutter Geist.' But his really popular Balladen are 'Heinrich der Vogler,' 'Die Glocken zu Speier,' and 'Goldschmieds Töchterlein': in these the melodies are fresh and genial, the accompaniments full of characteristic expression, and stroke upon stroke in the best Ballade style effect a vivid presentment of animated scenes.

Mendelssohn never touched the Ballade form for the solo voice; and Schumann greatly preferred the Romanze. To his subjective lyric cast of mind the underlying thought was of more concern than external facts. In his beautiful music to Kerner's 'Stirb Lieb' und Freud,' he treats the melody as a Romanze, and puts the Ballade form into the accompaniment. On the same plan are his 'Entflieh' mit mir,' 'Loreley,' and 'Der arme Peter,' from Heine. 'Die Löwenbraut' and 'Blondel's Lied' are more developed Ballades; but the most perfect of his Ballades is 'Die beiden Grenadiere,' op. 49. Its unity in variety is admirable; it stirs and moves the heart, and its impressiveness is wonderfully augmented by the introduction of the Marseillaise. When Schumann essayed to treat the Ballade melodramatically he failed. Singing, in his opinion, was a veil to the words; whenever therefore he wished them to have emphatic prominence, he left them to be spoken or 'declaimed,' and attempted to illustrate the narrative of the song by the musical accompaniment. But the Ballade form was too small and contracted for this kind of treatment, which is better suited to larger and more dramatic works. It is a vexed question whether the repetition of the melody for every verse, or its variation throughout, is the better structure for the Ballade; the former arrangement, at any rate, would seem best adapted for short and simple pieces like Goethe's 'Der Fischer,' and the latter for lengthier ones. If the melody be repeated for every verse in long Balladen an impression of monotony is inevitably created, and the necessarily varying aspects of the poem are imperfectly represented in the music.[1]

The Song continues to hold in Germany the high place to which it was raised by Schubert and Schumann; their traditions have been worthily sustained by their successors, the foremost of whom are Robert Franz and Johannes Brahms. Franz has devoted himself almost exclusively to it.[2] At first sight his work seems to be similar to Schumann's, but on closer examination it will be found to have marked characteristics of its own. There is no lack of melody in his voice-parts, but the chief interest of his songs generally lies in the accompaniments, which are as finished as miniatures, though concealing all traces of the labour expended on them.[3] In form and harmony Franz's songs are akin to the old Volkslied and Kirchenlied. Their harmony frequently recalls the old church scales; and the peculiar sequential structure of the melody (as, for instance, in his 'Zu Strassburg an der Schanz,' op. 12, no. 2; 'Es klingte in der Luft,' op. 13, no. 2, and 'Lieber Schatz, sei mir wieder gut,' op. 26, no. 2), is so common with him, that some critics have condemned it as a mannerism.[4] Most of his songs are strophical as regards the voice-part, the richness and fulness of the accompaniment growing with each successive stanza; or else the harmony is slightly altered to suit the words, as in that subtle change which occurs in the second stanza of 'Des Abends,' op. 16, no. 4. Indeed the perfection of truth with which Franz renders every word is his highest merit. Like Schumann, he is wont to leave much to the closing bars of the piano-

1 See Vischer's 'Aesthetik,' part iii. p. 996; and Reissmann's 'Das deutsche Lied,' p. 236.

2 'It was the result of an irresistible necessity,' wrote Franz to a friend, 'that I cultivated the Song-form almost exclusively, and wrote very little else: I afterwards became convinced that my own particular talent culminated in this form. On principle, therefore, I have kept to this path, and should with difficulty be persuaded to try my luck in any other.'

3 See Ambros, 'Bunte Blätter,' p. 201.

4 Reissmann, 'Gesch. d. deutschen Liedes,' p. 279.

forte part or to the whole accompaniment; and he has a further resemblance to Schumann in his thoroughly lyrical temperament. His favourite poets are writers of dreamy, quiet, pensive verse, like Osterwald, Eichendorff, Lenau and Mirza Schaffy; but he has composed several songs by Heine and Burns. There is not, perhaps, enough of passion in his compositions to carry us away in a transport of enthusiasm, but the refinement of his poetic feeling, and the exquisite finish of his workmanship compel our deliberate and cordial admiration.

Very different is the standpoint from which Brahms approaches the Song. It has been said of him that he 'defends his art-principles on the ground of absolute music.'[1] And this criticism may justly be applied to his songs. No modern composer has ever studied less than he to render each word with literal accuracy; but while he allows himself the amplest liberty in respect of the letter of a song, he is scrupulously observant of its spirit. If we listen, for instance, to any of his fifteen romances from Tieck's Magelone, or to his settings of Daumer's translations of Oriental poems, we shall have no fault to find with his interpretation of the words in the music, as a whole, though in parts it may not correspond to our own preconceived ideas. When quite new to us his songs excite a certain sense of strangeness, but the feeling quickly disappears before the irresistible spell of his strong individuality and concentrated force. To the form of his songs he pays great heed. Some have the same melody and harmony unchanged for every verse, others have a succession of varied melodies for the voice and pianoforte part throughout. His accompaniments are among the most difficult and interesting that have ever been written, and need to be studied with as much care as any solo piece. They stand in the same relation to the voice part as the pianoforte part stands to the violin in a sonata written for those two instruments. The accompaniment sometimes leads, sometimes follows the voice; and again at other times pursues its own independent way. This may be seen for instance in the fine impassioned song 'Wie soll ich die Freude,' op. 33, no. 6. The task of the singer in Brahms's songs is as hard as that of the player. Sudden changes of key and awkward intervals create difficulties for the voice, and the very length of the songs renders them fatiguing. But with a good singer and a good pianist his songs cannot fail to produce a remarkable effect, though Brahms himself would never stoop to write for mere effect. He is far too high and severe an artist to admit any false or trivial matter into his work; and his noble songs may justly be reckoned among the greatest treasures of modern music.

A composer whom it would be wrong to pass by here without notice is Hugo Brückler. The elaborate and refined accompaniments to his songs remind us in some respects of Brahms. And his songs of the 'Trompeter von Säkkingen' set, and the posthumous ones edited by Jensen, deserve a wider fame, for they are full of intellect and beauty. Jensen's own is a better-known name. The melody of his songs is remarkably sweet, and his accompaniments are both rich and interesting. Jensen, however, has been the enemy of his own reputation by constantly choosing to set words which had already been dealt with by greater masters than himself. Had he not thus challenged comparison, the merits of his tender and delicate songs might have been more fully recognised. Herzogenberg belongs to the same group of composers. Another group has worked more on the lines laid down by Mendelssohn; and it includes Curschmann, Taubert, Franz Lachner, Dorn, Carl Eckert, Julius Rietz, Reinecke, Josephine Lang, and Fanny Hensel. The best work of these writers is unpretending and simple: not that they are themselves deficient in thought or culture, but they attach such a paramount value to purity of form and melodiousness combined, that other high qualities of the song are sparingly introduced.

Consideration is, likewise, due to the manner in which the Song has been treated by Franz Liszt. In such cases as his 'Kennst du das Land?' and 'Ich weiss nicht was soll es bedeuten,' he not only disregards the strophical form, but ignores the metre and rhyme of the verse until the poetry stiffens into prose. In his endeavours to render every word effectively and dramatically, form, both of poetry and music, escapes him. Some of these songs are mere recitations; or the melody is broken up into short phrases with a few chords in the accompaniment—as in 'Du bist wie eine Blume,' which contains striking modulations and abrupt transitions. In fact, they produce an effect like that of delicate but unfinished landscape sketches. 'Es muss ein Wunderbares sein' may be mentioned as an example of more regular form. But Liszt has not been allowed to remain alone in his indifference to rule and form: his irregularities have been imitated by younger writers of the so-called 'New German School.' When his followers have had real talent and true poetic feeling, as Cornelius[2] and Goetz undoubtedly had, considerable latitude in composition has been shown to be compatible with very good work. Nevertheless, the example set by Liszt is a dangerous one, for, if the high artistic sense be wanting, a scant regard for form very easily degenerates into sheer chaos. If other names of modern contributors to the song in Germany be asked for, the following may be given:—Blume, Brah-Müller, Bruch, Ehlert, Gernsheim, Henschel, Hiller, Krigar, Lassen, Ludwig, Raff, Ramann, Rheinberger, Röntgen, Semon, Urspruch, and Volkmann; but the list is very far from exhausted by the recital of these names. The German Song has, moreover, been enriched by foreigners, such as Niels Gade, Lindblad, Grieg, Dvořak, and, especially, Rubinstein, to whose songs some judges assign a place in the very first rank.

[1] See BRAHMS, vol. i. p. 270.

[2] See his 'Weihnachtslieder,' op. 8.

Enough has now been said to show how thoroughly and with what diversity of talent the Song has been cultivated in Germany as a branch of pure art. The torch has passed from artist to artist; and if the reverent devotion with which it is still tended by German students of music be an earnest and augury of what is to come, it is not too much to hope that the radiance of the flame may be as bright in the future as it has been in the past.

The following works contain the best information on the history of the Song in Germany.

'Das musikalische Lied in geschichtlicher Entwickelung'; Dr. K. C. Schneider. (3 vols.)
'Geschichte des deutschen Liedes im xviii Jahrhundert'; Ernst O. Lindner.
'Geschichte des deutschen Liedes'; August Reissmann.
'Das deutsche Lied in seiner historischen Entwickelung'; August Reissmann.
'Die Hausmusik in Deutschland im 16ten, 17ten, and 18ten Jahrhundert'; Becker.
'Unsere volksthümliche Lieder'; Hoffmann von Fallersleben.
'Altdeutsches Liederbuch aus dem 12 bis zum 17 Jahrhundert'; Franz M. Böhme.
'Der evangelische Kirchengesang'; Karl von Winterfeld.
'Robert Franz und das deutsche Volkslied'; August Saran.
The collections of Volkslieder are too numerous to name. But the reader will find at pp. 769-805 of Böhme's 'Altdeutsches Liederbuch' an ample catalogue with annotations, entitled
'Quellen für das deutsche Volkslied und seine Weisen in alter und neuer Zeit.'
(Böhme includes both MS. and printed collections.)

In conclusion, a few general reflections may be added to the foregoing historical sketch. Vocal music is probably the eldest branch of the art; but from the number of ancient dance-songs still extant, and from the fact that dance-songs preponderate in the music of nations whose musical culture remains in a primitive stage, it is reasonable to conclude that vocal music was at first a mere accessory of the dance. Choral singing at religious and other festivals was also a practice of very remote antiquity. Recitations by bards commemorative of the exploits of heroes were a further and distinct development of vocal music. But the Song proper had no existence anterior to the Troubadours; their graceful lyrics and appropriate rhythmical tunes were its earliest form.

In the sections of this article which relate to France and Germany, attention has been called to the reciprocal influences upon one another of church music and secular music; but it should be noticed that the influence of the former was not of unmixed advantage to the latter. The scientific development of the Song was doubtless advanced by the church composers, but their polyphonic style injured it in other respects. Such peculiarities of that style as constant repetitions of the same words, and breaking up the verse into fragmentary syllables, could only disfigure the true Song, which requires an even adjustment of words and music, without any sacrifice of one to the other.

The Opera, on the other hand, was of immense benefit to the Song by establishing the monodic system, and thus teaching composers to attend to the meaning of the words they set, with a view to its reproduction in the music. But it would be superfluous to dwell again on the value of that 'expressive monodia' which was introduced by Caccini in Italy, by Lawes in England, and by Albert in Germany. [MONODIA, vol. ii. 354.]

The reader will also have observed the necessary dependence of the Song upon poetry. Until the poet supplies lyrics of adequate power and beauty of form, the skill of the composer alone cannot develope the full capacities of the Song. When however poets and composers of the first rank have worked together in mutual sympathy and admiration, as did the German poets and composers of Goethe's age, the Song has quickly mounted to the loftiest heights of art. Again, poets and composers are alike the children of their times, and vividly reflect the dominant emotions of the hour and the scene in which they live. History colours every branch of Art, and none more so than the Song, for it is the first and simplest mode of giving expression to strong feeling. Men naturally sing of that of which their heads and hearts are full; and thus there is a close correspondence between great historic events and the multitude of songs to which they almost invariably give birth. From wars have issued songs of victory, and other martial odes; from keen political struggles, songs or satire; from religious reformations, majestic hymns and chorales; and from revolutions, impassioned songs of liberty.

Time alone can produce men of genius and breathe the inspiration of great events; but even with these reservations, there is ample scope for the improvement of the Song in our own country by talent and conscientious study. In wealth of splendid poetry England has no superior; and it is singular that her great poets have not left deeper marks upon the Song in music. No effect, for instance, was produced on it by the group of fine poets to which Byron and Shelley belonged, comparable with the effect which the lyrics of Goethe and his contemporaries had upon it in Germany. Some would explain the anomaly by the deficient culture of English musicians at most periods of our history. Others might justly point to the irregular accentuations of English verse as presenting special difficulties to the composer. But no single circumstance has been more injurious to English Song than our extravagant and long-cherished preference for the Italian opera. Of that indifference to the meaning of words, in which it trained the English public, enough has been said already and need not be repeated here. Happily now there is a change for the better, and English composers are at last alive to the importance of the words.

No branch of music has been so freely handled by inferior and unpractised composers as the Song. It certainly does not require so accurate a knowledge of formal principles as other kinds of music; and thus seems to invite the inexperienced hand. But in truth it demands, and is worthy of the most serious study. The simple 'guitar accompaniments' of other days no

longer satisfy: full and elaborate accompaniments, having a beauty of their own apart from the voice, are now looked for. And although exception has been taken to this development of the accompaniment as a device to conceal poverty of melodic invention, it cannot be gainsaid that the charm and interest of a song are enhanced by a well conceived and appropriate pianoforte part. Again, no song can be really good without correct accentuation and emphasis; but how few composers seem to have studied this element of composition. If the reader will only turn to the article on ACCENT in this Dictionary, he will soon perceive its immense importance.[1] It is much to be desired that we had in English some work like M. Matthis Lussy's excellent Treatise on Musical Expression.[2] Clear rules will be found there for the correspondence between the musical rhythm and the verse rhythm, with examples showing how the sense of the musical phrase may be destroyed, if it be interrupted by a new line of the verse, and how the verse in turn may be marred by the interruption of rests or pauses in the musical phrase. There the student may learn why the strong and weak accents of the music should coincide with the long and short syllables of the verse, and the cases in which departures from this rule are justifiable. There also the proper relation of musical cadence to grammatical punctuation, and many another point in the art of composition, are illustrated by instructive examples.

In connection with essential requisites of the Song, much might be said about the sound of the words in the voice part, about the incidence of open words on certain notes, and careful combinations of consonants. Much, too, of the duties and responsibilities of the singer with regard to accentuation and phrasing. But the discussion of such topics would carry us far beyond the history of the Song, and the space already traversed is more than wide enough.

To the deficiencies of this article no one can be more alive than its writer; and no one can more acutely feel that the investigation offers a fitting field for the highest faculties of musical research and exposition. In the difficulties inevitable in studying the Songs of those nations with whose language she was not acquainted, and also in procuring materials from abroad, the writer has been much helped by friends, among whom she would gratefully mention Mr. Mazzucato, Miss Phillimore, M. Mathis Lussy, M. Gustave Chouquet, Mme. Blaze de Bury, Don Francesco Asenjo Barbieri, Señor Bernardo Moreira de Sá, Mr. J. A. Kappey, Mr. Barclay Squire, Mme. Lind-Goldschmidt, Mme. de Novikoff, and Mr. Ralston. [A.H.W.]

SONGE D'UNE NUIT D'ÉTÉ, LE (A Midsummer Night's Dream). A comic opera in 3 acts, a gross caricature of scenes in the life of Queen Elizabeth and Shakspeare, with no relation to his play. The words are by Rosier and De Leuven, and the music by Ambroise Thomas, and it was produced at the Opéra Comique April 20, 1850. [G.]

SONGS WITHOUT WORDS. The title of certain well-known Pianoforte pieces of Mendelssohn's, first published in English as 'Original Melodies for the Pianoforte,' and in German as 'Lieder ohne Worte.' Of the latter title, 'Songs without words' is a translation. [See vol. ii. p. 135.] [G.]

SONNAMBULA, LA. An Italian opera in 2 acts; libretto by Romani, music by Bellini (written for Pasta and Rubini). Produced at the Teatro Carcano, Milan, March 6, 1831; at the King's Theatre, London, July 28, and at Paris, Oct. 28 of the same year. At Drury Lane (with Malibran) in English, under Italian title, May 1, 1833. [G.]

SONNLEITHNER, a noted Viennese family of musical amateurs. The first, CHRISTOPH, born May 28, 1734, at Szegedin, came to Vienna at 2 years old and learned music from his uncle Leopold Sonnleithner, choir-master of a church in the suburbs. He also studied law, became an advocate of some eminence, was employed by Prince Esterhazy, and thus came into contact with Haydn. He composed several symphonies, which his friend Von Kees (often mentioned in Haydn's life) frequently played with his orchestra; and also 36 quartets, mostly for the Emperor Joseph, who used to call him his favourite composer. His church-compositions, remarkable for purity of form and warmth of feeling, have survived in the great ecclesiastical institutions of Austria, and are still performed at High Mass. Christoph Sonnleithner died Dec. 25, 1786. His daughter, Anna, was the mother of Grillparzer the poet. His son IGNAZ, Doctor of Laws and professor of commercial science (ennobled 1828) was an energetic member of the Gesellschaft der Musikfreunde, and took part in their concerts as principal bass-singer. At the musical evenings held at his house, the so-called 'Gundelhof,' in 1815-24, in which his son, Leopold, took part as chorus-singer, Schubert's 'Prometheus,' though only with piano-accompaniment, was first heard (July 24, 1816), as were also the part-songs 'das Dörfchen' (1819), 'Gesang der Geister über den Wassern' (1821), the 23rd Psalm for female voices (1822). The 'Erlkönig' was sung there for the first time on Dec. 1, 1820, by Gymnich. Ignaz died in 1831. A second son, JOSEPH, born 1766, devoted himself with success to literature and the fine arts, and in 1799 was sent abroad by the Emperor Franz to collect portraits and biographies of *savants* and artists for his private library. During this tour he made the acquaintance of Gerber and Zelter. In 1804 he succeeded Kotzebue as secretary of the court-theatres, and as such had the entire management of both houses till 1814, and also of that 'an der Wien' till 1807. He directed his endeavours principally to German opera, and himself wrote or translated

[1] Examples, for instance, are given from Schubert of declamatory and interrogative accents.

[2] Traité de l'expression musicale, par M. Matthis Lussy. Paris, 1861.

several librettos, including Beethoven's 'Leonore' from the French of du Bouilly (the title of which was changed against the composer's wish to 'Fidelio');[1] 'Agnes Sorel' and others for Gyrowetz; 'Kaiser Hadrian,' and 'Die Weihe der Zukunft'—a *pièce d'occasion* for the visit of the Allies—for Weigl; 'Faniska' for Cherubini; an oratorio, 'Die vier letzten Dinge,' for Eybler, and numerous plays from various languages. He was the first editor of the favourite pocket-book 'Aglaia,' and he also edited the Viennese 'Theater-Almanach' for 1794, 95, and 96, which contains valuable biographies, and articles on the then condition of music in Vienna. For his services as founder (1811) and honorary secretary of the 'Gesellschaft adeliger Frauen zur Beförderung der Guten und Nützlichen'[2] he was made a counsellor. With indefatigable energy he next applied himself to founding (1813) the Gesellschaft der Musikfreunde, and continued to act as its honorary secretary till his death, devoting himself unremittingly to the welfare of the society. Another institution in which he took equal interest was the Conservatorium, founded in 1817.[3] The formation of the archives, and especially of the library, was almost entirely his work, through his acquisition of Gerber's literary remains in 1819, and his legacy of 41 MS. vols. in his own hand, full of valuable materials for the history of music. He lived in close friendship with Schubert and Grillparzer up to his death, which took place Dec. 26, 1835. He received the Danebrog Order, and honorary diplomas from several musical societies. His nephew, LEOPOLD EDLER VON SONNLEITHNER, son of Ignaz, advocate and eminent amateur, born Nov. 15, 1797, was a great friend of the sisters Fröhlich, Schubert, Schwind the painter, and Grillparzer. He took great care to preserve Schubert's songs, and to introduce the composer to the musical world, by publishing, with the help of other friends, his 'Erlkönig' and other early songs, for the first time. The 'Erlkönig' was sung by Gymnich[4] at a soirée of the Gesellschaft der Musikfreunde Jan. 25, 1821, and for the first time in public on the 7th of March following, at the old Kärnthnerthor theatre, by Vogl with immense success. As member of the Gesellschaft der Musikfreunde (from 1860 an honorary one), Sonnleithner took an unwearied interest in the concerns of the society, to whose archives he left, among other papers, his highly valuable notes on the operas produced, on concerts, and other musical events in Vienna. His numerous articles on music are scattered through various periodicals. He was an intimate friend of Otto Jahn's, and furnished him with much valuable material for the life of Mozart, as Jahn acknowledges in his preface. Leopold von Sonnleithner was Ritter of the Order of the Iron Crown, an honorary member of the Gesellschaft der Musikfreunde, and of the Musikvereine of Salzburg, Innsbruck, etc. He died March 3, 1873, and with him disappeared a most persevering investigator and collector of facts connected with the history of music in Vienna, a class which daily becomes rarer, though its labours were never of more value than in the present age of new appearances and general progress. [C.F.P.]

SONS OF THE CLERGY, THE CORPORATION OF THE. This venerable institution, which was founded in 1655 by sons of clergymen, has for its objects the assisting necessitous clergymen, pensioning and assisting their widows and aged single daughters, and educating, apprenticing, and providing outfits for their children. To aid in procuring funds for these purposes it holds an annual festival (at no fixed date), consisting of a choral service with a sermon, followed by a dinner. The first sermon was preached in the year of foundation at St. Paul's Cathedral by the Rev. George Hall, D.D., Minister of St. Botolph's, Aldersgate Street. That similar meetings took place in following years is most probable, but there are no means of proving it, owing to the unfortunate destruction of the early records of the institution by fire, in 1838. We find, however, that in 1674 and 1675 sermons were preached at St. Michael's, Cornhill; that from 1676 to 1696 they were delivered at Bow Church, Cheapside; and that from 1697 down to the present year (1883) they have been invariably given at St. Paul's Cathedral. The association was incorporated by charter of Charles II. in 1678. It was in 1698, according to the records, that 'music' (*i.e.* orchestral accompaniment to the service and anthems) was first introduced at the festivals. The compositions then performed were Purcell's Te Deum and Jubilate in D, composed for the celebration on St. Cecilia's day, 1694, and these were annually repeated until 1713, when Handel's Te Deum and Jubilate, composed on the Peace of Utrecht, were given, from which time the two compositions were alternately performed until 1743, when both were laid aside in favour of the Te Deum composed by Handel to celebrate the victory at Dettingen, which continued to be annually performed (with the exception of one or two years when Purcell's Te Deum was revived) until 1843, after which its performance was discontinued in consequence of the services of the instrumental band being dispensed with in deference to the wishes of the Bishop of London (Blomfield). Handel's overture to the oratorio 'Esther' was almost invariably played as a prelude to the service from near the time of its production in 1720 until 1843. Dr. W. Hayes was at one time conductor of the festivals, and added instrumental parts to the Old Hundredth Psalm tune for their use. Dr. Boyce also was for many years their conductor, and composed for them his two anthems, 'Lord, Thou hast been our refuge,' and 'Blessed is he that considereth the poor and needy,' besides adding accompaniments to Purcell's Te Deum and Jubilate, and expanding

[1] Revised by Treitschke for the revival of the opera in 1814. [See vol. i. p. 191.]

[2] Society of ladies for the encouragement of the good and the useful.

[3] The first scheme of instruction was drawn up by Hofrath von Mosel.

[4] August von Gymnich, an imperial official, and a much esteemed tenor, died Oct. 6, 1821, aged 36.

several movements in them. After 1843 the services were for some fifteen or sixteen years accompanied by the organ only, the choir being, as before, very largely augmented. Since about 1860 orchestral accompaniment has again been called into requisition; Evensong has taken the place of Matins; and modern compositions by various living composers, often written expressly for the festival, have been introduced. Handel's immortal 'Hallelujah,' from Messiah, however, still retains its place. The dinners are held in the hall of the Merchant Taylors' Company. The Corporation bestowed upon the objects of its bounty in 1881 the large sum of £24,749, distributed among 1513 recipients. [W.H.H.]

SONTAG, Henriette, Countess Rossi, was born at Coblentz, May 13, 1805. Her father was a good comedian, her mother an actress of no ordinary merit, to whom the daughter, when at the height of fame, continued to turn for instruction. At six, Henriette made her first public appearance, at the Darmstadt theatre, as Salome, in Kauer's 'Donauweibchen.' Three years later her mother, then a widow, settled at Prague, where Weber was conductor at the theatre. Here Henriette acted in juvenile parts, and in 1815 was admitted, though under the prescribed age, as a pupil to the Conservatoire of the city. She studied singing under Bayer and Frau Czegka, and when only 15 was suddenly called upon to replace the *prima donna* at the opera in the part of the Princess in Boieldieu's 'Jean de Paris.' Her precocity, appearance, and vocal gifts, at once created a great impression, but shortly afterwards her mother removed with her to Vienna, where the next few years were spent, Henriette Sontag singing both in Italian and German opera, and deriving, according to her own statement, incalculable benefit from the counsels and example of Mme. Mainville Fodor. Here Weber, in 1823, after hearing her in the 'Donna del Lago,' went next day to offer her the title-rôle in his 'Euryanthe,' whose production, Oct. 25, was a triumph for Mlle. Sontag. Beethoven could not hear her, but 'How did little Sontag sing?' was his first question to those who had been at the performance. When, in 1824, his 9th Symphony and Mass in D were produced, it was she who sustained the difficult and ungrateful soprano part. She was next engaged at Leipzig, and then for Berlin, making her first appearance at the Königstadt theatre, August 3, 1825, as Isabella in the 'Italiana in Algieri.'

Henceforward her career was one unbroken triumph. She made her *début* in Paris in June 1826, as Rosina in the 'Barbiere,' and became a favourite at once. Her introduction of Rode's air and variations created a furore. She sang also in the 'Donna del Lago' and 'Italiana in Algieri,' and returned to Germany in July, with heightened prestige. Everywhere her beauty, charming voice, and exquisite vocalisation combined to excite an admiration amounting to frenzy. At Göttingen her post-chaise was thrown into the river by the ardent crowd, no mortal being counted worthy to make use of it after her. Even Ludwig Börne, after commenting humorously on the extravagance of the public, confesses to have yielded in his turn to the prevailing infatuation. Her figure was slender and *mignonne*, her hair between auburn and blonde, her eyes large, and her features delicate. Her voice, a soprano of clear and pleasing quality, was specially good in the upper register, reaching the E in alt with facility, and in perfection of execution she seems to have been unsurpassed by any singer of her time. But she was deficient in dramatic power, and only appeared to the highest advantage in works of a light and placid style. On her return to Paris, in January 1828, she essayed parts of a different order, such as Donna Anna and Semiramide, with success, but in passion and emotion never rose to the distinction she attained as a songstress.

In England she appeared first on April 19, 1828, at the King's Theatre, as Rosina, and met with a most flattering reception, sharing with Malibran the honours of that and the succeeding season. The story of the coolness existing between the two, and of how, after singing together the duet from 'Semiramide' at a concert, mutual admiration transformed their estrangement into warm friendship, is well known. Mlle. Sontag appeared here in other *rôles*, and her artistic fame was enhanced by her popularity in society.

At Berlin, Mlle. Sontag had formed the acquaintance of Count Rossi, then in the diplomatic service of Sardinia. An attachment sprang up between them and was followed by a secret marriage. It was feared that the young diplomate's future might be compromised were he to acknowledge an artiste of low birth as his wife. But after a time Count Rossi's efforts to procure Court sanction to his union were successful—the King of Prussia bestowed a patent of nobility on the lady, who henceforth appeared in documents as *née de Launstein*, and she definitely bade farewell to artistic life. As Countess Rossi she accompanied her husband to the Hague, where he was representative of the Sardinian Court. Occasionally she would sing for public charities, in concerts or oratorio—a style in which she is said to have been unrivalled; still, for nearly half her lifetime she remained lost to the musical public, following the career of her husband at the courts of Holland, Germany, and Russia. As to her domestic felicity and the character of her husband, we quote the positive testimony of her brother, Carl Sontag, 'Rossi made my sister happy, in the truest sense of the word. Up to the day of her death they loved each other as on their wedding-day!' But the disorders of 1847–48 had impaired their fortunes, and she was tempted to return to the opera. It was notified to Rossi that he might retain his ambassador's post, if he would formally separate from his wife—on the tacit understanding that so soon as her operatic career was concluded she should be allowed to return to him. This he however at once refused, and resigned his post, though remaining on a friendly footing with the

Court. Lumley, then manager of Her Majesty's Theatre, having offered the Countess Rossi £6000 for six months, it was accepted, and in July 1849 her reappearance in London as 'Linda' was announced. The curiosity excited was extreme. Her voice and charms were unimpaired, and the unanimous opinion seems to have been that, in the words of Adolph Adam, she now united to youth and freshness the qualities of a finished artist. Her former deficiencies were in some measure compensated for by study and less girlish appearance. As Amina, though Jenny Lind was fresh in the public memory, she was rapturously received, as also in Desdemona, and Susanna in the 'Nozze,' one of her favourite parts, and pronounced by a German critic the most perfect thing he had seen on any stage. Her extraordinary preservation of her powers was partly due no doubt to long exemption from the wear and tear of incessant public singing, but Sontag was always extremely careful of her voice, discarding any *rôle* that did not lie well within her register. Thus, in an early contract at Berlin, she expressly stipulates that she shall not be bound to sing in the operas of Spontini!

After a tour in the English provinces in the winter of 1849, she went to Paris, where a successful series of concerts, also under Lumley's management, preceded in the spring of 1850 her reappearance at Her Majesty's to win fresh laurels as Norina in 'Don Pasquale,' Elvira in the 'Puritani,' and Miranda in Halévy's new opera 'La Tempesta.' As Zerlina and the 'Figlia del Reggimento,' she appeared for the first time, and with pre-eminent success. In the autumn of 1850 she sang in Italian opera at Paris, Lumley again being director of the company. During this season Alary's 'Tre Nozze' was produced, and the polka-duet between Sontag and Lablache never failed to send the public into ecstasies. It was brought out in London in 1851, with similar results. During this season, Mme. Sontag's last in London, she sang in a round of her favourite parts, and in the production of 'L'Enfant Prodigue.'

In Germany, wherever she went she carried all before her. At a concert at Munich she was expressly requested to stay to hear the last piece. It proved to be a 'Huldigungs Chor'—verses composed expressly in her honour by the Crown Prince, and set to music by Lachner.

In 1852 Mme. Sontag received offers from the United States, which tempted her thither with her husband in the autumn. The results were brilliant. Her voice was strengthened by the climate, and at this time she could sing in 'Lucrezia Borgia' and the 'Figlia del Reggimento' on a single evening without over-fatigue! Her last appearance was made in 'Lucrezia' at Mexico, in 1854. She was attacked by cholera, and on June 17 a brief illness cut short a life of unchequered prosperity.

Berlioz, remarking on the fact that Sontag had less to suffer than other equally famous singers from hostile criticism and party spirit, ascribes it to her having united so many favourite qualities—sweetness unsurpassed, fabulous agility, perfect intonation, and expression. In this last her scope was limited, and warranted Catalani's *mot*, 'Elle est la première dans son genre, mais son genre n'est pas le premier.' Her success in certain pathetic *rôles* must be attributed to the charm of her singing. She used to say, 'A Donna Anna over her father's corpse, a Pamina in the air "Ach ich fühl's," who cannot move the public to tears, have no idea of Mozart.' By her delivery of the short phrase alone, 'Tamino, halt! ich muss ihn sehn,' sung by Pamina behind the scenes, she could rouse the house to the stormiest applause. She was a thorough and conscientious artist, and her style won her the special favour of eminent musicians. Mendelssohn entertained the highest admiration for her, and she obtained a like tribute of praise from connoisseurs in every country. It fell to her lot to achieve an international popularity and fame never before accorded to a German singer. [B.T.]

SOPRANO. The human voice of the highest pitch or range. Its peculiar clef (called the Soprano Clef) is the C-clef upon the first line of our treble stave; but in modern times this has been almost superseded by the treble or G-clef on the second line.

The word 'Soprano' is etymologically synonymous with 'Sovrano,' the head, chief, or highest. In the present day the soprano is the highest natural voice of women and boys—the artificial soprani belonging to the past; and in women it is, perhaps, the voice which varies most in compass. [See SINGING.] That of AGUJARI is the highest and most extended on record, and that of TITJENS one of the largest in quality and power. But, as with other voices, it is not a question of compass alone, but of timbre. Many mezzo-soprani can sing higher notes than many soprani; but there is a middle to every voice, which, as a rule, it is not difficult to find, and about this the *tessitura* (literally texture) of the music and the practice should be woven. Tessitura is the technical term used by the Italians to signify the notes or part of the scale upon which music is framed, and though, as said above, a mezzo-soprano may sing higher notes than a soprano, it would generally be found distressing to the former voice to dwell upon that part of the scale upon which even a limited soprano part is written. No one can say that F on the line is a high note for a soprano, and yet 'Voi che sapete' (which never goes above F) is found a trying song by some limited soprani, the tessitura being high. [See TESSITURA.] Faustina, Cuzzoni, Mingotti, Anastasia Robinson, Mara, Banti, Catalani, Mrs. Billington, and Miss Paton are some of the principal soprani of bygone days, possessing exceptionally good voices; and those of Grisi, Clara Novello, Titjens, and Adelina Patti, may perhaps be considered the four best natural soprano voices of modern times. Some great singers have depended more upon their artistic excellence than upon their voices—Pasta and Persiani for example. Jenny Lind *made* her voice what it was. Massive soprano voices are

found amongst the Germans, of which Madame Rudersdorff was an instance, but they are chiefly adapted to declamatory singing. A striking example of the soprano leggiero, the exact opposite of the last-mentioned voice, was Madame Stockhausen, who was very popular on account of the musical quality of her voice and the faultless manner of her execution. But she was unimpassioned, and though there was a great charm about her rendering of her native Swiss airs, her performance of such songs as Meyerbeer's 'Idole de ma vie' (Robert le Diable) was almost that of a musical box. The great artificial soprani of the 17th, 18th, and the early part of the present centuries were Ferri, Pasqualini, [1]Nicolini (afterwards changing to contralto), Bernacchi, Caffarelli, and Farinelli (the two greatest), Carestini, Gizziello, Guarducci, Aprile, Millico, Pacchierotti, Crescentini, Velluti, etc. Pergetti was the last of the tribe who sang in England.

There are some high Mezzo-soprani that, during the years of youth and vigour, contrive to sing soprano music, but the voice will not continue to bear the strain, and the result, after a time, baneful alike to singer and hearer, is extreme harshness in the upper notes, with frequent false intonation, hollowness or emptiness of the middle of the voice, and flaccid gruffness upon the lower notes, and in many cases early total failure of the vocal powers. The low mezzo-soprano, which might be called mezzo-contralto, can generally make a shift to sing contralto music, but the voice lacks the heavy lower notes necessary to give the music its full effect. It is in the large spaces of our modern concert-halls that these deficiencies make themselves most felt. The true mezzo-soprano, not forced out of its proper limit, is a very fine type of voice. The mezzo-soprano clef, now disused, is the C-clef on the second line. [H.C.D.]

SORDINI, Mutes[2] or Dampers (Fr. *Sourdine*; Ger. *Dämpfer*. The term occurs in *Senza sordini*; *Con sordini*). The violin Sordino has been described and figured under MUTE, and some further remarks are given below.

In the pianoforte the contrivance is called in English the damper. The first pianofortes, as we find Cristofori's and Silbermann's, were made without stops. In course of time a practice common with the harpsichord was followed in the pianoforte, and led the way to the now indispensable pedals.

The first stops were used to raise the dampers; and by two brass knobs on the player's left hand the dampers could be taken entirely off the strings in two divisions, bass and treble. C. P. E. Bach, in his 'Versuch,' makes few references to the pianoforte; but in the edition of 1797 he remarks (p. 268) that the undamped register of the Fortepiano is the most agreeable, and that, with due care, it is the most charming of keyed instruments for improvising ('fantasiren'). The higher treble of the piano is not now damped. These short strings vibrate in unison with the overtones of deeper notes, and, as a distinguished pianoforte-maker has said, give life to the whole instrument.[3] The musical terms 'Senza sordini' and 'Con sordini' applied to the damper-stops were used exclusively by Beethoven in his earlier sonatas. He did not use the now familiar 'Ped.' or 'Pedal,' because the pedal was of recent introduction, and was less commonly employed than the stops, which every little square piano then had. The 'Genouillière' or knee-pedal replaced the damper stops in the German Grands. For the Italian words signifying Without and With dampers the signs ⊕ and ✱ were substituted by Steibelt, and eventually became fixed as the constant equivalents. The oldest dated square piano existing, one of Zumpe's of 1766, has the damper stops; as to the Genouillière, Mozart tells us (letter, Oct. 1777) how Stein had one in his improved Grand, and M. Mahillon's Stein of 1780 or thereabouts, accordingly has one. There is one in Mozart's Walther Grand at Salzburg, and in each of the two Huhn (Berlin) Grands of 1790, or earlier, preserved at Potsdam. The action of the Genouillière consists of two levers which descend a little below the key-bottom of the piano, and meet opposite the knees of the player, who pressing the levers together, by an upward thrust moves a bar which takes the whole of the dampers off the strings.

Contemporaneously with the employment of the Genouillière was that of the *piano* stop (German 'Harfenzug' Fr. 'Céleste'), afterwards transferred, like the dampers, to a pedal. An interesting anonymous Louis Quinze square piano belonging to the painter M. Gosselin of Brussels, has this Celeste as a stop. Its origin is clearly the harp-stop of the harpsichord, the pieces of leather being turned over so as to be interposed between the hammers and the strings.[4]

A note of directions for the use of the pedals prefixed to Steibelt's three sonatas, op. 35, gives an approximate date to the use of the pedals becoming recognised, and put under the composer's direction, instead of being left entirely to the fancy of the player. He says: 'The Author wishing to make more Variety on the Piano Forte finds it necessary to make use of the Pedals, by which alone the tones can be united, but it requires to use them with care, without which, in going from one chord to another, Discord and Confusion would result. Hereafter the Author in all his Compositions will make use of the following signs to denote the Pedals.

⊕ The Pedal which raises the dampers.

✱ The Piano Pedal.

⏃ To take the foot off the Pedal that was used before.'

1 Erroneously classed amongst early *tenors* under SINGING.

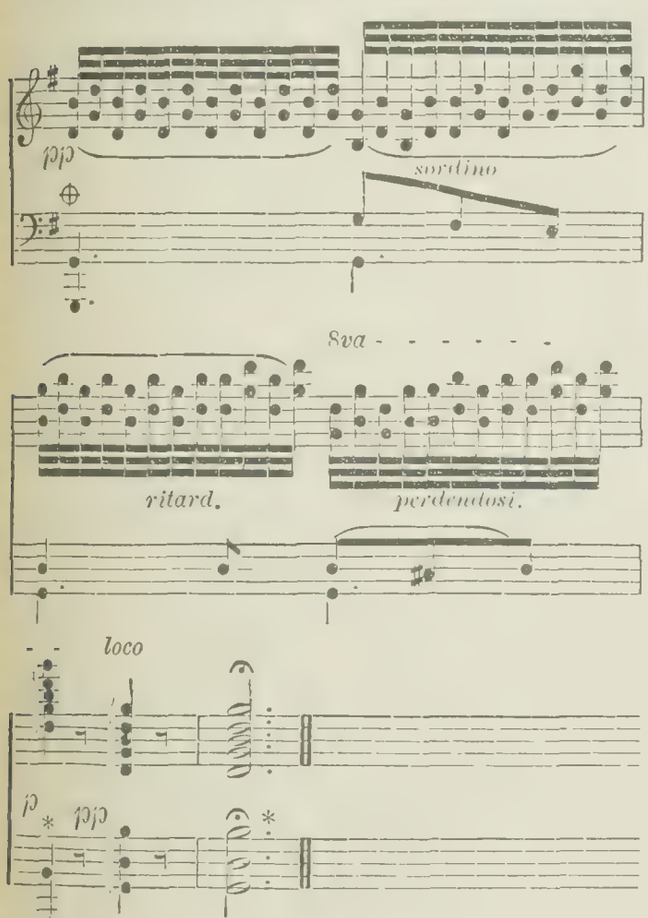
2 It will be noticed that the metaphors at the root of the Italian and English terms are deafness in the one case and dumbness in the other.

3 Even in Virdung. A.D. 1511, we find the practice of leaving sympathetic strings in the clavichords; as he says to strengthen the resonance.

4 In the article PEDALS we attributed the introduction of the 'Celeste' to Sebastian Erard; but as now named we are disposed to place this kind of pedal earlier, since it was in such general use in 18th-century German pianos, the ideas of which, whether originally German or French, Erard appears at first to have adopted as the basis for his experiments.

Steibelt's op. 35 was published in 1799, by Longman, Clementi & Co.[1]

The leather was applied in one length to mute the strings more effectually, and was then called in French 'Sourdine.' John Broadwood was the first to put the 'sordin'—as the term occurs in his patent of 1783—upon a foot pedal; he put the dampers upon a pedal at the same time, and for fifty years the pedal-foot was cloven, to divide the dampers into bass and treble sections, as the stops had previously been divided for the same purpose. The use of the pianissimo mute was indicated by the Italian word 'Sordino.' Mr. Franklin Taylor has pointed out to the writer the use of this term in the sense of a mute as late as Thalberg's op. 41 (Ashdown's edition):—



The 'Verschiebung,' or shifting pedal, for shifting the hammer first to two strings and then to one (una corda), ultimately gained the day over the muted pedals or stops. The effect of the 'una corda' was charming, and is expressly indicated by Beethoven in his G major Concerto, in op. 106, etc. The *pp* and *ppp* soft pedal in course of time shared the fate of the divided damper pedal: such refinements were banished as being of small service in large rooms. In the six-pedal Viennese Grand of Nanette Stein at Windsor Castle, the 'Verschiebung' and 'Harfenzug' co-exist.[2] The latter has of late years again come forward, at first in oblique pianos that could not shift, and since more generally; and has, to a certain extent, gained the favour of amateurs. The material used is cloth or felt. [A.J.H.]

Most instruments are capable of having their tone dulled for particular effects, and this is accomplished by partially preventing the vibrations by the interposition of a foreign substance. Violins are muted either by placing a wooden or brass instrument [see MUTE] upon the bridge, or by slipping a coin or strip of horn between the strings above the bridge. These two means produce different results. The brass mute is so heavy as to entirely extinguish the tone, especially of a small or inferior violin, while the strip of horn sometimes produces scarcely any effect at all. A penny squeezed between the bridge and tailpiece produces just the right effect. The brass mute should be reserved as a special effect of itself. On the other hand, the mutes for the Cello and Double-bass are rarely made heavy enough, and this has given rise to the erroneous idea (see Prout's Treatise on Instrumentation, pp. 23, 28) that mutes do not produce much effect on these instruments. The double-bass mutes used by the present writer are of brass, and weigh rather over a pound. They produce a beautiful veiled tone, and it is probable that larger patterned basses would bear even a heavier mute.

Brass instruments can be muted in three ways. The first and most effective is—as in 'stopping' a horn—the introduction of the closed hand or a rolled-up handkerchief into the bell. This raises the pitch of the instrument, but produces a good muffled tone. The second way is by inserting a pear-shaped piece of wood covered with leather into the bell, which it fits, small studs allowing a portion of the wind to pass. The tone thus produced is thin, nasal, and unpleasing. Wagner has frequently used it (Siegfried, Acts 1 and 2; Meistersinger, last scene) as a comic effect, imitating the sound of a toy-trumpet. The third means produces a very distant-sounding, but still more nasal quality of tone, and is known to orchestral players as the 'coffee-pot effect.' It is obtained by allowing the sound to issue from the small end of a small double cone of metal, styled the 'echo attachment.' A good cornet player can, by these three devices, produce on his instrument exact imitations of the horn, oboe, and bagpipe.

Trombones, Tubas, etc., can also be muted in the same way, though we are not aware of any instance in orchestral music. The effect of an entire military band *con sordini* would be very curious and striking, but almost impracticable, owing to the difficulty of keeping in tune.

It has been frequently stated that 'Berlioz muted the Clarinet by enveloping the bell in a bag of chamois leather,' and that 'The Oboes in Handel's time were muted by placing a ball of cotton wool in the bell.' But these devices only affect the bottom note of the instrument, as all others issue from the holes and not from the bell

[1] Steibelt gives a description of the pedals, with his signs for them, in his 'Méthode de Piano,' first published by Janet, Paris, 1805. He names Clementi, Dussek and Cramer as having adopted his signs. They differ from and are better than Adam's (Méthode de Piano du Conservatoire), also published in Paris, 1802. Steibelt calls the 'una corda' *celeste*.

[2] The remaining pedals in Nanette Stein's Grand are the 'Fagotzug,' by which a piece of card or stiff paper is brought into partial contact with the strings, and the 'Janissary' drum and triangle. See STEIN.

at all. The writer has tried the effect of enveloping the entire instrument in a bag of wash-leather, from which the mouthpiece alone emerges. A slit on each side admits the hands of the player, and a stifled tone is the result, not, however, of sufficiently striking peculiarity to warrant its use as a special effect; while the quick rise of temperature inside the bag throws the instrument out of tune directly.

The laying of any substance, even a handkerchief, on the kettledrums is sufficient to check the vibrations and produce a muffled effect. In the 'Dead March' the big drum is usually beaten enveloped in its cover.

Various means have been used to obtain *sourdine* effects from voices. Berlioz, like Gossec before him [see vol. i. 611 *a*], has employed the device of a chorus in a room behind the orchestra ('L'Enfance du Christ') and the interposition of a veil, or curtain ('Lelio'). He has also suggested that the chorus should hold their music before their mouths, or should sing with their backs to the audience. One important effect, however, deserves more attention than it has received. French composers, especially Gounod, are fond of that striking device called *à bouche fermée*. The choir *hums* an accompaniment without words, keeping the mouth quite, or nearly, closed. But composers have lost sight of the fact that several totally distinct effects may be thus produced, and they usually confuse the matter still more by writing the sound 'A-a-a' underneath the music—just the very sound which can *not* possibly be produced by a closed mouth. The effect would be better designated by writing the exact sound intended, and consequently the exact position of the mouth. For instance, by closing the lips entirely, the sound of 'n' or 'm' may be hummed *through the nose*. By opening the lips slightly either of the vowel-sounds may be used, each making a distinct effect. Comical and quite original effects might be got by sustaining such sounds as 'z-z' (buzzed), 'r-r' (rattled), or 'ü' (pursing up the lips). These, however, do not properly belong to our subject.

The concealed orchestra at Bayreuth is a specimen of a whole orchestra with the tone veiled and covered. Opinions differ as to the satisfactory result of this plan. However good for Wagner's heavy scoring it would probably spoil such instrumentation as that of Gounod or Berlioz. [F.C.]

SORIA, DE, Jules Diaz, a remarkable baritone singer, was born of Jewish Portuguese parents at Bourdeaux, April 28, 1843. His musical ability showed itself early, and at 13 he already sang solos. Though a member, and a very active member, of a wine house in his native city, and therefore strictly an amateur, M. de Soria is as widely known as if he were a professional musician, which he might well have been had he chosen to forsake commerce for music. He has chosen to combine both. He has travelled over the greater part of Europe, and has produced the same remarkable effect everywhere from the singular beauty of his voice, and the exquisite taste and tact with which he manages it. In Rome, Venice, Vienna, Paris, St. Petersburg, and Athens (where he assisted in founding the Conservatoire), and in other cities of the Continent he is well known in the best and highest musical circles. The same in London, which he visited in 1867 and 1872, and where he made many and lasting friends. Gounod, Felicien David, Massenet, Lenepveu, Faure and others, have written pieces expressly for him, and his interpretations of the songs of Schubert and Schumann are worthy of all praise. He has appeared also on the boards both at Paris and Nice with success. His voice is a high baritone, and his management of it peculiarly good and effective. [G.]

SORIANO (or SURIANO, or SURIANI), Francesco, was born at Rome in 1549, and at the age of 15 entered the choir at S. John Lateran. After the breaking of his voice he became a pupil of Montanari, then of G. M. Nanini, and lastly of Palestrina. After this his fame went on always increasing. In 1581 we find him Maestro di cappella at S. Ludovico dei Francesi; in 1587 at S. Maria Maggiore; in 1599 at S. John Lateran. He returned however to S. Maria Maggiore, and in 1603 made his final step to the head of the choir of S. Peter's. He died in Jan. 1620, and was buried at S. Maria Maggiore. Soriano published his first work in 1581, a book of madrigals à 5. This was followed by a second in 1592; by two books à 4, 1601, 1602; by a book of masses for 4, 5 and 6 voices, 1609; and by a collection of 110 canons on 'Ave Maris Stella.' His last work was a Magnificat and Passione à 4, Rome 1619, containing his portrait. A complete list of his works is given in Kiesewetter's Baini, p. 233. He will be remembered longest for having arranged Palestrina's Missa Papæ Marcelli for 8 voices. The Passion already mentioned, a Magnificat and 5 Antiphons, are included in Proske's Musica Divina, vols. iii. and iv., and 2 Masses in the 'Selectus novus.' [G.]

SORIANO-FUERTES, Mariano, a Spanish composer and *littérateur*, according to Riemann was the son of a musician, and so determined in his pursuit of music that though forced into a cavalry regiment he left it for the musical career. His works were many, and in many spheres; in 1841 he founded a periodical 'Iberia musical y literaria'; in 1843 became teacher in the Conservatoire at Madrid; in 1844 director of the Lyceums at Cordova, Seville, and Cadiz; conductor of the opera at Seville, Cadiz, and (1852) at Barcelona, where he founded the 'Gaceta Musical Barcelonesa' in 1860. During this period he wrote several 'Zarguelas' or operettas; but it is from his literary works that he will derive his chief fame—'Musica Arabo-Española' (1853); 'History of Spanish music from the Phœnicians down to 1850' (4 vols. 1855–59); 'Memoir on the Choral Societies of Spain,' and 'Spain, artistic and industrial in the Exposition of 1867.' Soriano died at Madrid in April 1880. [G.]

SOSTENUTO, 'sustained'; a direction which has of late come to be used with a considerable degree of ambiguity. It originally signified that the notes were to be held for their full value, and was thus equivalent to *tenuto*; but in music of the modern 'romantic' school it very often has the same meaning as *meno mosso*, or something between that and *ritenuto*—i. e. the passage so marked is to be played at a uniform rate of decreased speed until the words *a tempo* occur. No precise rule can be given for its interpretation, as its use varies with different masters, and even in different works by the same master. One of the most remarkable instances of its use is in the Introduction to Beethoven's Symphony No. 7, which is marked *Poco sostenuto* only, with no direction as to speed. The 'Meeresstille' in his op. 112 is *Sostenuto*, the Preludium before the Benedictus in the Mass in D is *Sostenuto ma non troppo*, and the Kyrie of the same work *Assai sostenuto*. So is the Introduction to the A minor Quartet, op. 132. Here we have all the varieties. [J.A.F.M.]

SOSTINENTE PIANOFORTE. The term implies a pianoforte capable of producing a sustained sound, such as that of the organ, harmonium, or violin. It must however be borne in mind that by giving the pianoforte this power of sustaining sound, the special character of the instrument is transformed, and in point of fact the 'sostinente' pianoforte is a pianoforte in name only. It is the rapid diminution of the fugitive tone that raises the ordinary pianoforte to that ideal *terrain* wherein it finds one of its chief excellences, the prerogative of freedom from cloying; the emotion of the hearer entering actively into the appreciation of its unsubstantial tones, while it is rather taken captive by the more material tones of sostinente instruments. Under the head of PIANO-VIOLIN the Hurdy Gurdy is referred to as the germ of sostinente keyed-instruments; and allied to the harpsichord we next meet with it in the Gambenwerk of Hans Haydn of Nuremberg, dating about 1610. The Lyrichord, patented by Roger Plenius in London in 1741, demands notice as being a harpsichord strung with wire and catgut, made on the sostinente principle, and actuated by moving wheels instead of the usual quills, so that the bow of the violin and the organ were imitated. There is no specification to the patent, but a magazine article of 1755, in the possession of the writer, gives a drawing and complete description of the instrument, which was otherwise remarkable for sustaining power by screws, springs, and balanced tension weights for tuning; for silver covering to the bass strings, like the largest 'Bass-violins'; for the use of *iron* to counteract the greater pull of the octave-strings (in the drawing there are apparently four iron bars connecting the wrest-plank and soundboard, thus anticipating the later introduction of steel arches in grand pianofortes for similar service); and lastly for the Swell obtained by dividing the lid or cover into two parts, one of which is moveable up and down by means of a pedal governed by the foot of the player, a practice followed by Kirkman in his harpsichords, and perhaps by Shudi, until he introduced, about 1766, his important improvement of the Venetian Swell. Another patent of Plenius, in 1745, added the 'Welch harp,' or buff stop (in his patent by a pedal), to the instrument. We have thus dwelt upon the Lyrichord because as an ingenious combination of inventions its importance cannot be gainsaid.[1] Another 'Sostinente' harpsichord was the 'Celestina' of Adam Walker, patented in London in 1772. An important 'Sostinente' instrument was the 'Claviol' or 'Finger-keyed Viol,' the invention of Dr. John Isaac Hawkins of Bordertown, New Jersey, U. S. A., an Englishman by birth, who also invented the ever-pointed pencil, and, more to our purpose, the real upright pianoforte, which, in the article PIANOFORTE, we have erroneously attributed to his father, Isaac Hawkins, who we find merely patented the invention for his son in London in 1800.[2] This upright piano (called 'portable grand') and the 'Claviol,' which was in form like a cabinet piano, with ringbow mechanism for the sostinente, were introduced to the public in a concert at Philadelphia, by the inventor, June 21, 1802. There is a description of the Claviol in Rees's Cyclopædia, 1819, and also in the Mechanic's Magazine for 1845, no. 1150, p. 123. About Hawkins himself there are interesting particulars in Scribner's Magazine (A.D. 1880), in an article on 'Bordertown and the Bonapartes.' Hawkins was in England in 1813 and 14, exhibiting his Claviol, and in the latter year complained of his idea being appropriated by others through the expiration of his patent. He afterwards lived here and was a prominent member of the Institution of Civil Engineers. Isaac Mott's 'Sostinente Piano Forte,' patented by him in 1817, was a further development of the idea, and is fully described in the patent, no. 4098. Mott claimed the power to increase or diminish the tone at will; and by rollers acting on silken threads, set in action by a pedal, the 'sostinente' was brought into action or stopped. Mott's instrument had some success, he being at the time a fashionable pianoforte-maker. This article should be read with PIANO-VIOLIN, which it completes; also with MELO-PIANO.[3] [A.J.H.]

SOTO, FRANCESCO, born 1534 at Langa in Spain, entered the college of the Pope's Chapel June 8, 1562. He was a friend of St. Philip Neri, and in Dec. 1575 took the direction of the music in the Oratory founded by him. He also founded the first Carmelite convent in Rome. He published the 3rd and 4th books of Laudi Spirituali (1588, 1591) in continuation of the two edited by G. Animuccia, and died as Dean of the Pope's Chapel, Sept. 25, 1619.

Soto was greatly esteemed by Sixtus V. and was consulted by him as to the appointments to the chapel. [G.]

[1] Plenius is said to have been the first to attempt to make a pianoforte in England.

[2] Messrs. Broadwood own one of these original upright instruments.

[3] Mr. R. B. Prosser of the Patent Office has supplied the references to the Claviol.

SOTTO VOCE, 'under the voice,' in an undertone; a direction of frequent occurrence in vocal music, where its meaning is obvious. It is transferred however to instrumental music, where its meaning is less clear. By some performers it is considered that the diminution in tone should be produced by artificial means, as by the soft pedal on the piano, or the sordino on the strings, while others take it as simply equivalent to a kind of *pp*. It may be taken as a universal rule that a sort of hushed effect is intended. A notable instance of its use occurs in the opening of the Choral Symphony. [J.A.F.M.]

SOUNDBOARD or SOUNDING BOARD. Another word for BELLY [see vol. i. p. 220]. The wood employed for the soundboards of European instruments, on account of its resonant qualities, is the light and elastic *Abies Excelsa* or Spruce Fir. [A.J.H.]

SOUNDHOLES, or *f*-HOLES, two curvilinear openings in the belly of a stringed instrument, one on each side of the bridge. They are popularly supposed to let out the sound; but they are in fact indispensable to its production. But for the soundholes the belly of the fiddle would remain stiff and motionless under the bow. By cutting the soundholes on each side, the thick central section of the belly, extending from the top to the bottom block, and fortified by the bar, is liberated in the middle, and vibrates readily under the bow. It communicates its vibration to the rest of the instrument, and musical tone is the result. It is obvious that the vibration of the central section must be considerably affected by the place, size, and shape of the soundholes: and their true place and size, like that of the bridge, was first determined by the makers of Cremona about the end of the 17th century. Their shape is considerably older.

Fig. 2 shows the development of the soundhole from its primitive form. The primitive soundhole was round, like that of the guitar, Fig. 1 (from a painting in the Florence gallery). Experiment soon proved that it was better to leave the central section entire from top to bottom,

Fig. 1.

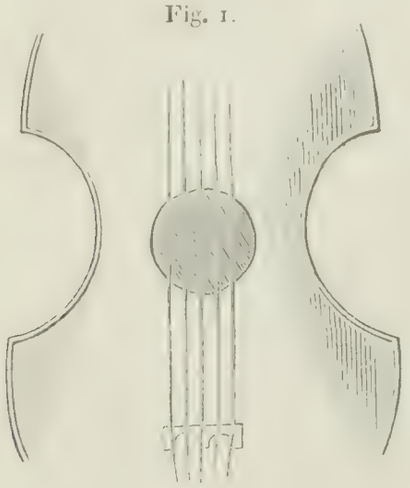
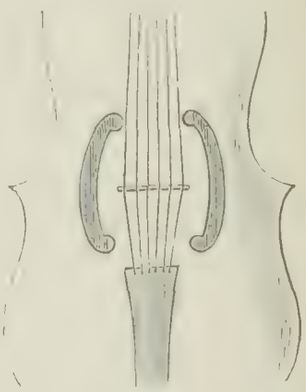


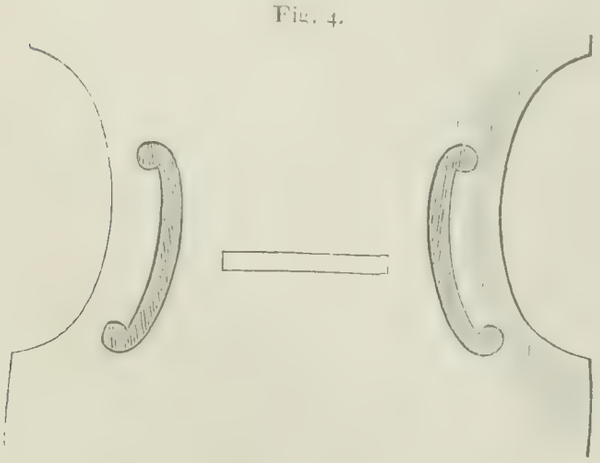
Fig. 2.

Fig. 3.



and to cut out only the lateral edges of the circle on each side, crescentwise (Fig. 2). The circular soundhole was thus transformed into a pair of crescents, turned face to face; and this continued to be the normal form of soundholes in the 14th and 15th centuries. Fig. 3, a tenor viol from a picture by Montagna in the Accademia, Milan, is a late specimen. The expedient of placing them back to back (Fig. 4) is as old as the

Fig. 4.



middle of the 14th century. This design eventually prevailed for the viol in the 16th century, and remained the distinctive mark of the viol tribe as long as viols continued to be made. (Fig. 4 is from a large Viola da Gamba, by Henry Key of Southwark 1611.) It was used for the Viola da Gamba in England as late as the middle of the last century, and in France somewhat later. It still survives in the hurdy-gurdy. [See HURDY-GURDY, vol. i. p. 758.]

The modern soundhole with a contrary flexure was developed from the crescent soundhole by reversing the lower half of the figure (see Fig. 2). In some early instruments these were placed back to back (Fig. 5, from tenor viols in the carved choir-screens of Cremona Cathedral, early in the 16th century). But experiment soon showed the expediency of placing them front to front (Fig. 6, from a very early Italian violin, about 1580), and the soundhole thus attained the familiar shape which is distinctive of the violin tribe. The makers of the 17th century slightly improved the outline. Fig. 7 shows the fiddle soundholes of Stradivari, and their position with reference to the corners. Stradivari first used the fiddle soundhole for his viols, rejecting the crescent shape, and in this he was followed by the other Italian makers.

One other form of soundhole requires notice. It is called by fiddle-makers the 'flaming sword' (Fig. 8): and as the crescent remained the characteristic of the viola da gamba, the 'flaming sword' remained the characteristic of the viola d'amore, long after the *f*-soundhole had come into general use. Fig. 9, from an old English viola d'amore (about 1740), shows the flaming

Fig. 5.

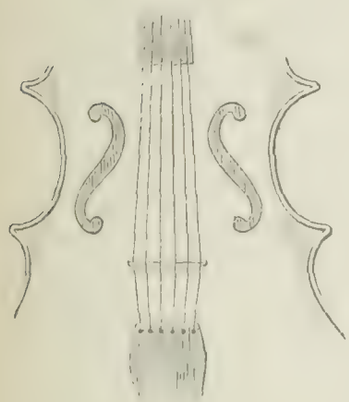
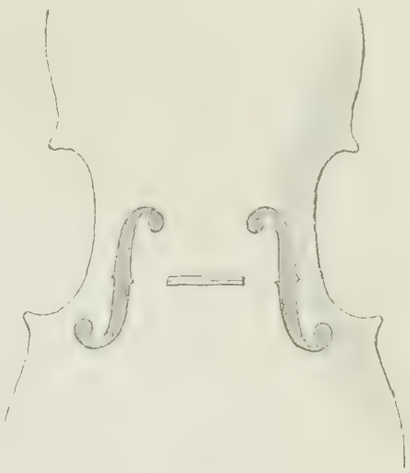


Fig. 6.

Fig. 7.



sword with the terminations of the ordinary *f*-hole. Sometimes the flaming-sword termination is used at the top and the ordinary termination at the bottom. This mixed form was generally used for the Barytone (see the engraving in that article), and for the Lyra-Viol, though the tenor Lyra-Viol engraved in the article LYRE has fiddle soundholes.

The rudimentary form of the 'flaming sword' soundhole may be seen in Raffaelle's St. Cecilia in the Bologna Gallery (Fig. 10). It may be described as a 'flame' rather than a 'flaming sword,' and is evidently borrowed from the 'tongue of fire' of the Italian painters. The flaming sword harmonises well with the outline of the viola d'amore, and its shape conduces to a

Fig. 8.

Fig. 9.

Fig. 10.

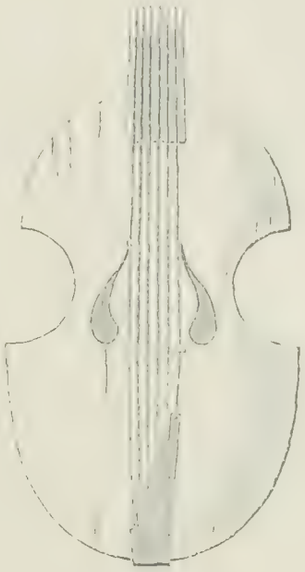


Fig. 11.

diminished vibration, which the peculiar stringing of the instrument demands.

The *f*-shaped soundhole has long been used for instruments of all sizes, from the kit to the double-bass, its size being proportionally altered with the scale of the instrument. It is found to produce the maximum of musical vibration, and it is therefore improbable that it will ever be altered in its main features. Uniform as soundholes may appear, they are in fact susceptible of infinite variety in detail, and in their setting in the instrument: and one glance at them is often enough to discover the maker. Different classes of makers generally leaned to a particular form of soundhole. The Germans have made the ugliest. Up to the end of the 17th century there was considerable variety in cutting it: but most makers since Stradivari have copied his soundhole, which is purely geometrical. Those of the Amatis, of Joseph Guarnerius, and of Stainer, are equally familiar. The soundhole is a conspicuous feature in the physiognomy of the instrument. Many old fiddles have been spoiled by having their soundholes recut by unscrupulous vendors, so as to pass for other than they are. So gross a fraud is easily detected, and can therefore only impose on the inexperienced.—The soundholes are traced on the belly by means of one carefully-made pattern (Fig. 11), which is reversed for the second hole; they are then cut

through with a fine knife, before the belly is glued on. The inner edges are sloped away, but the outer are left sharp. A couple of nicks, exactly half-way, serve to indicate the position of the bridge between the soundholes.[1] [E.J.P.]

SOUND-POST (Fr. *âme*; It. *anima*; Ger. *Stimmstock*), a cylindrical pillar or peg used in stringed instruments. Structurally, it is correlative to the bridge: bridgeless instruments have no sound-post. It is moveable, and forms no part of the structure, but is introduced through the treble sound-hole, and stuck in, by means of a tool made for the purpose, when the fiddle is ready to be strung up, in such a way as to rest firmly on the back and to support the belly, a little behind the treble foot of the bridge. The name indicates its importance. The French and Italians call it the 'soul' (*âme, anima*), the Germans the 'voice' (*stimme*) of the fiddle. If the fiddle were strung up without a sound-post, not only would the belly be crushed in by the pressure of the strings, but it would be destitute of all tone. The function of the sound-post is to transmit to the back the vibrations which the strings excite in the bridge and belly. The instrument does not vibrate and speak as a whole until this transmission has taken place; and the more accurate the adjustment of the post, the more perfect the transmission, and the freer and fuller the tone. Thin bellies, and high models, require as a rule thick sound-posts, and vice versâ. The sound-post should be made of dry resonant pine free from shakes and knots; fiddle-makers will take two or three pieces, of suitable shape, and test their comparative resonance by throwing them sharply on the bench. Its proper substance and length, and the exact distance at which it should stand behind the bridge, vary in different instruments, and are not easily determined. Old instruments, having very elastic bellies, admit of considerable uncertainty as to the proper length. The longer it is the greater is the tension, and the more shrill the tone: the closer its fibres, and the greater its thickness, the thicker the speech of the instrument: the nearer it stands to the bridge-foot, the more powerful becomes the vibration, and the harder the pull of the bow on the strings. When it is added, that its extremities must be carefully fitted to the inner surfaces between which it rests, that it should be stuck in mathematically at right angles to the axis of the fiddle, and that its grain should cross that of the belly at right angles, it becomes obvious that the making and fitting of this insignificant bit of wood are among the most difficult and important matters in the adjustment of the fiddle, and require an experienced eye and hand.[2] If all this is not properly done, the player's ear is dissatisfied, and he has recourse to experimental changes of its position, to facilitate which a hole is sometimes drilled in the sound-post, and a piece of string permanently attached to it, so that it may be shifted about at will. This practice should never be indulged in. The sound-post has only one proper position, and once placed there, and allowed to get well into its bearings, the fiddle will yield its proper tone. Otherwise the tone will necessarily be imperfect. The importance of the sound-post has led to many attempts to improve it. The writer has heard of metallic sound-posts, and has seen one made of glass, the effect of which was intolerable. More rational than such experiments as these have been certain variations in the sort of wood employed, and in the shape, the sound-post being made elliptical or polygonal, instead of cylindrical. None of these, however, have had any success, and the round piece of pine which has been in use from the earliest times will probably never become obsolete.—Shakspere, whose eye nothing escaped, gives the name of James Sound-post to one of the rebec-players in 'Romeo and Juliet.' [E.J.P.]

SOUNDS AND SIGNALS, MILITARY. The use of musical instruments in war by the ancients—a use which is found in all countries and at all times—appears to have been more as an incentive to the courage of the troops than as a means of conveying orders and commands. It is in the 13th century of our era that we first find undoubted evidence of the sounding[3] of trumpets in a field of battle as a signal for attack. At the battle of Bouvines (1215) the French charge was signalled in this manner, and numerous other instances are to be found in the chronicles of the period. For the next 200 years at least, the instrument used for signalling seems to have been the trumpet alone. The question of the introduction of the drum into Europe is one involving too much discussion to be entered upon here, but it may be mentioned as a fact that the first clear evidence of its use is the passage in Froissart (Bk. I. Pt. i. chap. 322) describing how in the year 1347, Edward III. and his company entered into Calais 'à grand foison de menestrandies, de trompes, de tambours, de nacaires, de chalemies et de muses'—no mean military band to attend the king of 'unmusical' England! It is in Italy that the drum seems first to have been used for signalling purposes. Macchiavelli, in several passages in his 'Art of War' (written for Lorenzo de' Medici in 1521), clearly states that the drum commands all things in a battle, proclaiming the commands of the officer to his troops. He also recommends the use of trumpets and flutes, the latter being apparently an idea of his own borrowed from the

1 For Figs. 6, 7, 8, 9, and 11, the writer is indebted to Mr. Arthur Hill of No. 72, Wardour Street.

2 Stoss, of Vienna, one of the best of violin-fitters, used to say that perfection of tone in violins would never be reached until some one invented an instrument by which the sound-post could be gradually lengthened and shortened in the fiddle itself, as the wick of a lamp is raised and lowered in order to arrive at the proper incandescence. This, of course, is physically impossible: but the remark hints at the true solution of the difficulty.

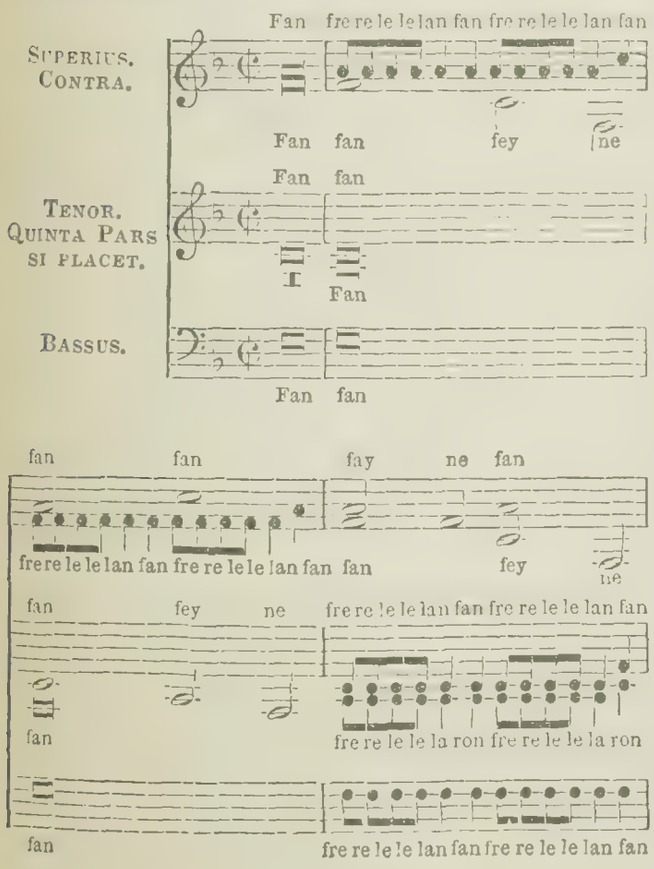
3 In connexion with this word we have an instance of Mr. Tennyson's extreme accuracy in the choice of terms. Where the bugle is used as a mere means of awakening the echoes he says—

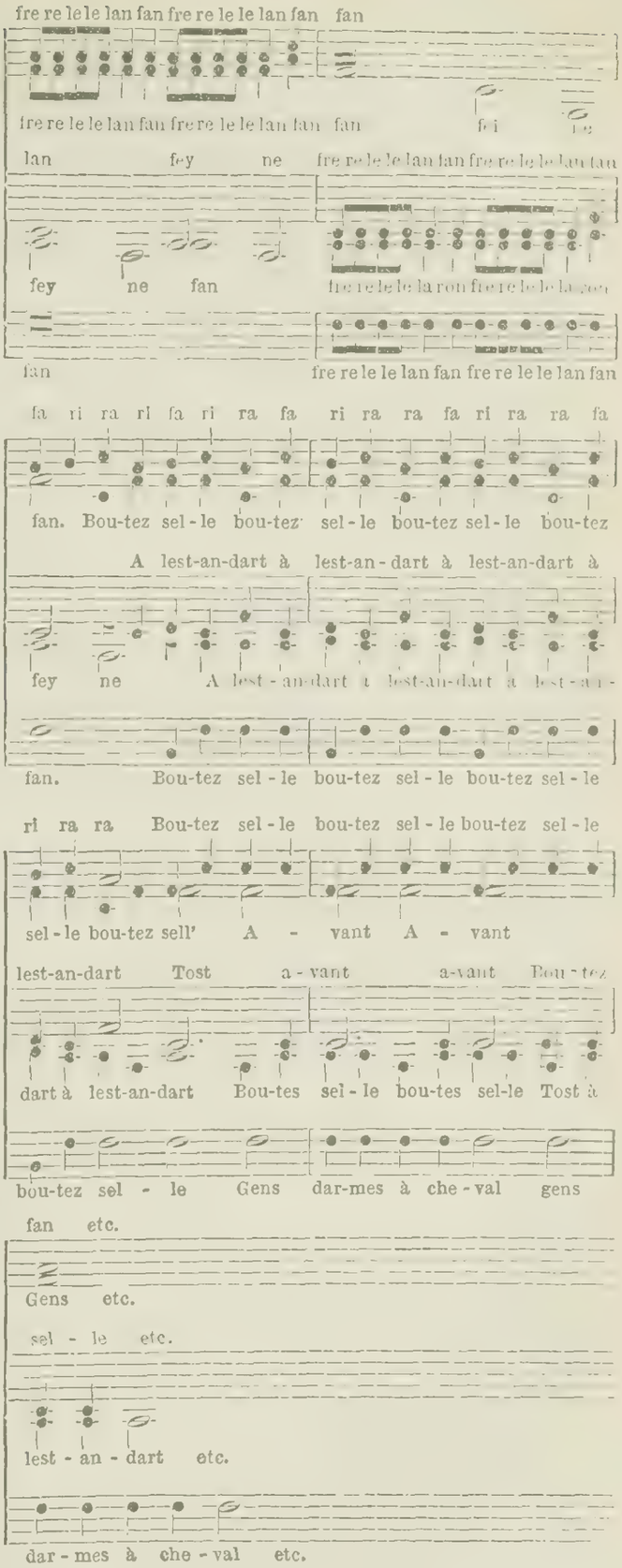
'*Blow* bugle, *blow*, set the wild echoes flying';

but where it is to be used as a signal he employs the strictly correct term—

'Leave me here, and when you want me, *sound* upon the bugle-horn.'

Greeks; he would give the signals to the trumpets, followed by the drums, and advises that the cavalry should have instruments of a different sound from those used by the infantry. This use by the Italians of both trumpets and drums is confirmed by a passage in Zarlino ('Institutione Harmoniche,' Venice 1558, pt. i. cap. 2), 'Osservasi ancora tal costume alli tempi nostri; percioche di due esserciti l'uno non assalirebbe l'inimico, se non invitato dal suono delle Trombe e de Tamburi, overo da alcun' altrà sorte de' musicali istrumenti.' It was from Italy that in all probability the earliest musical signals came: spread over Europe by mercenaries, they were modified and altered by the different troops which adopted them, but the two signalling instruments were everywhere the same (with perhaps the exception of Germany, where the fife seems to have been introduced), and the names given to the different sounds long retained evidence of their Italian origin. The first military signals which have been handed down to us in notation are to be found in Jannequin's remarkable composition 'La Bataille,' which describes the battle of Marignan (1515), and was published at Antwerp in 1545, with a fifth part added by Verdelot. [See vol. ii. p. 31 *b*, and vol. iii. p. 35 *a*.] A comparison of this composition with the same composer's similar part-songs 'La Guerre,' 'La prinse et reduction de Boulogne' (5th book of Nicolas du Chemin's Chansons, 1551; Eitner, 1551 i.), or Francesco di Milano's 'La Battaglia,' would be most interesting, and would probably disclose points of identity between the French and Italian military signals. The second part of Jannequin's 'Bataille' (of which the first 10 bars are given here in modern notation) evidently contains two trumpet calls, 'Le Bouteselle' and 'A l'Etendart.'

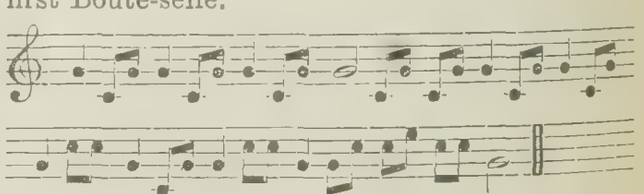




In the same year in which Jannequin's 'Bataille' was published, we find in England one of the earliest of those 'Rules and Articles of War' of which the succession has been continued down to the present day. These 'Rules and Ordynaunces for the Warre' were published for the French campaign of 1544. Amongst them are the following references to trumpet-signals. 'After the watche shal be set, unto the tyme it be discharged in the mornynge, no maner of man make any shouting or blowing of hornes or whisteling or great noyse, but if it be trumpettes by a special commaundement.' 'Euery horseman

at the fyrst blaste of the trumpette shall sadle or cause to be sadled his horse, at the seconde to brydell, at the thirde to leape on his horse backe, to wait on the kyng, or his lorde or capitayne.' There is here no mention of drums, but it must be remembered that by this time the distinction of trumpet-sounds being cavalry signals and drum-beats confined to the infantry was probably as generally adopted in England as it was abroad. In a Virginal piece[1] of William Byrd's preserved at Christ Church, Oxford, and called 'Mr. Birds Battel,' which was probably written about the end of the 16th century, we find different sections, entitled 'The Souldiers Summons,' 'The March of the footemen,' 'The March of the horsemen,' 'The Trumpetts,' 'The Irish March,' and 'The Bagpipe and the Drum.' The first and fifth of these contain evident imitations of trumpet sounds which are probably English military signals of the period, the combination of bag-pipes and drums being a military march. Jehan Tabourot, in his valuable 'Orchésographie' (1588),[2] says that the musical instruments used in war were 'les buccines et trompettes, litues et clerons, cors et cornets, tibies, fifres, arigots, tambours, et aultres semblables' (fol. 6 *b*), and adds that 'Ce bruict de tous les dicts instruments, sert de signes et aduertissements aux soldats, pour desloger, marcher, se retirer: et à la rencontre de l'ennemy leur donne cœur, hardiesse, et courage d'assaillir, et se defendre virilement et vigourousement.' Tabourot's work contains the first mention of kettle-drums being used by cavalry, as he says was the custom of certain German troops. Similarly in Rabelais we find a description of the Andouille folk attacking Pantagruel and his company, to the sound of 'joyous fifes and tabours, trumpets and clarions.' But though from these passages it would seem as if signals were given by other instruments than the drum and trumpet, there can be no doubt that if this was the case, they were soon discontinued. 'It is to the voice of the Drum the Souldier should wholly attend, and not to the aire of the whistle,' says Francis Markham in 1622; and Sir James Turner, in his 'Pallas Armata' (1683), has the following, 'In some places a Piper is allowed to each Company; the *Germans* have him, and I look upon their Pipe as a Warlike Instrument. The Bag-pipe is good enough Musick for them who love it; but sure it is not so good as the *Almain* Whistle. With us any Captain may keep a Piper in his Company, and maintain him too, for no pay is allowed him, perhaps just as much as he deserveth.'

In the numerous military manuals and works published during the 17th century, we find many allusions to and descriptions of the different signals in use. It would be unnecessary to quote these *in extenso*, but Francis Markham's 'Five Decades of Epistles of Warre' (London, 1622) demands some notice as being the first work which gives the names and descriptions of the different signals. In Decade I, Epistle 5, 'Of Drummes and Phiphes,' he describes the drum signals as follows: 'First, in the morning the discharge or breaking up of the *Watch*, then a preparation or Summons to make them repaire to their colours; then a beating away before they begin to march; after that a *March* according to the nature and custom of the country (for diuers countries have diuers Marches), then a *Charge*, then a *Retrait*, then a *Troupe*, and lastly a *Battalion*, or a *Battery*, besides other sounds which depending on the phantasttikenes of forain nations are not so useful.' He also states that a work upon the art of drumming had been written by one Hindar: unfortunately of this no copy apparently exists. Markham is no less explicit with regard to Trumpet Sounds than he is with Drum Signals: 'In Horse-Troupes . . . . the *Trumpet* is the same which the *Drum* and *Phiph* is, onely differing in the tearmes and sounds of the Instrument: for the first point of warre is *Butte sella*, clap on your saddles; *Mounte Cauallo*, mount on horseback; *Tucquet*, march; *Carga, carga*, an Alarme to charge; *A la Standardo*, a retrait, or retire to your colours; *Auquet*,[3] to the Watch, or a discharge for the watch, besides diuers other points, as Proclamations, Cals, Summons, all which are most necessary for euery Souldier both to know and obey' (Dec. III, Ep. 1). It is noticeable in this list, that the names of the Trumpet sounds evidently point to an Italian origin, while those of the drum signals are as clearly English. To the list of signals given by Markham we may add here the following, mentioned only in different English works, but of which unfortunately no musical notes are given: Reliefe, Parado, Tapto ('Count Mansfields Directions of Warre,' translated by W. G. 1624); March, Alarm, Troop, Chamadoes and answers thereunto, Reveills, Proclamations (Du Praissac's 'Art of Warre,' Englished by J. Cruso, 1639); Call, Preparative, Battle, Retreat ('Compleat Body of the Art Military,' Elton, 1650); Take Arms, Come to Colours, Draw out into the Field, Challenge, General, Parley ('English Military Discipline,' 1680); Gathering (Turner's 'Pallas Armata,' 1683).

To return to those signals the notes of which have come down to us, the earliest collection extant is to be found in the second book of Mersenne's 'De Instrumentis Harmonicis,' Prop. xix (1635), where the following cavalry signals are given—L'entrée; Two Boute-selles; A cheval; A l'estendart; Le simple cavalquet; Le double cavalquet; La charge; La chamade; La retraite; Le Guet. Of these signals (copies of which will be found in a MS. of the 17th century in the British Museum, Harl. 6461) we give here the first Boute-selle.

The next collection known is that of Girolamo Fantini, Trumpeter to Ferdinand II., Duke of

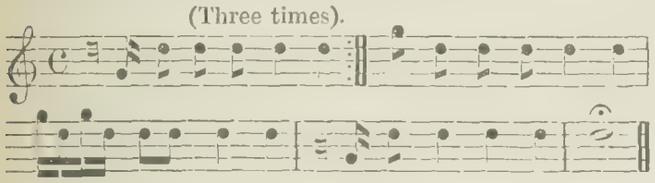
[1] See vol. ii. p. 422*a*.

[2] See vol. ii. p. 560.

[3] Auquet, *i. e. Au guet*—to the watch.

Tuscany, whose work is entitled 'Modo per imparare a sonare di tromba tanto di guerra quanto musicalmente in organo, con tromba sordina, col cimbalo e ogn'altro istrumento; aggiuntovi molte sonate, come balletti, brandi, capricci, serabande, correnti, passaggi e sonate con la tromba e organo insieme' (Frankfurt, 1636). This rare work, to which M. Georges Kastner first drew attention in his 'Manuel de Musique Militaire,' contains specimens of the following trumpet-calls—Prima Chiamata di Guerra; Sparata di Butta Sella; L'accavallo; La marciata; Seconda Chiamata che si và sonata avant la Battaglia; Battaglia; Allo Stendardo; Ughetto; Ritirata di Capriccio; Butte la Tenda; Tutti a Tavola. Some of these are very elaborate. The Boute-selle, for instance, consists of an introduction of four bars in common time, followed by a movement in 6-4 time, twenty-nine bars long, which is partly repeated. We give here one of the shorter signals, 'Allo Stendardo':—

(Three times).



With regard to the German signals of this period, and indeed with regard to the whole history of military music in Germany, we are reluctantly compelled to treat the subject very cursorily, owing to the almost total want of material. It has been seen that the use of the kettledrum for the cavalry came from Germany, and frequent allusions are made in French works of the 18th century to the superiority of German military music. But owing perhaps to the more general musical intelligence of the soldiers, the different signals seem to have been handed down orally to a greater extent than they were with other nations. It is said that their signals were better in point of form than those of other nations, and that they were often derived from popular Volkslieder, etc. Their musical superiority they retain to the present day. An interesting point with regard to the German signals is the habit the soldiers had of inventing doggrel verses to them. Some of these rhymes are said to be very ancient, going back so far as the 16th century. The verses were not confined to the signals of their own armies, but were sometimes adapted to those of their traditional enemies, the French. Freiherr von Soltau gives several of these in his work on German Volkslieder (Leipzig, 1845). The following are some of the most striking:—

Wahre di bure
Di garde di kumbt. (1500.)

Hüt dich Bawr ich kom
Mach dich bald davon. (16th cent.)

Zu Bett zu Bett
Die Trommel geht
Und das ihn morgen früh aufsteht,
Und nicht so lang im Bette leht.
(Prussian Zapfenstreich, or Tattoo.)

Die Franzosen haben das Geld gestohlen,
Die Preussen wollen es wieder holen!
Geduld, geduld, geduld!
(Prussian Zapfenstreich.)

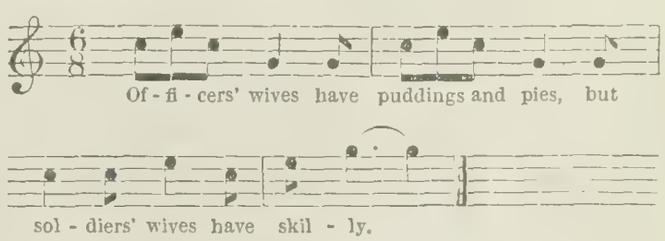
Kartoffelsupp, Kartoffelsupp,
Und dann und wann ein Schopfenkop',
Mehl, mehl, mehl. (Horn Signal.) [1]

Another probable reason of the scarcity of old collections of signals in Germany is that the trumpeters and drummers formed a very close and strict guild. The origin of their privileges was of great antiquity, but their real strength dates from the Imperial decrees confirming their ancient privileges, issued in 1528, 1623, and 1630, and confirmed by Ferdinand III., Charles VI., Francis I., and Joseph II. Sir Jas. Turner (Pallas Armata, Lond. 1623) [2] has some account of this guild, from which were recruited the court, town, and army trumpeters. Their privileges were most strictly observed, and no one could become a master-trumpeter except by being apprenticed to a member of the guild.[3]

Returning to France, we find from the time of Louis XIV. downwards a considerable number of orders of the government regulating the different trumpet and drum signals. Many of these have been printed by M. Kastner in the Appendix to his Manuel, to which work we must refer the reader for a more detailed account of the various changes which they underwent. In 1705 the elder Philidor (André) inserted in his immense autograph collection [see vol. ii. p. 703*a*], part of which is now preserved in the Library of the Paris Conservatoire, many of the 'batteries et sonneries' composed by himself and Lully for the French army. The part which Lully and Phillidor took in these compositions seems to have been in adapting short airs for fifes and hautbois to the fundamental drum-beats. See the numerous examples printed in Kastner's Manuel.

From this time the number and diversity of the French signals increased enormously. Besides Philidor's collection, a great number will be found in Lecocq Madeleine's 'Service ordinaire et journalier de la Cavalerie en abregé' (1720), and Marguery's 'Instructions pour les Tambours,' for the most part full of corruptions, and too often incorrectly noted. Under the Consulate and Empire the military signals received a number of additions from David Buhl,[4] who prepared different sets of ordonnances for trumpets, drums, and fifes, which were adopted by the successive French governments during the first half of the present century, and still form the principal body of signals of the French Army.

[1] In England similar nonsense rhymes are invented for some of the calls. Their chief authors and perpetuators are the boy buglers. The following Officer's Mess Call is an example:—

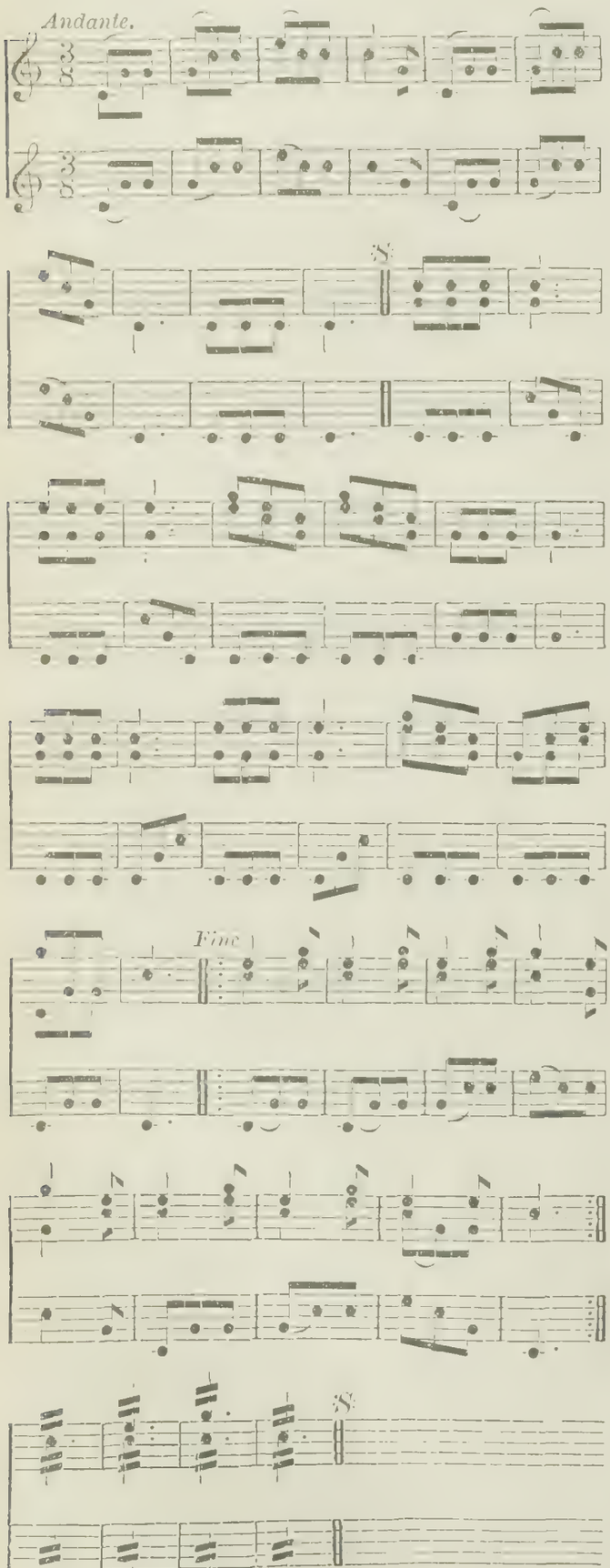


[2] See also 'Ceremoniel u. Privilegia d. Trompeter u. Paucker' (Dresden, no date. Quoted in Weckerlin's 'Musiciana,' p. 110).

[3] Further information on this subject will be found in Mendel, *sub voce* 'Trompeter,' and in the work quoted in that article: 'Versuch einer Anleitung zur heroisch-musikalischen Trompeter- und-Pauken-Kunst' (Halle, 1795).

[4] See vol. i. p. 281.

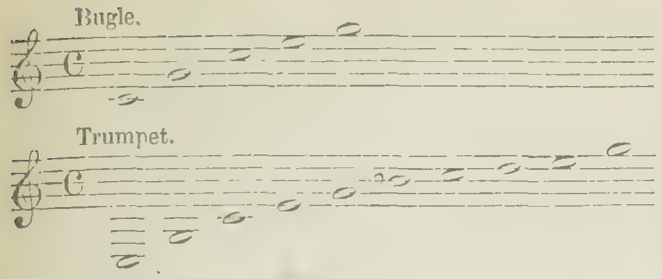
The history of army signals in France is brought to a close by the restoration last year of the drum to its former position, the ill-advised attempt to abolish it from the army having met with universal disfavour. The French signals are much too numerous for quotation in these pages. They are superior to the English in the three essentials of rhythm, melody and simplicity, but in all three respects are inferior to the German. Perhaps the best French signal is 'La Retraite,' played as arranged for three trumpets.



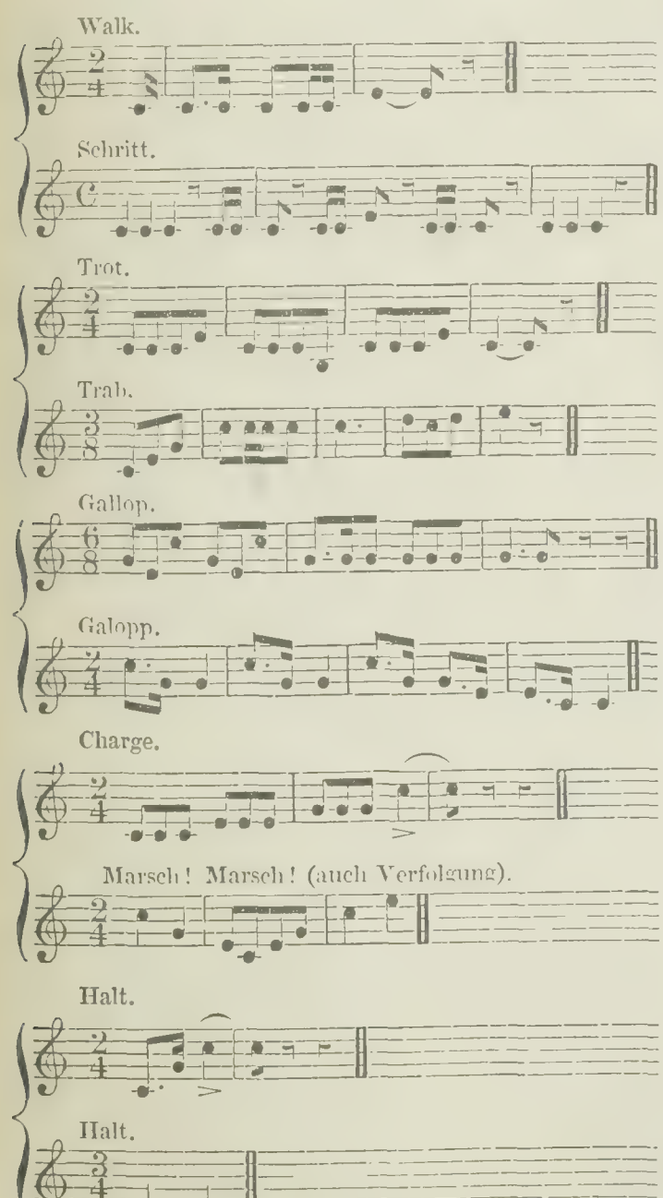
Returning to the English signals, after the Rebellion and during the great continental wars of the 18th century, the English army underwent many changes, and was much influenced by the association of foreign allies. The fife had fallen into disuse, but was reintroduced by the Duke of Cumberland in 1747. Fifes were first used by the Royal Artillery, who were instructed in playing them by a Hanoverian named Ulrich. They were afterwards adopted by the Guards and the 19th, and soon came into general use. Grose (Military Antiquities) alleges that the trumpet was first adopted in 1759 by the Dragoons instead of the hautbois; but this is evidently an error, as by an order of George II., dated July 25, 1743, 'all Horse and Dragoon Grand Guards are to sound trumpets, and beat drums, at marching from the Parade and Relieving.' On the formation of light infantry regiments, drums were at first used by them, in common with the rest of the army, but about 1792 they adopted the bugle for signalling purposes. 'Bugle Horns' are first mentioned in the 'Rules and Regulations for the Formations, Field-Exercise, and Movements, of His Majesty's Forces,' issued June 1, 1792. In December 1798 the first authorised collection of trumpet-bugle Sounds was issued, and by regulations dated November 1804 these Sounds were adopted by every regiment and corps of cavalry in the service. The bugle was afterwards (and still is) used by the Royal Artillery, and about the time of the Crimean campaign was used by the cavalry in the field, although the trumpet is still used in camp and quarters. The use of the drum[1] for signalling is almost extinct in our army, but combined with the fife (now called the flute), it is used for marching purposes. Like many other musical matters connected with the British army, the state of the different bugle and trumpet sounds calls for considerable reform. The instruments used are trumpets in E♭ and bugles in B♭, and though the former are said to be specially used by the Horse Artillery and Cavalry, and the latter by the Royal Artillery and Infantry, there seems to be no settled custom in the service, but—as in the similar case of the different regimental marches—one branch of the service adopts the instrument of another branch whenever it is found convenient. There are two collections of Sounds published by authority for the use of the army—'Trumpet and Bugle Sounds for Mounted Services and Garrison Artillery, with Instructions for the Training of Trumpeters' (last edition 1879); and 'Infantry Bugle Sounds' (last edition 1877). The former of these works contains the Cavalry Regimental Calls, the Royal Artillery Regimental and Brigade Calls, Soundings for Camp and Quarters, Soundings for the Field, Field Calls for Royal Artillery when acting as infantry, and Instructions for Trumpeters. The sounds are formed by different combinations of the open notes of the bugle[2] and trumpet. Their scales are as follow :—

[1] Some of the Drum-beats will be found in vol. i. p. 466 of this Dictionary.

[2] See vol. i. p. 280.



The B♭ of the trumpet is however never used. Many of the English signals are intrinsically good, while many are quite the reverse; and they are noted down without any regard to the manner in which they should be played. A comparison with the sounds used by the German army (especially the infantry signals) shows how superior in this respect the latter are, the rests, pauses, marks of expression, and tempi being all carefully printed, and the drum-and-fife marches being often full of excellent effect and spirit, while in the English manuals attention to these details is more the exception than the rule. Space will not allow us to print here any of the longer signals, either German or English, but the following Sounds may be interesting, as showing the differences between the English and German systems. The sounds are for cavalry in both cases.



In conclusion we must refer the reader who would further investigate this subject to Kastner's 'Manuel genéral de Musique Militaire' (Paris 1848), where are to be found a large number of the signals and sounds in use in the different European armies in the author's time, as well as such information on the subject of military music in general—a subject which has been hitherto strangely neglected in both Germany and England. Some little information will also be found in Mendel's Lexicon (arts. Militair-Musik, and Trompeter). The present writer is much indebted to the kindness of Col. Thompson, Commandant of the Military School of Music, Kneller Hall; Lionel Cust, Esq.; Mr. J. A. Browne, bandmaster of the South Metropolitan Schools, and Messrs. H. Potter & Co., who have furnished information for this article. [W.B.S.]

SOUPIR (a sigh). The French name for a crotchet rest. A quaver rest is called *un demi-soupir*, a semiquaver ditto, *un quart de soupir*, and so on. [G.]

SOWINSKI, ALBERT, of Polish origin, was born in 1803 at Ladyzyn in the Ukraine. He arrived in Vienna at an early age, was the pupil of Czerny, Leidesdorf, and Seyfried, and the friend of Hummel, Moscheles, and others. In 1830 he settled in Paris as a player and *littérateur*, and died there March 5, 1880. He compiled a Biographical Dictionary of Polish musicians (Les Musiciens Polonais, etc.; Paris, Le Clere, 1857), and published a translation of Schindler's 'Beethoven' (Paris, Garnier, 1865), of which latter we will only say that it is atrociously executed. An oratorio by him, 'St. Adalbert,' is in the Library of the late Sacred Harmonic Society. [G.]

SPACE. The stave is made up of 5 lines and 4 spaces. The spaces in the treble stave make the word FACE, which is useful as a *memoria technica* for beginners. [G.]

SPARK, WILLIAM, Mus. Doc., son of a lay-vicar of Exeter Cathedral, was born at Exeter Oct. 28, 1825. He became a chorister there, and in 1840 was articled for five years to Dr. S. Sebastian Wesley. On Wesley's leaving Exeter for the Parish Church, Leeds, his pupil went with him, and soon became deputy organist of the Parish Church, and organist of Chapeltown and St. Paul's successively. He was next chosen organist to Tiverton, Devon, and Daventry, Northampton; and on Wesley's removal to Winchester in 1850 was appointed to St. George's Church, Leeds, where he still remains. His activity in Leeds, outside of his own parish, has been remarkable. Within a year of his appointment he founded the Leeds Madrigal and Motet Society. Then followed the People's Concerts, which resulted in the erection of the new Town Hall. The famous organ in the hall was built by Gray & Davison, from the designs of Henry Smart and Mr. Spark. It was opened April 1, 1859, and after a severe competition Mr. Spark was elected the Borough organist, a post which he still holds. His organ recitals there twice a week are largely attended. Mr. Spark took his degree as Doctor

of Music at Dublin in 1861. In 1869 he started the 'Organists' Quarterly Journal' (Novellos), which has now reached its 58th number. It was followed by the Practical Choir-master (Metzler), and in 1881 by a readable and exhaustive biography of Henry Smart (Reeves, 8vo.). He has also published three Cantatas, various anthems, services, glees, and other compositions, besides editing a large number of organ-pieces by Batiste, the French organist. [G.]

SPAUN, JOSEPH, FREIHERR VON, musical amateur, renowned for his great affection for Schubert; born at Linz, Nov. 11, 1788, of a family originally Swabian, but settled in Austria. Joseph, the second child of Franz von Spaun, Syndicus of Upper Austria, attended the Latin school, passed through a course of philosophy, in 1806 entered the Imperial Stadt-Convict at Vienna, and began to study law. Music was diligently pursued in his new sphere, and Spaun heartily joined, playing the violin, and, as the oldest boy, conducting the pupils' little band. On one occasion he became aware of a small boy in spectacles, who stood behind him playing his part like a master. This was Schubert, who, after he had got over his first shyness, attached himself devotedly to Spaun and confided to him his delight in composing, and his want of music-paper. This want Spaun supplied, and thus secured Schubert's lifelong gratitude. [See vol. iii. p. 320.] In September 1809 Spaun entered the Government service, and in 1811 was placed in the Lottery department; in 1839 became Regierungsrath, and in 1841 Hofrath; in 1859 was ennobled and received the freedom of the city of Vienna, and in 1861 retired. He died Nov. 25, 1865, at his daughter's house at Linz, and, in accordance with his own wish, was buried in the churchyard of Traunkirchen (near Gmunden) where he spent his summers and had a villa. The whole of his official life, except two short breaks at Linz in 1818 and Lemberg in 1825, was passed in Vienna, where he married Fanny von Roner in 1818. He had five children, of whom one son, Joseph, was killed at the battle of Novara.

The list of Spaun's friends includes many interesting names, especially the poets Theodor Körner (whose acquaintance he made in 1813, shortly before Körner's death), Mayerhofer, Grillparzer, Franz von Schober (died at Dresden, Sept. 13, 1882), and the gifted painter Moritz von Schwind—all except Körner closely connected with Schubert's life. After his attachment to Spaun had become confirmed, Schubert always first showed him his new songs, and asked his opinion. Spaun also endeavoured to help him by introductions to musical people. In this way Schubert made the acquaintance of Witteczek, the ministerial councillor, who became one of his most devoted adherents, and made a collection of Schubert's works, which he took every pains to render complete, and which has furnished materials for all the biographies and catalogues of Schubert. This he left to Spaun, stipulating that on his death it should pass to the Gesellschaft der Musikfreunde, in whose archives it may now be seen—a monument of painstaking devotion. The collection contains a replica by Rieder himself, dated 1840, of his portrait of Schubert taken in 1825; about 65 vols. printed or MS. containing all Schubert's vocal, and part of his instrumental works; a thematic list of the songs from 1811 to 1828; biographical notices, poems, critiques; a list of the 81 poets set by him from Æschylus to Zettler (including Spaun himself as author of the 'Jüngling und der Tod'); the MSS. bought by Landsberg of Rome from Ferdinand Schubert in 1840; several parcels of articles, letters, notices, extracts from newspapers, poems on Schubert, concert-bills and programmes; and 14 pieces in Schubert's own hand. [C.F.P.]

SPECIMENS, CROTCH'S. 'Specimens of various styles of music referred to in a Course of Lectures read at Oxford and London, and adapted to keyed instruments by W. Crotch, Mus. Doc., Prof. Mus. Oxon.' This title is sufficiently explanatory. The lectures were delivered in 1800–4 and 1820. [See CROTCH.] The work is in 3 vols., with a preface to each, and full indexes. Its contents are as follow:—

VOLUME I.

Symphony to Sommi Dei. Handel.
Do., Jealousy. Do.
Part of Overture to Ifigenie. Gluck.
Moses and the Children of Israel. Handel.
How excellent (opening). Do.
Who is like unto Thee. Do.
He rebuked, and He led them. Do.
Menuet in Berenice. Do.
Sonata for Harpsichord (D). D. Scarlatti.
Sanctus. O. Gibbons.
Allegretto, F (Symphony). Haydn.

JEWISH MUSIC.

Slow.
Allegretto.
Slow.
Allo. moderato.
Allo. moderato.

IRISH MUSIC.

Cry of Connaught.
Allegro.
Strachen Variga.
Slow.
Slow.
Allegretto.
The Humours of Listivain.
Slow.
Slow.
Slaunt Ri Plulib.
Drimen Duff.
Curri Koun Dilish.
Da mihi manum.
The Dangling of the Irish Bearns.
Coohee na finga.
Lento e Affettuoso.
Alleyn a roon.
Old Lango Lee.
Gramachree Molly.
Savourna deligh Shelah Oh.
Another edition.
Irish Trevalin.
Another edition (called Lochaber).
Nobe's Maggot.
The Sheep Shearers, or Next oars.
Stepney Cakes and Ale.
The Irish Lady.
Boyne Water.
Corn Riggs, or My Nanny O.
If to a Foreign Clime you go.
The Foxes sleep.
The Brown Thorn.
The Summer is coming.
Kitty Tyrrel.
The Beardless Boy.
The Fair-hair'd Child.
The Ugly Tailor.
Love in Secret.
Open the door softly.
Scotch edition, 'Its open the door.'
The Parting of Friends.
Castle O'Neil.
The Harvest Moon.
John McEyre of the Glen.
The Forlorn Queen.
The Snowy-breasted Pearl.
Dermot O'Drwd.
My Dear stay with me.
The Maid of the Valley.
The Pretty Girl milking the Cows.
If the Cat had Gold.
Pittatoughty, or, Where hae been aday, bonny Laddie.
The Highway to Dublin.
Matthew Briggs.
Captain O'Kain.
Simon Brodie.
Green Goose Fair, or, I am sleeping.
Dermot.
The Fairy Queen. Carolan.
The Jointure. Do.

SCOTCH MUSIC.

Wet is this night and cold.
Highland Air and Chorus, Luinig.
The Fisherman's Song for attracting the Seals.
Slow.
The Mermaid Song.
Slow.
Ossian's soliloquy on the death of all his cotemporary Heroes.
Slow.
Moderato.
A Tune of the Western Isles.
Western Isle Dance.
Slow.
Allegro Moderato.
The Broom of Cowdenknows.
Another edition of the same tune.
A third edition.
I wish my love were in a mire.
For our long biding here.
Love is the cause of my mourning.
Old Sir Simon the King.
The Lass of Patie's Mill.
Another edition.
A Trip to the Jubilee, or, Edinburgh Castle.
Jack on the Green.
A Trip to Marrow Bone (Marylebone).
Washington's March, 1665.
The Sutors of Selkirk.
Roslin Castle.
Allegro, 6-8.

The Birks of Invermay.
The Braes of Ballenden.
For Lake of Gold.
Waking o' the fauld.
There's Nancy to the Greenwood gane.
Fy gar.
Allegro.
Allegro.
Peggy, now the King's come.
The Yellow-haird Laddie.
Come hap me.
Polwort on the Green.
I'll o'er bogie wi' my love.
Maggie Lauder.
Wae's my heart.
Tweed Side.
The Bush aboon Traquair.
Lewie Gordon.
Here awa, there awa.
The last time I came o'er the moor.
He's low down, he's in the broom.
My Apron Deary.
John Hay's bonnie lassie.
The Gaberlunzie Man.
One day I heard Mary say.
She rose, and let me in.
Will ye go.
Gilderoy.
O Jenny, Jenny.
Thomas, I cannot.
Gin thou were mine ain thing.
Sae merry as we twa ha been.
Earl Douglas.
Chevy Chase.
Cockleshells, or the Lass of Livingston.
Killiekranky.
Johnny and Nelly.
Carron Side.
If e'er I do well it's a wonder.
Cheerily and Merrilly.
Johnny Faa.
Gill Morrice.
Barbara Allen.
Hero and Leander.
Flowers of the Forest.
Johnny Armstrong.
The Maid of Selma.

Welsh Tunes.

Cainge Dafydd Brophwyd (from a MS. of the 11th century).
Sweet Richard.
Another older edition.
Another edition (from an old MS.)
Whitelock's Coranto.
Cudyn Gwyn (another edition of the same).
Another edition.
Merch Megan.
Another edition.
Griffith ap Cunan.
Y Fedle Fawr.
Allegro Moderato.
The March of the Men of Harlech.
The Courtesy of Merioneth.
The Minstrelsy of Chirk Castle.
Gogerddan.
The Ebb of the Tide.
The Delight of the Men of Doney.
The Mock Nightingale.
Ursula.
The Rising Sun.
Awake harmonious Strings.
Rhyban Morfydd. Morfydd's Ribbon.
Ffarwell Ned Puw.
Parry's edition of same tune.
Glan meddwdod mwyn. Good humour'd and fairly tipsy.
Ar hyd y næs. The livelong night.
Ffarwel Ednyfed Fychan, or Towyn Castle.
Dafyddy Garregwen.
Cil y Fwyalch. The Blackbird's Retreat (from a MS.)
Codiad yr Hedydd. The Rising of the Lark.
The Red Piper's Melody.
Magena Gollod ei gardas.
The March of the Men of Glamorgan.
The Monks' March.
The Dawning of the day.
The Camp of the Palace. (Of noble race was Shenkin.)
Dilyn Serch. The Pursuit of Love.
Yr Eos-lais. The Nightingale's Song (from a MS.).
The Departure of the King.
The Note of the Dove.
Tw ll yn ei boch. The Dimpled Cheek.

Old English Tunes.

The Britons (1696).
The Twins (1665).
The Beggar Boy (1652).
The Garter, or King James's March (1695).
Pye Corner (1695).
Crosby Square (1706).
Light o' Love.
Hombey House.
Charming Maid.
The Merry Milkmaids.
The Charmer.
Salutation.
Paul's Steeple (1665).
The Shepherd Daughter.
The Same Tune (edition 1652).
Do. (Do. 1665).
Porter's Lamentation (ed. 1665).
Amorisco (1665).
The Garland.
The Carman's Whistle.
An Old Woman clothed in Gray.
Stingo or Oil of Barley.
Another edition, called 'Cold and Raw.
All in a Misty Morning.
Another edition (The Dancing Master 1652).
London's Loyalty.
Cheshire Rounds.
King's Maggot, or New York.
Cobler's Hornpipe.
Orange Nan.
Sir Roger de Coverley.
The Dusty Miller.
Saturday Night and Sunday Morning (1652).
Alamode de France.
Another edition, called None Such.
Slow.

French National Music.

In F, 3-4.
In F, 3-4.
Prence D'Angleterre.
Aimable Vainqueur, a Dance called Louvre.
Pas Pied.
In C, 2-4.
Corrant le Vinnone.
Corrant le Mounster.
Rigadoon (1695).
Masquerade Royal.
Provencal Song on the Death of Richard I. (by Gaucelm or Anselm Faidit).
Roman d'Alexandre (1140).
Song of Thibaut King of Navarre.
Song of Thibaut.
Le Printems rappelle aux armes.
A lovely Lass.
Fill ev'ry Glass.
Bourie d'Auvergne.
Danse des Auvergnats.
Perigourdine.

Italian National Music.

Parthenia (1665).

Swiss National Music.

Rans de Vache.
Another edition.

German National Music.

Tune of the Bohemian Miners.
Allegro.
Allegro Moderato.
Allegro.
Allegro Moderato.
An Old German Tune.
Valtzer or Waltz.
Allegro.

Spanish National Music.

A Fandango (Corelli's Follia).
Do.
Do.
Do.
A Boleras.
Do.
Do.
Do.
Saraband 1665.
Spanish Tune.
Spanish Dance.
Moorish Air.
Hottentot Tune.
Hungarian Tune.
Do.

Polish National Music.

Cossac.
Polacca.—Trio.
Polonoise.—Trio.
Polonese.—Trio.

Scandinavian National Music.

Slow.
Song of Harold the Valiant.
Scandinavian Song.
Song of Odin.
Scandinavian Song.

Norwegian National Music.

Moderato.
Chanson.
Allegro.
Moderato.
Allegro.
Allegro.
Allegro Moderato.
Vivace.
Allegro Moderato.
Allegro.
Allegro.
Moderato.
In G minor 2-4.
Duett.
Summer Song.
Winter Song.
Allegro Molto.
In D minor, 6-8.
Allegro.
Allegretto.
Runa of the Finlanders.

Danish National Music.

In A minor, C time.

Russian Music.

Allegro.
Allegretto.
Slow.
Allegro.
Allegretto.
Presto.
Andante.
Adagio.
Allegretto.
Allegro.
Allegro.
Slow.
Air de Danse Russe (Pas Russe).
In D major, 2-4.
Andante.
Sclavonian Tune.

Turkish Music.

In A, 2-4.
Danse Grecque.
Another edition, Romeca.
Danse des peuples de L'Archipel.
Turkish March.
Danse Turque.
Saltaduristico.
Air Bedouin (Arabian Tune).
Arabian Song. Zoro me na.
A Persian Song.

Chinese Tunes.

In G, 2-4.
In G, 4-4.
Slow.
Moo-lee-chwa.
Song of the Chinese Boatmen.
Canon 2 in 1.

East Indian Tunes.

Chel Chel Momani.
In F, 4-4.
Tune of Indostan. Dergeni.
Malay Tune.
Andante.
A Madras Boat Song.
Hindostanee Air.
Go mani.
Moderato.
Saki a faslah.
Another edition. Rekhtah.
Another edition. Bengal song. Sackia.
Slow.
Ai booti serray.
Iss shone.
Chura Wallen.
Mare Pie.
Yareg be wo fa.
The Snake Song.
Rekhtah (another edition).
Ebona.
Marsea, an Elegy.
Dandee Song (Boatmen's).
Presto.
Hindoo Hymn.
Bombay Air.
Alei Y ar Bigia.
Dance.
Tuppah.
Tuppah, 'Pende kala.'
Terana, 'Dambora vakee.'
Terana, 'La Yawm la Yawm.'

Music of North America.

Canadian Tune. Allegro.
Do. Slow.
Do. Slow.
Do. D minor, 2-4.
Do. Allegro.
Song sung by the Indians of Norfolk Sound. Alla Coosh.

VOLUME II.

Various Styles.

Ambrosian Chant, A.D. 384.
Plain Chant. Guido (1022).
Other Harmonies. Do.
Harmony. Franco.
Chant. Josquin de Près.
1st Psalm O. V. Martin Luther.
38th Psalm O. V.
81st Psalm O. V.
111th Psalm O. V. French Tune.
I will exalt Thee. Tye.
Lord, for Thy tender mercies sake. Farrant.
Gloria Patri. Do.
Deposuit Potentes. Palestrina.
We have heard with our ears. Do.
Gloria Patri. Tallis.
'Dissi a l'amata mia.' Marenzio.
Bow thine ear. William Bird.
Non nobis Domine. Do.
Double Chant. Morley.
Symphony, 3 flutes. Peri.
Fate Festa al Signore. E. dal Cavaliero.
Hosanna. O. Gibbons.
Almighty and everlasting. Do.
God is gone up. Do.
Gloria Patri. Do.
The Silver Swan. Do.
Awake, Sweet Love. Dowland.
'S'in ch'havro Spirto. Carissimi.
Movement from Amante che dite. Carissimi.
Hodie Simon Petrus. Do.
Et ululantes—Jephtha. Do.
Abiit ergo in montes. Do.
Plorate filiæ Israel. Do.
Deum de Deo. Do.
Part of a Cantata, Fortunati miei martire. A. Scarlatti.
Aria, Perche geme O tortorella. Do.
Do., Voglio amar. Do.
Do., Non da piu peni O cara. Do.
Do., Che piu brami. Do.
Do., Il seno de mia vita. Do.
Cantata, 'Son ferito.' Do.
Aria, Strada penare. Do.
Do., Il destin. Do.
Do., 'Illustre il sangue mio.' Do.
Do., Con l'arte del mio cor. Do.
Do., Miei fidi a vendetta. Do.
Do., L'Innocente diffendete. Do.
Duet, Non son piu. Do.
Aria, Due bellissime pupille. Do.
Do., Il mio figlio. Do.
Part of Cantata, 'Che mesta horti sospiro. Do.
Motet, Domine quinque talenta. L. Rossi.
Anthem, Teach me, O Lord. Rogers.
Single Chant. T. Purcell.

Aria. Opri il fato. Anon.
Do., No non amero. Do.
Do., Due vaghe pupille. Do.
Do., Del tuo cor tempri. Do.
Do., Se tu credi. Do.
Do., Tanto basti per far. Do.
Do., Bella bocca di cinabro. Do.
Do., Foglio lieve. Do.
Do., Tu fuggisti O caro. Do.
Do., Crine vezzose. Do.
Do., Dolce Amor mi dice spera. Do.
Do., Lusingami speranza. Do.
Do., Begl' occhi perdonatemi. Do.
Do., *Col freddo suo velen.* Do.
Do., Se il mio labbro. Do.
Do., Gia che amor. Do.
Do., Se vi stà da mei tanti. Do.
Do., Fantasmi orribili. Do.
Cantata, Taci O cruda. Do.
Aria, Begl' occhi d'amore. Do.
Do., Migravit Juda. Do.
Do., Gloria Patri. Dr. Child.
Do., Dormi, dormi bel mio, Cesti
Part of Cantata, Dite a lei. Stradella.
Cantata, Se gelose, sei Tu. Do.
Canzonet, Chi dira. Do.
Aria, Vado ben Spesso. Salv. Rosa.
Gloria Patri. Blow.
Anthem, I will arise. Chreyghton.
Duet, Dormino l'aure estive. Durante.
7th Concerto. A. Corelli.
Part of 2nd Sonata, op. 1. Do.
Fugue from the 4th Sonata, op. 3. Do.
Part of the 7th Solo. Do.
Part of the 11th Solo. Do.
Anthem, Out of the deep. Aldrich.
Do., O God, Thou hast cast us out. H. Purcell.
Gloria Patri. Do,
Do. Do.
Do. Do.
Do. Do.
Part of 1st Sonata. 1st set. Do.
From 6th Sonata. 1st set. Do.
From 9th Sonata. 2nd set. Do.
In guilty night. Do.
Overture to King Arthur. Do.
Chaconne, before the Play. Do.
Brave souls to be renowned. Do.
Gloria Patri. Dr. Croft.
Qui dilixit Mariam. Steffani.
Dixit Dominus. Leo.
Part of a Mass. Pergolesi.
'Euridice e dove sei' (Orfeo). Do.
Gloria in Excelsis. Do.
4th Psalm. Marcello.
7th Psalm. Do.
From Der Tod Jesu. Graun.
Te gloriosus (Te Deum). Do.
Overture to I Pellegrini. Hasse.
'Le Porte noi diserra.' Do. Do.
Pellegrino è l'uomo. Do. Do.
Overture to Pastor Fido. Handel.
Aria, Son confusa (Poro). Do.
He is my God (Israel in Egypt). Do.
Chorus, The listening crowd. Do.
Do. May no rash intruder. Do.
Double Chorus, He gave them Hailstones. Do.

VOLUME III.

Fugue (in E). Bach.
No. 2 of the 12 solos for the Violin. Tartini.
Air, Pupillette vezzosette, from Ormisda, Vinci.
Air, Infelice abbandonata. Do.
Concerto 6, op. 3. Geminiani.
Concerto 2. Ricciotti.
Part of Sonata 10. Paradies.
Requiem. Jomelli.
Chorus, Santa Speme (Passione). Do.
Sonata 3. Crispi.
Part of Sonata 4. Do.
Fantasia. C. P. E. Bach.
Concerto for a full Band. J. C. Bach.
Overture to Ifigenie en Aulide. Gluck.
Chorus, Que d'attraits.
Overture, Pierre le Grand. Grétry
Do., Don Quichotte. Champigny.
Overture. Toison D'Or. Vogel.
Part of Sonata 2. Vanhall.
Part of Sonata 2, op. 9. Schobert.
Minuet and Trio, Sonata 1, op. 5. Do.
Part of Quintet 3, op. 12. Boccherini.
Sonata 3 op. 23. Kozeluch.
Part of Quartet 1. 8th set. Pleyel.
Do. 6. op. 8. Do.
Part of Sonata 1, op. 12. Krumpholtz.
Do. 2, op. 11. Hullmandel.
Do. 2, op. 4. Clementi.
Adagio from op. 11. Do.
Part of Sonata 4, op. 12. Do.
Recordare from a Requiem. Mozart.
Benedictus from Do. Do.
Overture, Le Nozze di Figaro. Do.
Part of Quartet 3, op. 76. Haydn.
Sinfonia, in Eb. Do.

[G.]

SPEECHLEY, HENRY, after working 14 years with his uncle J. C. Bishop, and 6 more with Henry Willis, set up on his own account in London as organ-builder in 1862. His best works may be seen at Alton, Bosbury, Dalston (St. Mark's), and in Exeter, where he reconstructed and enlarged Loosemore's organ in the Cathedral. [V. de P.]

SPEIDEL, a musical family of Ulm. 1. KONRAD, well-known singer and director of the 'Ulm Liederkranz' singing society: he died Jan. 29, 1880. 2. His eldest son, WILHELM, born Sept. 3, 1826, was educated in music first by his father and then by I. Lachner and W. Kuhe. After teaching for two years at Thann in Alsace he made Munich his headquarters, but was widely known as a PF. player throughout Germany, and intimately associated with Schumann, Liszt, and Thalberg. He was music-director at Ulm from 1854 to 1857, but in the latter year joined Stark, Lebert, etc. in founding the Conservatorium at Stuttgart, and remained there as Professor of the PF. till 1874, when he left the Conservatorium to found a private school of his own. He is conductor of the Stuttgart 'Popular Concerts.' His works are numerous, comprising 65 opus numbers in all departments. He has also edited the sonatas of Haydn and Mozart, and the PF. works of Mendelssohn. 3. His brother LUDWIG was born, also at Ulm, April 11, 1830. He received his education at the University of Munich, and joined the staff of the Augsburg Gazette. In 1853 he took up his quarters in Vienna, and was soon engaged on the press of that city, first on the 'Presse,' then on the 'Neue Freie Presse' and the 'Fremdenblatt,' for both of which he still writes. He is one of the most considerable Anti-Wagnerites of the day, of great independence of opinion and remarkable force of expression. Herr Speidel is also well-known as a devoted adherent of Schubert. [G.]

SPEYER, or SPEIER, WILHELM, composer, was born June 21, 1790, at Frankfort-on-the-Main, where he died April 5, 1878. He received his musical education at Offenbach under Thieriot (the friend of Weber) and André. He was already a prominent violinist when he went to Paris in 1812, to become a pupil of Baillot, from whose instruction and from the acquaintance of such men as Cherubini, Boieldieu, Méhul, etc., he derived much benefit. Returning to Germany afterwards, he settled down at Frankfort and exchanged the musical profession for that of a merchant, but continued to compose—at first chiefly chamber music. He published string quartets and quintets, and also violin duets, which are still looked upon as standard works in that class of composition. He afterwards devoted himself chiefly to vocal music, and it is as a writer of songs that his name is best and most widely known. Amongst his Lieder—of which he published several hundred—many, such as 'The Trumpeter,' 'Rheinsehnsucht' (My heart's on the Rhine), 'Die drei Liebchen,' etc., acquired an extraordinary popularity. He also wrote vocal quartets and some choral works.

With Mendelssohn and his family Speyer was on terms of affectionate intimacy, and to him the charming story given in vol. ii. p. 280*b* is due. [G.]

SPIANATO (Ital.), level, even. A word used by Chopin in the Andante which precedes the Polonaise in Eb, op. 22, to denote a smooth and equal style of performance, with but little variety. [F. T.]

SPICATO (Ital.), accurately 'separate,' 'distinct.' A term applied in violin-playing to a particular vibratory style of bowing. 'Spicato' and 'Saltato' are both explained under the head of SPRINGING BOW. [G.]

SPINA, CARL ANTON. The successor of the Diabellis in that famous publishing house at Vienna, which for so long stood in the Graben, No. 1133, at the corner of the Bräunerstrasse. He succeeded them in 1852, and was himself succeeded by F. Schreiber in July 1872. During this twenty years Spina's activity showed itself especially in the publication of Schubert's works, a mass of whose MSS. he acquired from Diabelli. Chief

among these were the Octet, Quintet in C, Quartets in D minor, G, and B♭, the Overture in the Italian style, those to Alfonso and Estrella, Fierrabras, Rosamunde, with Entractes in B minor and B♭, the B minor Symphony, Sonata for PF. and Arpeggione, etc., all in score. Mr. Spina's enthusiasm for Schubert was not that of a mere publisher, as the writer from personal experience of his kindness can testify. It was he who allowed the Crystal Palace Company to have copies of several of the orchestral works for playing, long before there was sufficient public demand to allow of their being published. [G.]

SPINDLER, Fritz, pianoforte-player and composer for that instrument, born Nov. 24, 1817, at Wurzbach, Lobenstein, was a pupil of F. Schneider of Dessau, and has been for many years resident in Dresden. His published works are more than 330 in number, the greater part brilliant drawing-room pieces, but amongst them much teaching-music, and some works of a graver character—trios, sonatinas, two symphonies, concerto for PF. and orchestra, etc. His most favourite pieces are—Wellenspiel (op. 6); Schneeglöcklein (op. 19); Silberquell (op. 74); Husarenritt; 6 dance themes; Transcriptions of Tannhäuser and Lohengrin. [G.]

SPINET (Fr. *Épinette*; Ital. *Spinetta*). A keyed instrument, with plectra or jacks, used in the 16th, 17th, and 18th centuries; according to Burney (Rees's Cycl. 1819, 'Harpsichord') 'a small harpsichord or virginal with one string to each note.' The following definitions are from Florio's 'New World of Words,' 1611:—'*Spinetta*, a kind of little spina . . . also a paire of Virginalles'; '*Spinettegiare*, to play upon Virginalles'; '*Spinetto*, a thicket of brambles or briars'—(see Rimbault's History of the Pianoforte, 1860). We first meet with the derivation of spinet from *spina*, a thorn, in Scaliger's Poetices (1484–1550; lib. i. cap. lxiii.). Referring to the plectra or jacks of keyed instruments, he says that, in his recollection, points of crowquill had been added to them, so that what was named, when he was a boy, 'clavicymbal' and 'harpichord' (*sic*), was now, from these little points, named 'spinet.' [See Jack.] He does not say what substance crowquill superseded, but we know that the old cithers and other wire-strung instruments were twanged with ivory, tortoiseshell, or hard wood.[1] Another origin for the name has been discovered, to which we believe that Signor Ponsicchi ('Il Pianoforte,' Florence, 1876) was the first to call attention. In a very rare book, 'Conclusioni nel suono dell' organo, di D. Adriano Banchieri, Bolognese' (Bologna, 1608), is this passage:—

Spinetta riceve tal nome dall' inventore di tal forma longa quadrata, il quale fù un maestro Giovanni Spinetti, Venetiano, ed uno di tali stromenti hò veduto io alle mani di Francesco Stivori, organista della magnifica comunità di Montagnana, dentrovi questa inscrizione: JOANNES SPINETUS VENETUS FECIT. A.D. 1503.

[1] With reference to the early use of leather for plectra, as mentioned in Harpsichord, we now consider the evidence of existing instruments as very doubtful, owing to their having possibly been altered during repairs. The old Italian jacks were provided with little steel springs to bring back the plectra to an upright position. The bristles were later in date. See the Pisan clavicembalo and Mr. Fairfax Murray's spinet now at Florence.

According to this the spinet received its name from Spinetti, a Venetian, the inventor of the oblong form, and Banchieri had himself seen one in the possession of Stivori, bearing the above inscription. M. Becker of Geneva ('Revue et Gazette musicale,' in the 'Musical World,' June 15, 1878), regards this statement as totally invalidating the passage from Scaliger; but not necessarily so, since the year 1503 is synchronous with the youth of Scaliger. The invention of the crowquill points is not claimed for Spinetti, but the form of the case—the oblong or table shape of the square piano and older clavichord, to which Spinetti adapted the plectrum instrument; it having previously been in a trapeze-shaped case, like the psaltery, from which, by the addition of a keyboard, the instrument was derived. [See Virginal; and also for the different construction and origin of the oblong clavichord.] Putting both statements together, we find the oblong form of the Italian spinet, and the crowquill plectra, in simultaneous use about the year 1500. Before that date no record has been found. The oldest German writers, Virdung and Arnold Schlick, whose essays appeared in 1511, do not mention the spinet, but Virdung describes and gives a woodcut of the Virginal, which in Italy would have been called at that time 'spinetta,' because it was an instrument with plectra in an oblong case. Spinetti's adaptation of the case had therefore travelled to Germany, and, as we shall presently see, to Flanders and Brabant, very early in the 16th century; whence M. Becker conjectures that 1503 represents a late date for Spinetti, and that we should put his invention back to the second half of the 15th century, on account of the time required for it to travel, and be accepted as a normal form in cities so remote from Venice.

M. Vander Straeten ('La Musique aux Pays-Bas,' vol. i.) has discovered the following references to the spinet in the household accounts of Margaret of Austria:—

A ung organiste de la Villé d'Anvers, la somme de vi livres auquel madicte dame en a fait don en faveur de ce que le xv^e^ jour d'Octobre xv. xxii [1522] il a amené deux jeunes enffans, filz et fille, qu'ils ont jouhé sur une espinette et chanté à son diner.

À l'organiste de Monsieur de Fiennes, sept livres dont Madame lui a fait don en faveur de ce que le second jour de Décembre xv.xxvi [1526] il est venu jouher d'un instrument dit espinette devant elle à son diner.

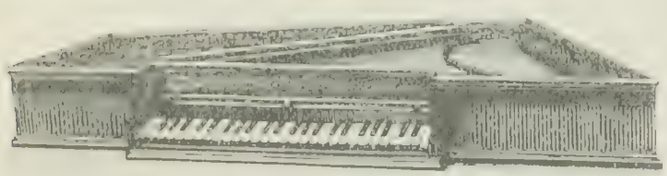
The inventory of the Château de Pont d'Ain, 1531, mentions 'una espinetta cum suo etuy,' a spinet with its case; meaning a case from which the instrument could be withdrawn, as was customary at that time. M. Becker transcribes also a contemporary reference from the Munich Library:—

Quartorze Gaillardes, neuf Pavannes, sept Bransles et deux Basses-Dances, le tout reduict de musique en la tablature du ieu (jeu) Dorgues, Espinettes, Manicordions et telz semblables instruments musicaux, imprimées à Paris par Pierre Attaignant MDXXIX.

The manichord was a clavichord. Clement Marot (Lyons, 1551) dedicated his version of the Psalms to his countrywomen:—

Et vos doigts sur les Espinettes,
Pour dire Saintes Chansonettes.

With this written testimony we have fortunately the testimony of the instruments themselves, Italian oblong spinets (Spinetta a Tavola), or those graceful pentangular instruments, without covers attached, which are so much prized for their external beauty. The oldest bearing a date is in the Conservatoire at Paris, by Francesco di Portalupis, Verona, 1523. The next by Antoni Patavini, 1550, is at Brussels. We have at S. Kensington two by Annibal Rosso of Milan, 1555 and 1577, and one by Marcus Jadra (Marco dai Cembali; or dalle Spinette) 1568. Signor Kraus has, at Florence, two 16th-century spinets, one of which is signed and dated, Benedictus Florianus, 1571; and at the Hôtel Cluny, Paris, there is one by the Venetian Baffo, date 1570, whose harpsichord (clavicembalo) at S. Kensington is dated 1574.[1]



For the pentangular or heptangular model it is probable that we are indebted to Annibal Rosso, whose instrument of 1555 is engraved in the preceding illustration. Mr. Carl Engel has reprinted in the S. Kensington Catalogue (1874, p. 273) a passage from 'La Nobilita di Milano' (1595), which he thus renders:—'Hannibal Rosso was worthy of praise, since he was the first to modernise clavichords into the shape in which we now see them,' etc. The context clearly shows that by 'clavichord' spinet was meant, *clavicordo* being used in a general sense equivalent to the German *Clavier*. If the modernising was not the adoption of the beautiful forms shown in the splendid examples at South Kensington—that by Rosso, of 1577, having been bought at the Paris Exhibition of 1867 for £1200 on account of the 1928 precious stones set into the case—it may possibly have been the wing-form, with the wrestpins above the keys in front, which must have come into fashion about that time, and was known in Italy as the Spinetta Traversa; in England as the Stuart, Jacobean, or Queen Anne spinet, or Couched Harp. There is a very fine Spinetta Traversa, emblazoned with the arms of the Medici and Compagni families, in the Kraus Museum (1878, no. 193). Prætorius illustrates the Italian spinet by this special form, speaks ('Organographia,' Wolfenbüttel, 1619) of larger and smaller spinets, and states that in the Netherlands and England the larger was known as the Virginal. The smaller ones he describes as 'the small triangular spinets which were placed for performance upon the larger instruments, and were tuned an octave higher.' Of this small instrument there are specimens in nearly all museums; the Italian name for it being 'Ottavina' (also 'Spinetta di Serenata'). We find them fixed in the bent sides of the long harpsichords, in two remarkable specimens; one of which, by Hans Ruckers,[2] is preserved in the Kunst-und-Gewerbe Museum, Berlin (there is a painting of

[1] Since the article HARPSICHORD was written, an Italian clavicembalo has been acquired for South Kensington, that is now the oldest keyed instrument in existence, with a date. It is a single keyboard harpsichord with two strings to each key; the compass nearly 4 octaves, from E to D. The natural keys are of boxwood. The inscription is 'Aspicite ut trahitur suavi Modulamine Vocis. Quicquid habent aer sidera terra fretrum. Hieronymus Bononiensis Faciebat Romae MDXXI.' The outer case of this instrument is of stamped leather. It was bought of a 'brocanteur' in Paris for 120*l*. We know of no other instrument by Geronimo of Bologna. Another harpsichord nearly as old has been seen by the writer this year (1882) in Messrs. Chappell's warehouse. It is a long instrument in an outer painted case. The belly and marking off are evidently not original, but the keyboard of boxwood with black sharps has not been meddled with. There are 3½ octaves from F to C; the lowest F♯ and G♯ are omitted. The maker's inscription, nearly illegible, records that the instrument was made by a Florentine at Pisa, in 1526.

[2] This rare Hans Ruckers harpsichord was seen by the writer subsequent to the compilation of the catalogue appended to the article RUCKERS. As others have also been found, the following particulars of them complete the above-mentioned list to 1882. [See also VIRGINALS.]

HANS RUCKERS the Elder.

Form.	*Date.*	*Dimensions.*	*General Description.*	*Present Owner.*	*Source of information.*
Bent side harpsichord with octave spinet in one.	1594	ft. in. ft. in. 5 11 by 2 6	2 keyboards; the front one 4 oct., C—C; the side one 3½ oct., E—A, without the highest G♯; 3 stops in original position at the right-hand side; white naturals. Rose No. 1; and Rose to octave spinet an arabesque. Painting inside top showing a similar combined instrument. Inscribed HANS RUCKERS ME FECIT ANTWERPIA.	Gewerbe Museum, Berlin.	A. J. Hipkins.

HANS RUCKERS the Younger.

Bent side.	1620	7 4 by 3 0	2 keyboards; 58 keys, G—F; black naturals. Rose No. 4.	M. Gerard de Prins, Louvain.	F. P. de Prins, Limerick.

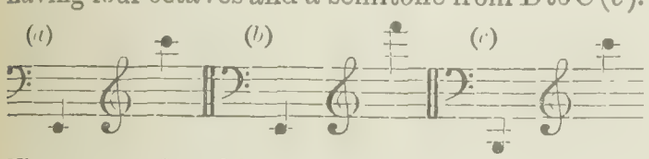
ANDRIES RUCKERS the Elder.

Bent side.	. . .	6 1 by 2 10½	1 keyboard; 4 oct., C—C; without lowest C♯; white naturals. Rose No. 6; painting of a hunt.	M. G. de Prins.	F. P. de Prins.
Bent side.	1646	7 5 by 3 0	2 keyboards, each 5 oct.; black naturals. Rose No. 6. Inscribed ANDREA RUCKERS ME FECIT ANTVERPIAE.	M. Paul Endel, Paris.	P. Endel.

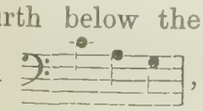
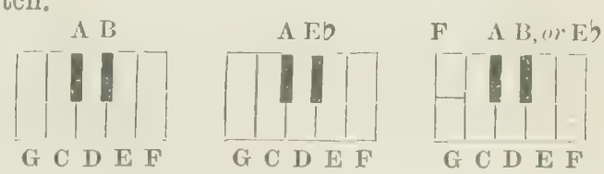
a similar double instrument inside the lid): the other is in the Maison Plantin, Antwerp, and was made as late as 1734–5, by Joannes Josephus Coenen at Ruremonde in Holland. In rectangular instruments the octave one was removeable, as it was in those double instruments mentioned under RUCKERS (p. 195 *b*), so that it could be played in another part of the room.

According to Mersenne, who treats of the spinet as the principal keyed instrument ('Harmonie,' 1636, liv. 3, p. 101, etc.), there were three sizes; one of $2\frac{1}{2}$ feet, tuned to the octave of the 'ton de chapelle' (which was about a tone higher than our present high concert pitch); one of $3\frac{1}{2}$ feet tuned to a fourth above the same pitch; and the large 5-feet ones, tuned in unison to it. We shall refer to his octave spinet in another paragraph.

The compass of the *Ottavine* was usually from E to C, three octaves and a sixth (*a*); of the larger 16th-century Italian *spinette*, four octaves and a semitone, from E to F (*b*). The French *épinettes* of the 17th century were usually deeper, having four octaves and a semitone from B to C (*c*).



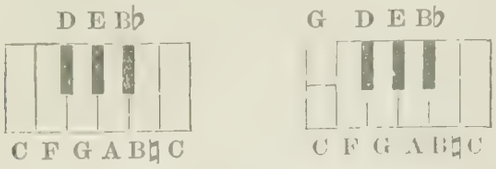
The reason for this semitonal beginning of the keyboard is obscure unless the lowest keys were used for 'short octave' measure, an idea which suggested itself simultaneously to the writer and to Professor A. Kraus, whose conviction is very strong as to the extended practice of the short octave arrangement. The Flemish picture of St. Cecilia, in Holyrood Palace, shows unmistakeably a short octave *organ* keyboard as early as 1484.[1]

Fortunately we are not left to such suggestion for the spinet short octave. Mersenne, in a passage which has hitherto escaped notice ('Harmonie,' liv. 3, p. 107), describing his own spinet, which, according to him, was one of the smallest in use, says 'the longest string has little more than a foot length between the two bridges. It has only thirty-one steps in the keyboard, and as many strings over the soundboard, so that there are five keys hid on account of the perspective (referring to the drawing)—to wit, three principals and two chromatics ('feintes'), of which the first is cut in two; but these chromatics serve to go down to the third and fourth below the first step, or C *sol*, in notation  , in order to arrive at the third octave, for the eighteen principal steps only make an eighteenth; that is to say, a fourth over two octaves.' Here is the clearest confirmation of short-octave measure in the spinet, the same as in the organ, both keyboards, according to Mersenne, being conformable. But owing to the fact that the woodcut represents a different spinet from that described (apparently descending to B), the description is not clear. To reach the third octave would require an F, for which one half the cut chromatic in the spinet described may be reserved. But the B of the drawing would, by known analogy with organ practice, sound G, and A would be found on the C♯. The B also on the D♯ key, though this is generally found retained as E♭ on account of the tuning.[2] It is inferred that F was reached by dividing the lowest natural key; these diagrams therefore represent what we will call the C short measure, as that note gave the pitch.

Mersenne's express mention of C as the longest string shows that the still deeper G and A were made so, in his spinet, by weight: an important fact, as we have not seen a spinet in which it could have been otherwise, since in large instruments the bridge is always unbroken in its graceful curve, as it is also in the angles—always preserved—of the bridge of an octave one. The intimate connection of the spinet and organ keyboards must palliate a trespass upon ground that has been authoritatively covered in ORGAN (p. 588). It is this connection that incites inquiry into the origin of the short octaves, of which there are two measures, the French, German or English C one, which we have described, and the Italian F one, which we will now consider. We propose to call this F, from the pitch note, as before. We have reason to believe these pitch notes originally sounded the same, from which arose the original divergence of high and low church-pitch; the C instrument being thus thrown a fourth higher. The Italian short measure having been misapprehended we have submitted the question of its construction to the high authority of Professor Kraus, and of Mr. W. T. Best, who has recently returned from an examination of the organs in Italy. Both are in perfect agreement. Professor Kraus describes the Italian short octave as a progression of three dominants and tonics, with the addition of B *molle* (♭) and B *quadro* (♮) for the ecclesiastical tones. The principle, he writes, was also applied to the pedal keyboards, which are called 'Pedaliera in Sesta,' or 'Pedaliera a ottava

[1] Hubert, or Jan, Van Eyck's St. Cecilia, in the famous Mystic Lamb, may be referred to here although appertaining to the organ and not the spinet, as a valuable note by the way. The original painting, now at Berlin, was probably painted before 1426 and certainly before 1432. The painter's minute accuracy is unquestionable. It contains a chromatic keyboard like the oldest Italian, with boxwood naturals and black sharps. The compass begins in the bass at the half-tone E. There is no indication of a 'short octave,' but there is one key by itself, convenient to the player's left hand; above this key there is a latchet acting as a catch, which may be intended to hold it down as a pedal. D is the probable note, and we have in Van Eyck's organ, it seems to us, the same compass, but an octave lower, as in the German Positif of the next century at South Kensington—viz. D, E, then 3 chromatic octaves from F, and finally F♯, G, A. There is no bottom-rail to the keyboard, nor is there in the painting at Holyrood.

[2] It may have been on account of the tuning that A and D were left unfretted in the old 'gebunden' or fretted clavichords; but the double Irish harp which Galilei (Dissertation on Ancient and Modern Music, A.D. 1581) says had been adopted in Italy, had those notes always doubled in the two rows of strings, an importance our tuning hypothesis fails to explain.

ripiegata.'[1] Professor Kraus maintains the nearly general use of the short octave in Italian spinets, harpsichords, clavichords, and organs, and to some harpsichords he adds even another dominant.



According to this, the oldest harpsichord known to exist, the Roman one of 1521, at S. Kensington, is a short octave F instrument. But extended keyboards existed contemporaneously, since the Pisan harpsichord of 1526 is continued down to F, omitting the lowest F♯ and G♯. B♭ and B♮ are, of course, there. When, in the last century, the C short octaves were made long, it was by carrying down the G and A, and giving back the semitonal value to the B and C♯ (sometimes also the D♯); but G♯ was not introduced, since it was never required as a dominant. The dominants had sometimes given way to semitones as early as the 14th and 15th centuries.

What was then the original intention of 'short measure'? We find it indicated in Mersenne's Psaltery (G C D E F G A B♭ C d e f g) and in many delineations of Portatives or Regals in pictures of the old masters, whose sincerity, seeing the accurate manner in which they have painted lutes, cannot be questioned. We will confine our references to Orcagna's 'Coronation of the Virgin' (1350), in the National Gallery, London, and Master Stephen's 'Virgin of the Rosary' (1450), at Cologne, with the Holyrood picture of 1484, already referred to as an illustration of a Positive organ with short measure. May not Dr. Hopkins's quotation [ORGAN, vol. ii. p. 585] of two long pipes in an organ of 1418 count as evidence for short measure as much as for pedals? We think so. In fine we regard short measure as having been intended to supply, in deeper toned instruments, dominants for cadences, and in the shriller regals (which were no more than boxes of pitch-pipes, one, two, or three to a key), to prompt the intonation of the plainsong. The contraction of the keyboard, whether diatonic or chromatic, to suit the size of the hand, was probably due to these small instruments—

> Orgues avait bien maniables,
> A une seulle main portables,
> Ou il me: mes souffle et touche.
> Roman de la Rose.

The contraction to the short octave measure might have been intended to get rid of the weight of the heavier pipes not needed for dominants or intonation, and, at the same time, keep the keyboard narrow. Both contractions—the keyboard and the short measure—were thus ready made for the spinet, harpsichord and clavichord, when they came into use.

The short octave group was finally partially doubled, so as to combine with the dominant fourths the ordinary chromatic scheme, by dividing the lowest sharps or chromatics, of which there is an example in a spinet by Pleyer or Player, made between 1710 and 1720, exhibited by Messrs. Kirkman at S. Kensington in 1872. This instrument, with black naturals, and apparently $4\frac{1}{4}$ octaves from B to D, has the lowest C♯ and D♯ divided, called in the quotation in the Catalogue (p. 12) 'quarter tones.' But it is difficult to imagine enharmonic intervals provided for the deepest notes. We believe it to have been intended for a 'short octave,' and to be thus explained :—

			D♭ / C♯		E♭ / D♯	
Apparent notes	B	C		D		E
			C♯ / A		E♭ / B	
Real notes	G	C		D		E,

			C♯ / D♭		D♯ / E♭	
or Apparent notes	B	C		D		E
			A / C♯		B / E♭	
Real notes	G	C		D		E

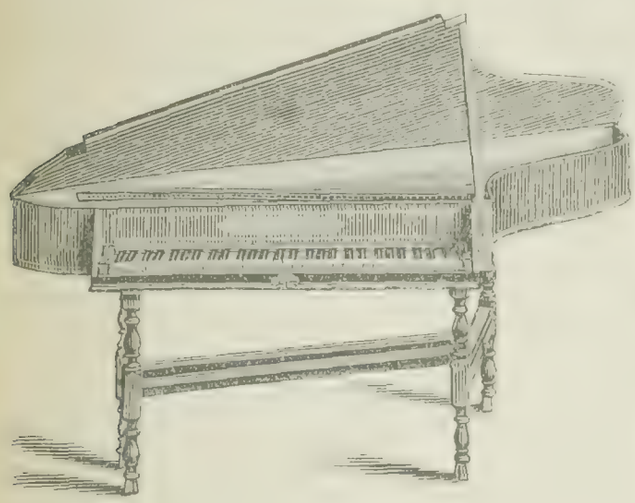
A spinet by Keene, dated 1685, in possession of Mr. H. J. Dale, Cheltenham, and one by the same maker belonging to Mr. E. R. Hughes, of Chelsea, have the same apparently enharmonic arrangement. One by Player (*sic*), lately sent to South Kensington (1882), is to be included with Messrs. Kirkman's and the Keenes, and also a Player which belongs to Mr. Amps of Cambridge; but a Keene of Mr. Grove's, undated, has not the cut sharps, which we are disposed to regard as for mixed dominants and chromatics, because the independent keynote value of the chromatics was, about A.D. 1700, beginning to be recognised, and the fretted clavichords were soon to give way to those without frets. It was the dawn of Bach, who set all notes free as tonics. We see in Keene and Player's spinets the blending of old and new, that which was passing away and our modern practice.

Returning to the Spinetta Traversa, we find this model preferred in England in the Stuart epoch, and indeed in fashion for 150 years. The favourite makers during the reigns of Charles I. and II. were John and Thomas Hitchcock and Charles Haward,[2] but there is an unaccountable difference between John Hitchcock's and Charles Haward's spinets in the fine specimens known to the writer, both the property of Mr. William Dale of London, the latter of much older character, though probably made subsequent to the former.

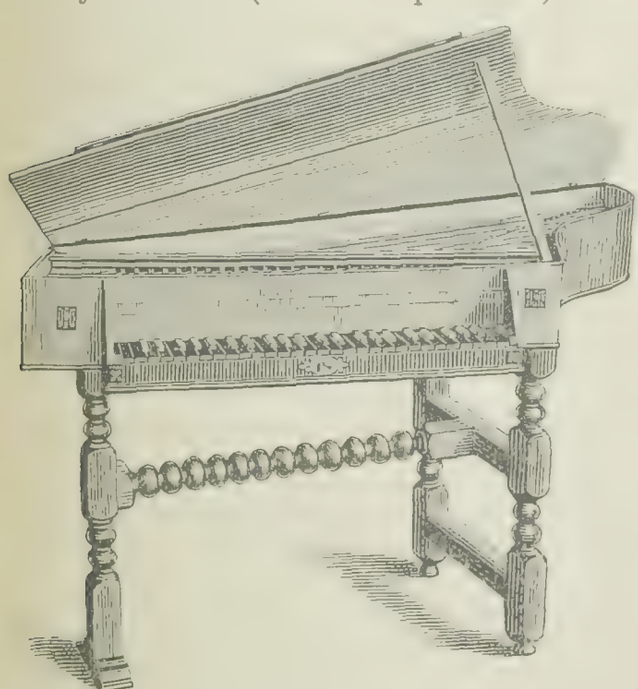
[1] But not 'Ottava Rubata,' which some inaccurately apply to the lowest octave of the short octave manual. This is a contrivance in small organs with pedals to disguise the want of the lowest diapason octave on the manual, by coupling on to it the contrabasso of the pedals with the register of the octave above.

[2] The statement in HARPSICHORD that there was no independent harpsichord-making apart from organ-building in England during the 17th century is now contradicted by the fact of these spinet-makers having also made harpsichords, 'harpsicons' as the English then preferred to call them. There is a harpsichord of 5 octaves F–F by John Hitchcock in the possession of Mr. W. J. Legh of Lyme, Cheshire. It is without date, but is numbered inside 3. Mr. Dale's John Hitchcock spinet is numbered inside 21 and dated 1630. A name, Sam or Sams, apparently a workman's, is found in both instruments.

Thomas Hitchcock's spinets are better known than John's. The one in the woodcut belongs to Messrs. Broadwood, and is numbered 1379.[1] (The highest number we have met with of Thomas Hitchcock, is 1547.) Messrs. Broadwood's differs



from the John Hitchcock one of 1630 in having a curved instead of an angular bent side, and from the naturals being of ivory instead of ebony. The compass of these instruments—five octaves, from G to G—is so startling as to be incredible, were it not for the facts that several instruments are extant with this compass, that the keyboard did not admit of alteration, and that the Sainsbury Correspondence [see RUCKERS, p. 196*a*] mentions the greater compass that obtained in England in the time of Charles I. than was expected or required on the Continent. The absence also of the soundhole, regarded as essential in all stringed instruments of that time, where the soundboard covered the whole internal space, shows how eminently progressive the Hitchcocks must have been. Not so Haward, in the only instrument (that here represented) which



we have been so fortunate as to meet with by this maker. Chas. Haward appears to have been contemporary with the Hitchcocks, and yet he is as conservative to old Italian or French practice as if John Hitchcock had never made an instrument in England. A John Hitchcock spinet, dated 1676, has lately come under our notice. John and Thomas were probably brothers. The Charles Haward spinet is small, with short keys and limited compass, being only of 4 octaves and a semitone, B—C. The naturals are of snakewood, nearly black; the sharps of ivory. There are wires on each bridge over which the strings pass, and along the hitchpin block, precisely the same as in a dulcimer. The decoration of the soundboard, surrounding an Italian rose, is signed 'I H,' with 'Carolus Haward Fecit' above the keys; and the name of each key is distinctly written, which we shall again have occasion to refer to. Pepys patronised Haward (or Hayward as he sometimes writes the name). We read in his Diary—

April 4, 1668. To White Hall. Took Aldgate Street in my way and there called upon one Hayward that makes Virginalls, and there did like of a little espinette, and will have him finish it for me: for I had a mind to a small harpsichon, but this takes up less room.

July 10, 1668. To Haward's to look upon an Espinette, and I did come near to buying one, but broke off. I have a mind to have one.

July 13, 1668. I to buy my espinette, which I did now agree for, and did at Haward's meet with Mr. Thacker, and heard him play on the harpsichon, so as I never heard man before, I think.

July 15, 1668. At noon is brought home the espinette I bought the other day of Haward; costs me 5*l*.

Another reference concerns the purchase of Triangles for the spinet—a three-legged stand, as in our illustration. A curious reference to Charles Haward occurs in 'A Vindication of an Essay to the advancement of Musick,' by Thomas Salmon,[2] M.A., London, 1672. This writer is advocating a new mode of notation, in which the ordinary clefs were replaced by B. (bass), M. (mean), and T. (treble) at the signatures:

Here, Sir, I must acquaint you in favour of the aforesaid B. M. T. that t'other day I met with a curious pair of Phanatical Harpsechords made by that Arch Heretick Charles Haward, which were ready cut out into octaves (as I am told he abusively contrives all his) in so much that by the least hint of B. M. T. all the notes were easily found as lying in the same posture in every one of their octaves. And that, Sir, with this advantage, that so soon as the scholar had learned one hand he understood them, because the position of the notes were for both the same.

The lettering over the keys in Mr. W. Dale's Haward spinet is here shown to be original. It is

[1] This is the instrument in Mr. Millais' picture of 'The Minuet,' 1862. Thomas dated his spinets; John numbered them.

[2] SALMON, THOMAS, born at Hackney, Middlesex, in 1648, was on April 8, 1664, admitted a commoner of Trinity College, Oxford. He took the degree of M.A. and became rector of Mepsal [Meppershall?], Bedfordshire. In 1672 he published 'An Essay to the Advancement of Musick, by casting away the perplexity of different Cliffs, and uniting all sorts of Musick in one universal character.' His plan was that the notes should always occupy the same position on the stave, without regard as to which octave might be used; and he chose such position from that on the bass stave—*i. e.* G was to be always on the lowest line. Removing the bass clef, he substituted for it the capital letter B, signifying Bass. In like manner he placed at the beginning of the next stave the letter M (for Mean), to indicate that the notes were to be sung or played an octave higher than the bass; and to the second stave above prefixed the letter T (for Treble), to denote that the notes were to be sounded two octaves above the bass. Matthew Lock criticised the scheme with great asperity, and the author published a 'Vindication' of it, to which Lock and others replied. [See LOCK, MATTHEW.] In 1688 Salmon published 'A Proposal to perform Music in Perfect and Mathematical Proportions,' which, like his previous work, met with no acceptance. [W.H.H.]

very curious however to observe Haward's simple alphabetical lettering, and to contrast it with the Hexachord names then passing away. There is a virginal (oblong spinet) in York Museum, made in 1651 by Thomas White, on the keys of which are monograms of Gamaut (bass G) and the three clef keys F *fa ut*, C *sol fa ut*, and G *sol re ut*!

Mace, in 'Musick's Monument' (London, 1676), refers to *John* Hayward as a 'harpsichon' maker, and credits him with the invention of the Pedal for changing the stops. There was a spinet by one of the Haywards or Hawards left by Queen Anne to the Chapel Royal boys. It was used as a practising instrument until the chorister days of the late Sir John Goss, perhaps even later.

Stephen Keene was a well-known spinet-maker in London in the reign of Queen Anne. His spinets, showing mixed Hitchcock and Haward features, accepting Mr. Hughes's instrument as a criterion, reached the highest perfection of spinet tone possible within such limited dimensions. The Baudin spinet, dated 1723, which belonged to the late Dr. Rimbault, and is engraved in his History of the Pianoforte, p. 69, is now in the possession of Mr. Taphouse of Oxford. Of later 18th-century spinets we can refer to a fine one by Mahoon, dated 1747, belonging to Mr. W. H. Cummings, and there is another by that maker, who was a copyist of the Hitchcocks, at S. Kensington Museum. Sir F. G. Ouseley owns one by Haxby of York, 1766; and there is one by Baker Harris of London, 1776, in the Music School at Edinburgh. Baker Harris's were often sold by Longman & Broderip, the predecessors in Cheapside of Clementi & Collard. It is not surprising that an attempt should have been made, while the pianoforte was yet a novelty, to construct one in this pleasing wing-shape. Crang Hancock, of Tavistock Street, Covent Garden, made one in 1782 which was long in the possession of Mr. Walter Broadwood. It is now at Godalming. [A.J.H.]

SPIRITOSO, *i.e.* 'spiritedly,' is, like Con Spirito, a designation of style rather than of pace. It is occasionally met with in Haydn, rarely in Mozart, and in not one of Beethoven's original works. In his many arrangements of national airs 'Spirituoso' occurs not unfrequently, as in op. 107, no. 10; op. 108, nos. 13, 22; but he probably found it on the copies sent him. Brahms, with a touch of wonted conservatism, uses Con Spirito in the Finale of his 2nd Symphony. [G.]

SPITTA, Julius August Philipp, a well-known musical *litterateur*, son of the author of the 'Psalter und Harfe'; born at Wechold, Hanover, Dec. 27, 1841; studied at Göttingen, and afterwards taught at Reval, Sondershausen, and Leipzig, where he took part in the founding of the Bachverein in 1874. So great was his progress during this time, that in 1875 he was made Professor of Musical history in the Berlin university, and Perpetual Secretary to the Academy of Arts there. At Easter of the same year he became teacher of musical History in the Hochschule für Musik; in 1876 entered the direction, and at midsummer 1882 became a permanent director of that establishment. His principal literary work is a Life of J. S. Bach in 2 vols. (B. & H.; vol. i. 1873, vol. ii. 1880) —an accurate and perfectly exhaustive treatise of all relating to the subject, but sadly wanting a better index.[1] He has published a smaller biography of the same master, forming No. 1 of Breitkopf & Härtel's 'Musikalische Vorträge,' and another of Schumann, which, though issued as nos. 37, 38 of the same series, was written for this Dictionary. [See vol. iii. pp. 384–421.] His article on Spontini, in this work, is the first adequate treatment of that singular individual. An article on Homilius will be found in the Allg. Deutsche Biographie, and many other productions of his pen in the Leipzig Allg. Musikalische Zeitung for 1875–78, 1880–82, and in the earlier numbers of Eitner's 'Monatsheft für Musikgeschichte.' His critical edition of the organ works of Buxtehude in 2 vols. (B. & H. 1875, 76), is an admirable specimen of editing, and, in addition to the music, contains much valuable information. [G.]

SPITZFLÖTE, SPITZFLUTE; *i.e.* Pointed flute. An organ stop, so called because its pipes are slightly conical, that is, taper gradually from the mouth upwards. The diameter of the top is generally one-third of that of the pipe at its mouth. The tone is thin and reedy, but pure and effective. The Spitzflöte may be of 8 ft., 4 ft., or 2 ft. pitch; in this country stops of this kind are most commonly of 4 ft. pitch. [J.S.]

SPOFFORTH, Reginald, glee composer, born 1768 at Southwell, Nottingham, where his uncle, Thomas Spofforth, was organist of the minster. From him and from Dr. Benjamin Cooke he probably derived all his instruction in music. About 1787 or 1788 he wrote a glee—probably his first—for three male voices, 'Lightly o'er the village green,' and in 1793 obtained two prizes from the 'Glee Club,' for his glees 'See! smiling from the rosy East,' and 'Where are those hours,' which brought him prominently forward. About 1799 he published a 'Set of Six Glees,' one of which, 'Hail, smiling morn,' at once caught the public ear, and has ever since retained its popularity. Another, 'Fill high the grape's exulting stream,' gained a prize in 1810. Spofforth's masterpieces however are not among his prize glees, and 'Come, bounteous May,' 'Mark'd you her eye,' 'Health to my dear,' and 'How calm the evening'—all for male voices—are among the finest specimens of his genius. Few English composers perhaps have excelled Spofforth in lively fancy, joined to pure chaste style. For several years before his death his health was bad, and he died at Kensington Sept. 8, 1827. After his death W. Hawes published a number of his MS. glees, but some of these pieces are crude and imperfect, and probably not intended for publication.

[1] An English translation is announced by Messrs. Novello & Co.

Reginald's younger brother, SAMUEL, was born in 1780, appointed organist of Peterborough Cathedral when only eighteen, and in 1807 was made organist of Lichfield Cathedral. He died June 6, 1864, and is now best known as the composer of a once popular chant. [D.B.]

SPOHR, LOUIS,[1] great violinist and famous composer, was born April 25, 1784, at Brunswick, in the house of his grandfather, a clergyman. Two years after, his father, a young physician, took up his residence at Seesen, and it was there that young Spohr spent his early childhood. Both parents were musical: the father played the flute; the mother was pianist and singer. The boy showed his musical talent very early, and sang duets with his mother when only four years of age. At five he began to play the violin, and when hardly six was able to take the violin-part in Kalkbrenner's trios. His first teachers were Riemenschneider and Dufour. The latter, a French émigré, was so much impressed with his pupil's exceptional talent, that he persuaded the father to send him for further instruction to Brunswick. Along with his first studies on the violin went his earliest attempts at composition, which consisted chiefly of violin duets. The father, a strict, methodical man, invariably insisted on his properly finishing everything he began to write, and would allow neither corrections nor erasures—a wholesome discipline, the advantage of which Spohr throughout his life never ceased to acknowledge.

At Brunswick he attended the grammar-school and continued his musical studies. His teachers were Kunisch, a member of the Duke's band, for the violin, and Hartung, an old organist, for counterpoint. The latter appears to have been a great pedant, and young Spohr did not continue to study under him for very long. Yet this was the only instruction in the theory of music he ever received. According to his own statement it was principally through an eager study of the scores of the great masters, especially Mozart, that he acquired mastery over the technicalities of composition. His first public appearance was at a school-concert, when he played a concerto of his own with so much success that he was asked to repeat it at one of the concerts given by the Duke's band. Kunisch then insisted on his taking lessons from Maucourt, the leader of the band, and the best violinist at Brunswick. Spohr was only fourteen when he undertook his first artistic tour. With a few letters of introduction in his pocket he set out for Hamburg. But there he failed even to get a hearing, and after some weeks had to return to Brunswick on foot, greatly disappointed, his slender means thoroughly exhausted. In his despair he conceived the idea of presenting to the Duke a petition asking for means to continue his studies. The Duke was pleased with the lad's open bearing, heard him, was struck with his talent, at once gave him an appointment in his band, and after a short time expressed his willingness to defray the expenses of his further musical education under one of the great recognised masters of the violin. Viotti and Ferdinand Eck both declined to receive a pupil, but the latter recommended his brother, Franz Eck, who was just then travelling in Germany. He was invited to Brunswick, and as the Duke was greatly pleased with his performances, an agreement was made that young Spohr should accompany him on his journeys and receive his instruction, the Duke paying one half of the travelling expenses and a salary besides. In the spring of 1802 they started, master and pupil, for Russia. They made, however, prolonged stays at Hamburg and Strelitz, and it was on these occasions that Spohr profited most from his master's tuition. Latterly this became very irregular. Spohr however derived much benefit from constantly hearing Eck, who certainly was a very excellent violinist, though but an indifferent musician. At this period Spohr, who had an herculean frame and very strong constitution, often practised for 10 hours a day. At the same time he composed industriously, and among other things wrote the first of his published violin concertos (op. 1) which is entirely in the manner of Rode, and also the violin duets op. 3. In St. Petersburg he met Clementi and Field, of whom he tells some curious traits; and after having passed the winter there without playing in public, returned to Brunswick in the summer of 1803. There he found Rode, and heard him for the first time. The playing of this great master filled him with the deepest admiration, and for some time it was his chief aim to imitate his style and manner as closely as possible. After having given in a public concert highly satisfactory proof of the progress made during his absence, he again entered on his duties in the Duke's band. An intended journey to Paris in 1804 was cruelly cut short by the loss of his precious Guarnerius violin, the present of a Russian enthusiast. Just before entering the gates of Göttingen the portmanteau containing the violin was stolen from the coach, and all endeavours to recover it proved fruitless. He returned to Brunswick, and after having acquired, with the help of his generous patron, the Duke, another, though not equally good violin, he started for a tour to Berlin, Leipzig, Dresden, and other German towns. His success was everywhere great, and his reputation spread rapidly. At his Berlin concert he was assisted by Meyerbeer, then only a boy of 13, but already a brilliant pianist.

In 1805 Spohr accepted the post of leader in the band of the Duke of Gotha. It was there he met and married his first wife, Dorette Scheidler, an excellent harp-player, who for many years appeared with him in all his concerts, and for whom he wrote a number of sonatas for violin and harp, as well as some solo-pieces. Having at his disposal a very fair band, Spohr now began to write orchestral works and vocal compositions of larger dimensions. His first opera, 'Die Prüfung,' which belongs to this period,

[1] So, and not Ludwig, he calls himself in his Autobiography.

was performed at a concert. In 1807 he made a very successful tour with his wife through Germany, visiting Leipzig, Dresden, Prague, Munich, Stuttgardt (where he met Weber), Heidelberg, and Frankfort. In 1808 he wrote his second opera, 'Alruna,' but this again never reached the stage, although accepted for representation at Weimar and apparently gaining the approval of Goethe, at that time manager of the Weimar theatre, who was present at a trial-rehearsal of the work. In the course of this year Napoleon held the famous congress of princes at Erfurt. Spohr, naturally anxious to see the assembled princes, went to Erfurt, where a French troupe, comprising Talma and Mars, performed every evening to a pit of monarchs. But on arrival he heard to his great disappointment that it was impossible for any but the privileged few to gain admittance to the theatre. In this dilemma he hit on a happy expedient. He persuaded the second horn-player of the band to allow him to take his place, but as he had never before touched a horn, he had to practise for the whole day in order to produce the natural notes of the instrument. When the evening came, though his lips were black and swollen, he was able to get through the very easy overture and entr'actes. Napoleon and his guests occupied the first row of stalls; but the musicians had strict orders to turn their backs to the audience, and not to look round. To evade this fatal regulation Spohr took with him a pocket looking-glass, and by placing it on his desk got a good view of the famous personages assembled.

In 1809 he made another tour through the north of Germany, and at Hamburg received a commission for an opera, 'Der Zweikampf mit der Geliebten'—or 'The Lovers' Duel'—which was produced with great success the year after. At this time he had already written six of his violin-concertos, and as a player had hardly a rival in Germany. The year 1809 is memorable for the first Music Festival in Germany, which was celebrated under Spohr's direction at Frankenhausen, a small town in Thuringia. It was followed by another, in 1811, for which Spohr composed his first symphony, in Eb. In 1812 he wrote his first oratorio, 'Das jüngste Gericht' (not to be confounded with 'Die letzten Dinge,' so well known in England as 'The Last Judgment), on the invitation of the French Governor of Erfurt, for the 'Fête Napoléon' on Aug. 15. He naively relates[1] that in the composition of this work he soon felt his want of practice in counterpoint and fugue-writing; he therefore obtained Marpurg's treatise on the subject, studied it assiduously, wrote half a dozen fugues after the models given therein, and then appears to have been quite satisfied with his proficiency! The oratorio was fairly successful, but after two more performances of it at Vienna in the following year, the composer became dissatisfied, and laid it aside for ever. In autumn 1812 he made his first appearance at Vienna, and achieved as performer a brilliant, as composer an honourable success. The post of leader of the band at the newly established Theatre an-der-Wien being offered to him under brilliant conditions, he gave up his appointment at Gotha and settled at Vienna. During the next summer he composed his opera 'Faust,' one of his best works, and soon afterwards, in celebration of the battle of Leipsic, a great patriotic cantata. But neither of these works was performed until after he had left Vienna. During his stay there Spohr naturally came into contact with Beethoven; but in spite of his admiration for the master's earlier compositions, especially for the quartets, op. 18, which he was one of the first to perform at a time when they were hardly known outside Vienna (indeed he was the very first to play them at Leipsic and Berlin)—yet he was quite unable to understand and appreciate the great composer's character and works, as they appeared even in his second period. His criticism of the C minor and Choral Symphonies has gained for Spohr, as a critic, an unenviable reputation. He disapproves of the first subject of the C minor as unsuited for the opening movement of a symphony; considers the slow movement, granting the beauty of the melody, too much spun out and tedious—and though praising the Scherzo, actually speaks of 'the unmeaning noise of the Finale.' The Choral Symphony fares still worse: he holds the first three movements, though not without flashes of genius, to be inferior to all the movements of the previous eight symphonies, and the Finale he calls 'so monstrous and tasteless, and in its conception of Schiller's Ode so trivial, that he cannot understand how a genius like Beethoven could ever write it down.' After this we cannot wonder that he finishes up by saying: 'Beethoven was wanting in æsthetic culture and sense of beauty.'[2] But perhaps no great artist was ever so utterly wrapped up in himself as Spohr. What he could not measure by the standard of his own peculiar talent, to him was not measurable. Hence his complete absence of critical power, a quality which in many other cases has proved to be by no means inseparable from creative talent.

Although his stay at Vienna was on the whole very successful, and did much to raise his reputation, he left it in 1815, after having quitted his appointment on account of disagreements with the manager of the theatre. He passed the summer at the country seat of Prince Carolath in Bohemia, and then went to conduct another festival at Frankenhausen, where he brought out his Cantata 'Das befreite Deutschland,' after which he set out for a tour through the west and south of Germany, Alsace, Switzerland and Italy. On his road, with the special view of pleasing the Italian public, he wrote the 8th Concerto—the well-known 'Scena Cantante.' He visited all the principal towns of the Peninsula, played the concerto in Rome and Milan, and made acquaintance with Rossini and his music, without, as will be readily believed, approving much of the latter.

1 Selbstbiogr. i. 169.

2 Selbstbiogr. i. 202, etc.

Returned to Germany, in 1817 he visited Holland, and then accepted the post of conductor of the opera at Frankfort-on-the-Main. Here, in 1818, his opera 'Faust' was first produced. It was quickly succeeded by 'Zemire and Azor,' which, though hardly equal to 'Faust,' gained at the time even greater popularity. Owing again to differences with the manager he left Frankfort, after a stay of scarcely two years. In 1820 he accepted an invitation from the Philharmonic Society in London, and paid his first visit to England. He appeared at the opening concert of the season (March 6), and played with great success his Concerto No. 8, 'Nello Stilo drammatico.' At the second concert he led his Solo Quartet in E. At the next he would naturally have been at the head of the violins to lead the band, while Ries, according to the then prevailing fashion, presided at the piano. But, after having overcome the opposition of some of the directors, Spohr succeeded in introducing the conductor's stick for the first time into a Philharmonic concert. It was on this occasion that he conducted his MS. Symphony in D minor, a fine work, which he had composed during his stay in London, and which fully deserved the enthusiastic reception it received by the public and the press, though now too seldom heard.[1] At the last concert of the season another Symphony of his was played for the first time in England, as well as his Nonetto for strings and wind (op. 31). Spohr was delighted with the excellent performance of the Philharmonic Orchestra, especially the stringed instruments. He tells us that, finding how good the strings were, he had given them special opportunities for display in the D minor Symphony, and also that he had never since heard the work so splendidly performed.[2] Altogether his sojourn in London was both artistically and financially a great success. At his farewell concert, his wife made her last appearance as a harp-player, and was warmly applauded. Soon after she was obliged, on account of ill-health, to give up the harp. In its place she took up pianoforte-playing, and would occasionally play in concerts with her husband, who wrote a number of pianoforte and violin duets especially for her. She died in 1834.

On his journey home, Spohr visited Paris for the first time. Here he made the personal acquaintance of Kreutzer, Viotti, Habeneck, Cherubini, and other eminent musicians, and was received by them with great cordiality and esteem. His success at a concert which he gave at the Opera was complete, although his quiet, unpretentious style was not and could not be as much to the taste of the French as it was to that of the German and English public. Cherubini appears to have felt a special interest in Spohr's compositions, and the latter takes special pride in relating how the great Italian made him play a quartet of his three times over. Returned to Germany, Spohr settled at Dresden, where Weber was just then engaged in bringing out his 'Freischütz.' This opera had already roused an unprecedented enthusiasm in Berlin and Vienna. But Spohr was no more able to appreciate the genius of Weber, than that of Beethoven. It is an interesting fact, that shortly before this, without knowing of Weber's opera, he had had the intention of setting a libretto founded on the identical story of Freischütz. As soon however as he heard that Weber treated the subject, he gave it up. During Spohr's stay at Dresden, Weber received an offer of the post of Hofkapellmeister to the Elector of Hessen-Cassel; but being unwilling to leave Dresden, he declined, at the same time strongly recommending Spohr, who soon after was offered the appointment for life under the most favourable conditions. On New-year's day, 1822, he entered on his duties at Cassel, where he remained for the rest of his life. He had no difficulty in gaining at once the respect and obedience of band and singers, and soon succeeded in procuring a more than local reputation for their performances. Meanwhile he had finished his 'Jessonda,' which soon made the round of all the operahouses in Germany, with great and well-deserved success. It must be regarded as the culminating point of Spohr's activity as a composer. At Leipzig and Berlin, where he himself conducted the first performances, it was received with an enthusiasm little inferior to that roused a few years before by the 'Freischütz.' In the winter of 1824 he passed some time in Berlin, and renewed and cemented the friendship with Felix Mendelssohn and the members of his family, which had been begun when they visited him at Cassel in 1822. In 1826 he conducted the Rhenish Festival at Düsseldorf, when his oratorio 'The Last Judgment' (Die letzten Dinge) was performed for the first time. It pleased so much that it was repeated a few days later in aid of the Greek Insurgents. His next great work was the opera 'Pietro von Albano,' which however, like his next operas, 'Der Berggeist' and 'Der Alchymist,' had but a temporary success. In 1831 he finished his great Violin-School, which has ever since its publication maintained the place of a standard work, and which contains, both in text and exercises, a vast amount of extremely interesting and useful material. At the same time, it cannot be denied that it reflects somewhat exclusively Spohr's peculiar style of playing, and is therefore of especial value for the study of his own violin-compositions. It is also true that its elementary part is of less practical value from the fact that the author himself had never taught beginners, and so had no personal experience in that respect.

The political disturbances of 1832 caused a prolonged interruption of the opera-performances at Cassel. Spohr, incensed by the petty despotism of the Elector, proved himself at this time, and still more during the revolutionary period of 1848 and 1849, a strong Radical, incurring thereby his employer's displeasure, and causing him

[1] It was a special favourite with Sterndale Bennett, who was never tired of humming its spirited and melodious subjects.

[2] Selbstbiogr. ii. 89.

innumerable annoyances. However he made good use of the interruption to his official duties, by writing his great Symphony 'Die Weihe der Töne' (The Consecration of Sound, no. 4, op. 86), which was produced at Cassel in 1832. During the next year, which was saddened by the death of his wife, he composed the oratorio 'Des Heiland's letzte Stunden' (Calvary), on a libretto which Rochlitz had offered to Mendelssohn, but which the latter, being then engaged on 'St. Paul,' had declined. Spohr's oratorio was first performed at Cassel on Good Friday, 1835. In 1839 he paid his second visit to England, where meanwhile his music had attained great popularity. He had received an invitation to produce his 'Calvary' at the Norwich Festival, and in spite of the opposition offered to the work by some of the clergy on account of its libretto, his reception appears to have surpassed in enthusiasm anything he had before experienced. It was a real success, and Spohr for the rest of his life refers to it as the greatest of his triumphs. Soon after his return to Cassel he received from Professor Edward Taylor the libretto of another oratorio, 'The Fall of Babylon,' with a request that he would compose it for the Norwich Festival of 1842. In 1840 he conducted the Festival at Aix-la-Chapelle. Two years later he brought out at Cassel Wagner's 'Der Fliegende Holländer.' That Spohr, who in the case of Beethoven and Weber, exhibited such inability to appreciate novelty—and who at bottom was a conservative of conservatives in music—should have been the very first musician of eminence to interest himself in Wagner's talent is a curious fact not easily explained. To some extent his predilection for experiments in music — such as he showed in his 'Weihe der Töne,' his Symphony for two orchestras, the Historic Symphony, the Quartet-Concertante and some other things—may account for it; while his long familiarity with the stage had doubtless sharpened his perception for dramatic effect, and thus enabled him to recognise Wagner's eminently dramatic genius. But there was in Spohr, both as man and as artist, a curious mixture of the ultra-Conservative, nay almost Philistine element, and of the Radical spirit.

To the great disappointment of himself and his English friends, he was unable to conduct the 'Fall of Babylon' at Norwich, since the Elector refused the necessary leave of absence. Even a monster petition from his English admirers and a special request from Lord Aberdeen, then at the head of the Government, to the Elector, had not the desired result. His Serene Highness at least felt safe from naval reprisals. The oratorio however was performed with the greatest success, and Spohr had to be satisfied with the reports of his triumph, which poured in from many quarters. On the first day of his summer vacation, he started for England, and soon after his arrival in London conducted a performance of the new oratorio at the Hanover Square Rooms. On this and other occasions his reception here was of the most enthusiastic kind. The oratorio was repeated on a large scale by the Sacred Harmonic Society in Exeter Hall. The last Philharmonic Concert of the season (July 3) was almost entirely devoted to Spohr, having in its programme a symphony, an overture, a violin-concerto, and a vocal duet of his. By special request of the Queen and Prince Albert an extra concert with his co-operation was given on July 10, in which also he was well represented. A most enjoyable tour through the South and West of England, and Wales, brought this visit of Spohr's to a happy end.

The year 1844 was marked by the composition of his last opera, 'Die Kreuzfahrer' (The Crusaders), for which he had himself arranged the libretto from a play of Kotzebue. It was performed at Cassel and Berlin, but had no lasting success. During his vacations he made a journey to Paris, and witnessed at the Odéon the 32nd performance of Mendelssohn's 'Antigone.' The members of the Conservatoire orchestra arranged in his honour a special performance of his 'Consecration of Sound.' In the same year he conducted the 'Missa Solemnis' and the Choral Symphony at the great Beethoven Festival at Bonn. The year 1847 saw him again in London, where the Sacred Harmonic Society announced a series of three concerts for the production of his principal sacred compositions: 'The Fall of Babylon,' 'Calvary,' 'The Last Judgment,' 'The Lord's Prayer,' and Milton's 84th Psalm. However, on grounds similar to those which had roused so much opposition at Norwich, Calvary was omitted from the scheme, and 'The Fall of Babylon' repeated in its place.

On his return to Cassel, Spohr seems to have been quite absorbed by the great political events then going on in Germany. In the summer of 1848 he spent his vacations at Frankfort, where the newly created German Parliament was sitting, and was never tired of listening to the debates of that short-lived political assembly. In 1849 he composed a fresh symphony, 'The Seasons'—his ninth. With 1850 a long chain of annoyances began. When his usual summer vacation time arrived, the Elector, probably intending to show displeasure at his political opinions, refused to sign the leave of absence—a mere formality, as his right to claim the vacation was fixed by contract. After several fruitless attempts to obtain the signature, Spohr, having made all his arrangements for a long journey, left Cassel without leave. This step involved him in a law-suit with the administration of the theatre, which lasted for four years, and which he finally lost on technical grounds.

For the London season of 1852 Spohr had received an invitation from the new Opera at Covent Garden to adapt his 'Faust' to the Italian stage. He accordingly composed recitatives in place of the spoken dialogue, and made some further additions and alterations. It was produced with great success under his own direction on July 15, the principal parts being sustained by Castellan, Ronconi, Formes, and Tamberlik. In 1853, after many fruitless at-

tempts, which were regularly frustrated by the Elector, he at last succeeded in bringing out Wagner's 'Tannhäuser' at Cassel. In reference to it he says in his Autobiography, 'this opera contains a great deal that is new and beautiful, but also some things which are ugly and excruciating to the ear,' and speaking of the 2nd finale he says: 'in this finale now and then a truly frightful music is produced.' That he considered Wagner by far the greatest of all living dramatic composers he declared as soon as he became acquainted with The Flying Dutchman. From Tannhäuser he would have proceeded to Lohengrin, but owing to the usual opposition of the court, all his endeavours to bring it out were frustrated. In the same year he came for the sixth and last time to England, to fulfil an engagement at the New Philharmonic Concerts. At three of these he conducted not only many of his own works—especially the Symphony for two orchestras—but also the Choral Symphony. At the same time Jessonda was in preparation at Covent Garden. But as it could not be produced before the close of his vacation, Spohr was unable to conduct it himself.

From this time his powers began to decline. He still went on composing, but declared himself dissatisfied with the results. In 1857 he was pensioned off, very much against his wish, and in the winter of the same year had the misfortune to break his arm, which compelled him to give up violin-playing. Once more, in 1858, at the celebration of the 50th anniversary of the Prague Conservatorium, he conducted his Jessonda with wonderful energy. It was his last public appearance. He died quietly on Oct. 16, 1859, at Cassel, and thus closed the long life of a man and an artist who had to the full developed the great talents and powers given to him; who throughout a long career had lived up to the ideal he had conceived in youth; in whom private character and artistic activity corresponded to a rare degree, even in their foibles and deficiencies. That these last were not small cannot be denied. His utter want of critical power, in reference both to himself and to others, is fully exposed in his interesting Autobiography,[1] which however bears the strongest possible testimony to his rare manly straightforwardness and sincerity in word and deed, and to the childlike purity of mind which he preserved from early youth to latest age. Difficult as it is to understand his famous criticisms on Beethoven and his interest for Wagner, their sincerity cannot be doubted for a moment. According to his lights he ever stood up for the dignity of his art, with the same unflinching independence of character with which he claimed, not without personal risk, the rights of a free citizen. He was born with an individuality so peculiar and so strong as to allow hardly any influence to outer elements. It is true that he called himself a disciple of Mozart. But the universality of Mozart's talent was the very reverse of Spohr's exclusive individualism; and except in their great regard for 'form,' and in a certain similarity of melodic structure, the two masters have hardly anything in common. Spohr certainly was a born musician, second only to the very greatest masters in true musical instinct; in power of concentration and of work hardly inferior to any. But the range of his talent was not wide: he never seems to have been able to step out of a given circle of ideas and sentiments, and when he tried to enlarge his sphere, it was only to get hold of the outer shell of things, which he at once proceeded to fill with the old familiar substance. He never left the circle of his individuality, but drew everything within it. At the same time it must be confessed that he left much outside of that circle, and his ignorance of the achievements of others was often astounding. This is illustrated by a well-authenticated story. A pupil of his left him, and went for some time to Leipzig to study the piano and other branches of music. On his return to Cassel he called on Spohr, and was asked to play to him. The pupil played Beethoven's Sonata in E minor op. 90. Spohr was much struck, and when the piece was finished made the singular enquiry, 'Have you composed much more in that style, Herr ——?'

He was fond of experiments in composition—such as new combinations of instruments (to wit the Double Quartets, the Symphony for two orchestras, the Quartet-Concerto, and others), or adoption of programmes ('Consecration of Sound'; Concertino, 'Past and Present,' etc.), and thus showed his eagerness to strike out new paths. But after all, what do we find under these new dresses and fresh-invented titles but the same dear old Spohr, incapable of putting on a really new face, even for a few bars? 'Napoleon,' says Robert Schumann[2] (à propos to Spohr's Historical Symphony), 'once went to a masked ball, but before he had been in the room a few minutes folded his arms in his well-known attitude. "The Emperor! the Emperor!" at once ran through the place. Just so, through the disguises of the Symphony, one kept hearing "Spohr, Spohr" in every corner of the room.' Hence there is considerable sameness—nay, monotony, in his works. Be it oratorio or concerto, opera or string-quartet—he treats them all very much in the same manner, and it is not so much the distinctive styles peculiar to these several forms of music that we find, as Spohr's peculiar individuality impressed upon all of them. He certainly was not devoid of originality—in fact his style and manner are so entirely his own that no composer is perhaps so absolutely unmistakeable as he is. That an originality so strong and so inalienable, unless supported by creative power of the very first order and controlled by self-criticism, would easily lead to mannerism is obvious; and a mannerist he must be called.

Certain melodious phrases and cadences, chromatic progressions and enharmonic modulations, in themselves beautiful enough, and most effective.

[1] 'Louis Spohr's Selbstbiographie; Cassel und Göttingen, G. H. Wigand, 1860.' 2 vols., with portrait and 17 facsimiles.

[2] Gesammelte Schriften, iv. 89.

occur over and over again, until they appear to partake more of the nature of mechanical contrivances than to be the natural emanations of a living musical organism. His powers of invention are by no means weak, and many of his melodies have not only an indescribable charm of sweet and tender melancholy, but are of truly surpassing beauty. Modern critics are in the habit of charging him with a want of force and manliness, but it is difficult to see how such a charge can be maintained in the face of many of his best works, even if it be true in regard to the less important ones. Surely there is no want of manly vigour, or noble pathos, in such pieces as the first Allegro of the 9th Concerto, the Introduction to 'Jessonda,' some of his symphony-movements, and many others that might be named! Such criticism, however frequent now-a-days, is probably only the natural reaction from an unbounded and indiscriminating enthusiasm, which, in England at one time, used to place Spohr on the same level with Handel and Beethoven. These temporary fluctuations will, however, sooner or later subside, and then his true position as a great master, second in rank only to the very giants of art, will be again established.

The technical workmanship in his compositions is admirable, the thematic treatment his strong point; but it would appear that this was the result rather of a happy musical organisation than of deep study. He cannot be reckoned amongst the great masters of counterpoint, and the fugues in his oratorios, though they run smoothly enough and are in a sense effective, can hardly be called highly interesting from a musical point of view.

Symmetry of form is one of the chief characteristics of his works; but this love of symmetry grew eventually into a somewhat pedantic formalism. A cadence without its preceding 'passage and shake' he is reported to have held in abhorrence. His instrumentation shows the master hand throughout, although his predilection for extreme keys presents much difficulty to the wind-instruments, and sometimes, especially in his operas, the orchestra is wanting in perspicuity, and not free from monotony.

To his violin-concertos—and among them especially to the 7th, 8th, and 9th—must be assigned the first place among his works. They are only surpassed by those of Beethoven and Mendelssohn, and are probably destined to live longer than any other of his works. They are distinguished as much by noble and elevated ideas as by masterly thematic treatment; while the supreme fitness of every note in the solo-part to the nature of the violin, need hardly be mentioned. They are not likely to disappear soon from the repertoires of the best violinists.

His duets and concertantes for two violins, and for violin and viola, are of their kind unsurpassed. By the frequent employment of double stops great sonority is produced, and, if well played, the effect is charming.

The mass of his chamber-music, a great number of quartets, quintets, double quartets, trios, etc., is now-a-days but rarely heard in public. Though still favourites with amateurs of the older generation, they are, with few exceptions, all but unknown to the musicians of the present day. The reason for this must be found in the fact that a severer standard of criticism is applied to chamber-music in general, and especially to the stringed quartet, than to any other form of musical composition, not even excepting the symphony. In orchestral music effects of sound and tone-colouring —distinct from pure musical ideas—play an undeniable and important part; but in the stringed quartet, the means of representation are so limited, and the perspicuity is such, that anything not absolutely essential to the musical thought—anything in the way of mere effect or 'padding'—cannot be introduced without at once betraying superfluity and weakness of construction. The stringed quartet may well be compared to an outline-drawing in which every line must *tell*, and in which no colouring or effects of light and shade can atone for weakness of design or execution. Hence none but the very greatest masters have succeeded in producing lasting works of this class. Spohr as a composer of quartets was rarely able to shake off the great violin-virtuoso. Some of the quartets—the so-called Quatuors brillants or Solo Quartets—are avowedly violin-concertos accompanied by violin, viola and violoncello, and appear to have been written to supply a momentary want. And even those which claim to be quartets in the proper sense of the term, almost invariably give to the first violin an undue prominence, incompatible with the true quartet-style. The quick movements especially are full of showy and florid passages for the leading instrument; and the finales are not unfrequently written in a somewhat antiquated rondo-style (à la Polacca). On the other hand, many of the slow movements are of great beauty; and altogether, in spite of undeniable drawbacks, his quartets contain so much fine and noble music as certainly not to deserve the utter neglect they have fallen into.

Among them, that in G minor (op. 27), dedicated to Count Rasoumoffsky; the three quartets in Eb, C, and F (op. 29), dedicated to Andreas Romberg, and the earlier double quartets, are perhaps the finest. They belong to a period when Spohr's powers as a composer were fully developed, and the mannerism of his later years not yet so conspicuous.

Of his symphonies, the 2nd, in D minor, the 3rd, in C minor (with the famous unison passage in the slow movement), and especially the 4th, 'The Consecration of Sound' are still occasionally heard at concerts. They are truly original and beautiful works, and too well known to require further comment.

His operas and oratorios have already been discussed under those headings in this Dictionary. They rank high among Spohr's compositions: in some parts showing true greatness of conception, breadth of sentiment, and even remarkable power of characterisation. We will only mention the

grand Introduction to 'Jessonda' and the Witches scene in Faust. Some of the airs and duets in these and others of his operas are perfect gems of melody and gracefulness. His oratorios, still enjoying a certain popularity in England, are but rarely heard in other countries. They contain no doubt much beautiful music, and occasionally rise even to grandeur and sublimity. Yet one cannot help feeling a certain incongruity between the character of the words and their musical treatment — between the stern solemnity of such subjects as 'Calvary' or 'the Last Judgment' and the quiet charm and sweetness of Spohr's music, which even in its most powerful and passionate moments lacks the all-conquering force here demanded.

Of his many songs a few only have attained great popularity, such as 'The Maiden and the Bird,' and some more.—A characteristic specimen of his peculiar way of writing for pianoforte, and at the same time of his extreme mannerism, is given in the PF. solo sonata, op. 125, dedicated to Mendelssohn.

As an executant Spohr counts amongst the greatest of all times. Through Franz Eck he received the solid principles of the Mannheim School, and Rode's example appears afterwards to have had some influence on his style. He was however too original to remain fettered by any school, still less under the influence of a definite model. He very soon formed a style of his own, which again—like his style as a composer—was a complete reflex of his peculiar individuality. It has often been remarked that he treated the violin pre-eminently as a singing instrument, and we can readily believe that the composer of the Scena Cantante and of the slow movements in the 9th and other Concertos, played with a breadth and beauty of tone and a delicacy and refinement of expression almost unequalled. A hand of exceptional size and strength enabled him to execute with great facility the most difficult double-stops and stretches. His manner of bowing did not materially differ from that of the old French School (Viotti, Rode). Even in quick passages he preserved a broad full tone. His staccato was most brilliant and effective, moderately quick, every note firmly marked by a movement of the wrist.[1] The lighter and freer style of bowing, that came in with Paganini, and has been adopted more or less by all modern players, was not to his taste. He appears to have had a special dislike to the use of the 'springing bow,' and it is a characteristic fact that, when he first brought out Mendelssohn's Midsummer Night's Dream Overture at Cassel, he insisted on the violins playing the quick passage at the opening with firm strokes.

If Spohr's compositions for the violin do not present abnormal difficulties to the virtuoso of the present day—such was not the case at the time when they were written. They were then considered the *ne plus ultra* of difficulty. We must also remember that he was too great an artist and musician to care for display of executive skill for its own sake, and that in consequence the difficulties contained in his works do not by any means represent the limit of his powers as an executant. He had a large number of pupils, the best known of whom are St. Lubin, Pott, Ferd. David, Kömpel, Blagrove, Bott, Bargheer. Henry Holmes belongs to his school, but was never his pupil. Spohr was considered one of the best conductors of his time. An unerring ear, imperturbable rhythmical feeling, energy and fire, were combined with an imposing personal appearance and great dignity of bearing.

As a man he was universally respected, although, owing to a certain reserve in his character and a decided aversion to talking, he has not rarely been reproached with coldness and brusqueness of manner. At the same time he gained and kept through a long life certain intimate friendships — with Hauptmann[2] and others — and in many instances showed great kindness, and extended not a little courtesy, to brother artists. That this was not incompatible with an extraordinary sense of his own value and importance is evident in every page of his Autobiography, a most amusing work, deserving a better translation than it has yet found.[3]

His works, of which a catalogue is given below, comprise 9 great Symphonies; a large number of Overtures; 17 Violin-Concertos and Concertinos; many other Concert pieces (Potpourris, Variations, etc.) for the violin, for violin and harp; 15 Violin-Duets; Duets for violin and PF.; 4 Concertos and other pieces for clarinet; 33 String Quartets; 8 Quintets; 4 Double Quartets; 5 PF. Trios; 2 Sextets; an Octet; and a Nonet; 4 great Oratorios; a Mass; several Psalms and Cantatas; 10 Operas; a great many Songs, Part-Songs and other vocal pieces—over 200 works in all.

Catalogue of Spohr's printed Works.

Founded on the Catalogue edited by H. M. Schletterer (B. & H., 1881).[4]

Op. 1. Concerto for Violin (no. 1, A min.). B. & H.
2. Concerto for V. (no. 2, D min.). Peters.
3. 3 Duos Concertants for 2 V. Peters.
4. 2 String Quartets (C, G). Peters.
5. First Potpourri on Air of Dalayrac for V. with acc. of 2nd V., Viola, and Bass. Peters.
6. Variations (no. 1, D) for V. solo, 2nd V., Viola, and Bass. Peters.
7. Concerto for V. (no. 3, C min.). Peters.
8. Variations (no. 2, A min.) for V. solo, 2nd V., Viola, and Bass. Peters.
9. 2 Duos Concertants for 2 V. (nos. 4, 5). Peters.
10. Concerto for V. (no. 4, B min.). Simrock.
11. Quatuor Brillant for 2 V., Viola, and Cello (no. 3, D min.). Simrock.
12. Overture (no. 1, C min.). Simrock.
13. Grand Duo for V. and Viola (no. 6). Peters.
14. *
15. 2 String Quartets (nos. 4, 5; C, A). Peters.
15*a*. Overture (no. 2, D), 'Die Prüfung.' Simrock.
16. Grande Sonate for PF. (or Harp) and V. (B). Simrock.
17. Concerto for V. (no. 5, E♭). Nägeli.
18. *
19. *
20. First Symphony (E♭). Peters.
21. Overture (no. 3, E♭), 'Alruna.' Hofmeister.
22. Potpourri on themes of Mozart (no. 2, B♭) for V. with acc. of 2nd V., Viola, and Bass. André.

[1] An amusing and characteristic passage in his Autobiography (ii. 203) relates the pleasure with which Mendelssohn drew his sister's attention to this staccato, in the Concertino in E, in 1834.

[2] Hauptmann's letters to Spohr have been published by Schoene and Hiller.

[3] 'Louis Spohr's Autobiography,' Longmans, 1865.

[4] An earlier catalogue, imperfect but very useful in its time, was that of Jantzen—'Verzeichniss,' etc. Cassel, Luckhardt.

* Unknown and not to be found in Schletterer's Catalogue. Probably represented by works left in manuscript.

Op. 23. Potpourri on themes of Mozart (no. 3, G) for V. with acc. of Quartet, Flute, Oboe, Clarinet, 2 Bassoons, and 2 Horns. André.
24. Potpourri on Themes of Mozart (no. 4, B) for V. with acc. of 2nd V., Viola, and Bass. André.
25. 6 German Songs. Mecchetti.
26. Concerto for Clarinet (no. 1, C min.). Peters.
27. Quartet for 2 V., Viola, and Violonc. (no. 6, G min.). Mecchetti.
28. Concerto for V. (no. 6, G min.). Haslinger.
29. 3 String Quartets (nos. 7, 8, 9; E♭, C min., F min.). Haslinger.
30. String Quartet (no. 10, A). Haslinger.
31. Grand Nonetto (F maj.) for V., Viola, Cello, Bass, Flute, Oboe, Clarinet, Bassoon, and Horn. Haslinger.
32. Octet (E maj.) for V., 2 Violas, Cello, Clarinet, 2 Horns, and Bass. Haslinger.
33. 2 Quintets for 2 V., 2 Violas, and Cello (no. 1, E♭; no. 2, G). Haslinger.
34. Notturno (in C) for wind instruments and Turkish band. Peters.
35. Fantasia for Harp (A♭). Simrock.
36. Variations for Harp (F). Simrock.
37. 6 German Songs (2nd book of Songs). Peters.
38. Concerto for V. (no. 7, E min.) Peters.
39. 3 Duets for V. (nos. 7, 8, 9; D min., E♭, E). Peters.
40. Grande Polonaise (A min.) for V. with Orch. Peters.
41. 6 German Songs (3rd book of Songs). Peters.
42. Potpourri. Arrangement for V. and PF. of op. 24. Peters.
43. Quatuor Brillant for stringed instr. (no. 11, E). Peters.
44. 6 4-part Songs for male voices. Peters.
45. 3 String Quartets (nos. 12, 13, 14; C, E m., F m.). Peters.
46. Introduction and Rondo (E) for PF. and V. Mecchetti.
47. Concerto for V. no. 8, A min. 'In modo d'una Scena cantante.'
48. First Concertante for 2 V. and Orch. (A min.). Peters.
49. Second Symphony (D min.) Ded. to Philarmonic Society. Peters.
50. Potpourri (F♯ min.) for V. and PF. on Airs from 'Die Zauberflöte.' Peters.
51. Grand Rondo for V. and PF. concertants. Peters.
52. Quintet for PF., Flute, Clarinet, Horn, and Bassoon (C min.). Peters.
53. Arrangement of op. 52 for PF. and stringed instr. Peters.
54. Mass for 5 Solo Voices and 2 5-part Choirs. Peters.
55. Concerto for V. (no. 9, D min.). André.
56. Potpourri for V. and PF. on Airs from 'The Interrupted Sacrifice.' Peters.
57. Concerto for Clarinet (no. 2, E♭). Peters.
58. 3 String Quartets (nos. 16, 17, 18; E♭, A min., G). Peters.
59. Potpourri (A min.) on Irish Airs for V. and Orch. London.
60. Faust, Opera. Peters.
61. Quatuor Brillant for stringed instr. (no. 15, B min.). Peters.
62. Concerto for V. (no. 10, A min.). Peters.
63. 'Jessonda,' Opera. Peters.
64. Potpourri (A♭) on Airs from 'Jessonda,' for V. and Cello with Orch. Peters.
65. Double String Quartet (no. 1, D min.). Peters.
66. Potpourri (A min.) on Airs from 'Jessonda,' for V. and Orch. Peters.
67. 3 Duos Concertants for 2 V. (nos. 10, 11, 12; A min., D, G min.). Peters.
68. Quatuor Brillant (no. 19, A). Peters.
69. Quintet for stringed instr. (no. 3, B min.). Peters.
70. Concerto for V. (no. 11, G). Peters.
71. Scena and Aria for Soprano. Peters.
72. 6 German Songs (Book 4 of Songs). Peters.
73. 'Der Berggeist,' Opera. Peters.
74. 3 String Quartets (nos. 20, 21, 22; A min., B♭, D min.). Peters.
75. Overture, 'Macbeth' (B min.). Peters.
76. 'Pietro von Albano,' Opera. Schlesinger.
77. Double Quartet for stringed instr. (no. 2, E♭). Schlesinger.
78. Third Symphony (C min.). Schlesinger.
79. Concertino for V. (A min.). Schlesinger.
80. Potpourri for Clarinet (F).
81. Fantasia and Variations for Clarinet (B♭). Schlesinger.
82. 3 String Quartets (nos. 23, 24, 25; E, G, A min.). Schlesinger.
83. Quatuor Brillant for stringed instr. (no. 26, E♭). Schlesinger.
84. 3 String Quartets (nos. 27, 28, 29; D min., A, B min.). André.
85. 31 Psalms for Double Choir and Solo Voices. Simrock.
86. Fourth Symphony, 'The Consecration of Sound.' Haslinger.
87. Double Quartet for stringed instr. (no. 3, E min.). Simrock.
88. Second Concertante for 2 V. with Orch. Simrock.
89. 'Erinnerung an Marienbad,' Valses for Orch. (A min.). Haslinger.
90. 6 4-part Songs for Male Voices. Hamburg, Niemeyer.
91. Quintet for stringed instr. (no. 4, G min.). Simrock.
92. Concertino for V. (no. 2, E maj.). B. & H.
93. Quatuor Brillant for stringed instr. (no. 30, A min.). Haslinger.
94. 6 Songs for Contralto or Baryton (Book 5 of Songs). Simrock.
95. Duo Concertant for PF. and V. (G min.). B. & H.
96. Duo Concertant for PF. and V. (F). Simrock.
97. Hymn, 'St. Caecilia.' Chorus, Soprano Solo. Luckhardt.
97 *a*. Psalm 24, for Chorus, Solo Voices, and PF. Unpublished.
98. Hymne, 'Gott du bist gross' (God, thou art great), for Chorus, Solo Voices, and Orch. Simrock.
99. Fantasia on Raupach's 'Die Tochter der Luft' in form of a Concert-Overture for Orch. (see op. 102).
100. *
101. 6 German Songs (Book 6 of Songs). B. & H.
102. Fifth Symphony (C min.). Fantasia op. 99 used as first movement. Haslinger.
103. 6 German Songs with acct. of PF. and Clarinet (Book 7 of Songs). B. & H.
104. 'Vater unser' (words by Klopstock). B. & H.
105. 6 Songs (Book 8 of Songs). Berlin, Gallier.
106. Quintet for stringed instr. (no. 5, G min.). Leipzig, Heinze.
107. 3 Duets for Soprano and Tenor with PF. Simrock.
108. 3 Duets for 2 Sopranos. Simrock.
109. *
110. Concertino for V., 'Sonst und Jetzt' (no. 3, A min.). Mecchetti.
111. Rondo alla Spagnuola (C) for PF. and V. Mecchetti.
112. Duo Concertant for PF. and V. (no. 3, E). Dresden, Paul.
113. Sonate Concertante for Harp and V. (E♭). Schuberth.
114. Do. (E♭). Schuberth.
115. Do. (A♭). Schuberth.
116. Historical Symphony (no. 6, G). Dedicated to the Philharmonic Soc., London. Mecchetti.
117. Fantasia for PF. and V. on Airs from 'Der Alchymist.' Mecchetti.
118. Fantasia for PF. (or Harp) and V. on Airs of Handel and Abt Vogler. Schuberth.
119. Trio Concertant (E min.) for PF., V., and Cello. Schuberth.
120. 6 4-part Songs for mixed Voices. Cassel, Appel.
121. Double Symphony, 'Irdisches und Göttliches im Menschenleben,' for Double Orch. Schuberth.
122. Psalm 128. Chorus and Solo Voices with Organ or PF. Simrock.
123. Trio Concertant for PF., V., and Cello (no. 2, F maj.). Schuberth.
124. Trio Concertant for PF., V., and Cello (no. 3, A min.). Schuberth.
125. Sonata (A♭) for PF. Dedicated to Mendelssohn. Mecchetti.
126. Concert-Overture, 'Im ernsten Styl' (D). Leipzig, Siegel.
127. 'Elegisch u. humoristisch,' 6 Duettinos for PF. and V. Schuberth.
128. Concerto for V. (no. 15, E min.). Schuberth.
129. Quintet for stringed instr. (no 5, E min.). B. & H.
130. Quintet for PF., 2 V., Viola and Cello. Schuberth.
131. Quartet Concert for 2 V., Viola, and Cello, with Orch. B. & H.
132. String Quartet (no. 31, A). B. & H.
133. Trio for PF., V., and Cello (no. 4, B♭). Schuberth.
134. Psalm 84 (Milton). Chorus and Solo Voices with Orch.
135. Sechs Salonstücke for V. and PF. Schuberth.
136. Double Quartet (no 4, B♭). Luckhardt.
137. Symphony (no. 8, G min.). Dedicated to the Philharmonic Soc. of Lond. Peters.
138. Sonatina for PF. and Voice, 'An Sie am Clavier.' Luckhardt.
139. 5 Songs (Book 9). Luckhardt.
140. Sextet for 2 V., 2 Violas, and 2 Celli (C maj.). Luckhardt.
141. Quartet (no. 32, C). Luckhardt.
142. Trio for PF., V., and Cello (no. 5, G min.). Schuberth.
143. Symphony 'The Seasons.' (no. 9). Schuberth.
144. Quintet for stringed instr. (no. 7, G min.). Peters.
145. Sechs Salonstücke for V. and PF. Peters.
146. String Quartet (no. 33, G). Peters.
147. Septet for PF., Flute, Clarinet, Horn, Bassoon, V., and Cello. Peters.
148. 3 Duets for 2 V. (no. 1, F)—dedicated to the brothers Holmes. (See ops. 150, 153.) Peters.
149. Rondoletto for PF. (G). Peters.
150. 3 Duets for 2 V. (no. 2, D). (See ops. 148, 153.) Peters.
151. 6 4-part Songs for mixed Voices. H. Pohle.
152. String Quartet (no. 34, E♭). Siegel.
153. 3 Duets for 2 V. (no. 3, C). Peters.
154. 6 Songs for a Baryton voice with acc. of V. and PF. Luckhardt.

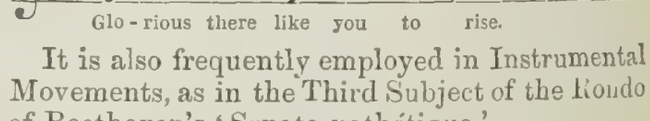
WORKS WITHOUT OPUS-NUMBER.

'Der Zweikampf mit der Geliebten.' Opera. Hamburg, Boehme.
Overture and Bass Air from the Cantata, 'Das befreite Deutschland.' Mecchetti.
'Zemire and Azor.' Opera. Hamburg, Cranz.
'Die letzten Dinge' (The Last Judgment). Oratorio. Simrock.
'Vater Unser' (words by Mahlman). Schlesinger.
'Der Alchymist.' Opera. Schlesinger.
Violinschule. Haslinger.
'Des Heilands letzte Stunden' (Calvary). Oratorio. Schuberth.
Overture and Song for the play 'Der Matrose.' Schott.
'Der Fall Babylons.' Oratorio. B. & H.
'Die Kreuzfahrer' (The Crusaders). Opera. Schuberth.
36 Violin Studies by Fiorillo, with a 2nd V. part added, fingered and bowed. Peters.
A number of Songs, written for and published in various Albums and Collections.
A considerable number of works have remained in manuscript.

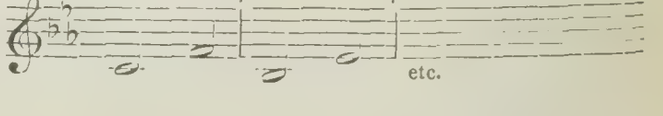
[P. D.]

SPONDEE (Lat. *Spondæus*). A metrical foot, consisting of two long syllables (– –), the first of which is enforced by an accent.

The effect of the Spondee is well illustrated in Handel's 'Waft her, Angels.'



It is also frequently employed in Instrumental Movements, as in the Third Subject of the Rondo of Beethoven's 'Sonata pathétique.'



For instances of its employment in combination with other feet, see METRE. [W.S.R.]

SPONTINI, GASPARO LUIGI PACIFICO, born Nov. 14, 1774, at Majolati, near Jesi (the birthplace of Pergolesi), of simple peasants. Three of his brothers took orders, and Gasparo was also destined for the priesthood. An uncle on the father's side took charge of the delicate child of eight, and gave him elementary instruction. It happened that a new organ was to be built for this uncle's church, and the builder, who had been sent for from Recanati, took up his abode for the time at the parsonage. Here he brought his harpsichord, and found an earnest listener in Spontini, who would try to pick out for himself what he had heard, whenever the organ-builder was absent. The latter noticed the boy's talent, and advised his uncle to have him educated as a musician; but to this the priest would by no means consent, resorting indeed to harsh measures to drive the music out of him. The result was that Spontini ran away to Monte san Vito, where he had another uncle of a milder disposition, who procured him music-lessons from a certain Quintiliani. In the course of a year the uncle at Jesi relented, took back his nephew, and had him well grounded by the local musicians.

In 1791 his parents took him to Naples, where he was admitted into the Conservatorio de' Turchini.[1] [See NAPLES.] His masters for counterpoint and composition were Sala and Tritto, for singing, Tarantino.[2] In the Neapolitan Conservatorios a certain number of the more advanced pupils were set to teach the more backward ones. These 'monitors,' as we should say, were called *maestrini* or *maestricelli*.[3] In 1795 Spontini became a candidate for the post of fourth *maestrino*, but the examiners gave the preference to another pupil. This seems to have roused the lad to special industry, and in a short time he was appointed first *maestrino*. His exercise for the competition of 1795 has been preserved, and is now in the archives of the Real Collegio di Musica at Naples. It must be the earliest of his compositions now in existence.[4]

Spontini had already composed some cantatas and church-music performed in Naples and the neighbourhood, and in 1796 had an opportunity of attempting opera. The invitation came from one of the directors of the Teatro Argentina in Rome, who had been pleased with some of Spontini's music which he had heard in Naples. The professors seem to have refused him leave to go, so he left the Conservatoire by stealth, and reaching Rome quickly composed 'I puntigli delle donne' with brilliant success. He was readmitted into the Turchini at the intercession of Piccinni, who had lived at Naples since his return in 1791, and gave Spontini valuable advice with regard to composition, particularly for his next opera, 'L'Eroismo ridicolo.'[5] This also was produced in Rome (1797), as well as a third, 'Il finto Pittore' (1798). Next followed three operas for Florence, all in 1798. Meantime Naples had begun to fix its attention on Spontini. 'L'Eroismo ridicolo' (one-act) was given at the Teatro Nuovo during the Carnival of 1798, and reproduced in 2 acts as 'La finta Filosofa' at the same house in the summer of 1799. In the Carnival of 1800 the same theatre brought out a new work by the industrious composer, 'La fuga in maschera.'[6] It is doubtful if he was present at the performance; for on Dec. 21, 1798, the Court, alarmed at the advance of the French troops, took flight to Palermo, and Cimarosa, who as maestro di capella should have gone too, refusing to stir, Spontini was put into his place, and during 1800 composed for the court in Palermo no less than 3 operas, in the facile and rapid style of a true disciple of the Neapolitan school. This is specially worth noting, as he afterwards completely changed in this respect, and elaborated most slowly and carefully the very works on which his European fame rests. In Palermo he also began to teach singing, but towards the end of 1800 was forced to leave, as the climate was affecting his health. After supplying more operas for Rome and Venice, he paid a visit to Jesi, and then took ship at Naples for Marseilles. His aim was Paris, and there he arrived in 1803.

From Lulli downwards all Italian composers seem to have been impelled to try their fortunes in the French capital. And, with the solitary exception of Gluck, we may say that each fresh development of French opera has originated with an Italian. Invariably, however, these foreign artists have had to encounter the onslaughts of the national jealousy. The Bouffonists, Gluck, Cherubini, all went through the same experience; it was now Spontini's turn. The work by which he introduced himself at the Théâtre Italien (as arranged in 1801), 'La finta Filosofa,' was, it is true, well received; but when he entered on the special domain of the French opéra-comique he was roughly disillusioned. His first work of the kind, 'Julie, ou le pot de fleurs' (March, 1804), failed, and though remodelled by the composer and revived in 1805, could not even then keep the boards.[7] The second, 'La petite Maison' (June 23, 1804), was hissed off. This fate was not wholly undeserved. Spontini had fancied that the light, pleasing, volatile style, which suited his own countrymen, would equally please the Parisians. The composition of 'La petite Maison' (3 acts) occupied him only two months,

[1] So called because of the blue uniforms of the pupils. Turchino = blue.

[2] Florimo's 'Cenno storico sulla scuola musicale di Napoli' (Naples, 1869), vol. i. p. 50. On p. 673 Florimo speaks of Salieri and not Tarantino as Spontini's master.

[3] Lichtenthal, 'Dizionario e Bibliografia della Musica' (Milan 1826), vol. ii. p. 20.

[4] Florimo, pp. 595, 609, and elsewhere.

[5] I can find no quite satisfactory ground for the statement so often made in print that it was Cimarosa and not Piccinni who gave Spontini instruction in composition.

[6] Fétis speaks of yet another opera, 'L'Amore segreto' (Naples, 1799), but there is no mention of it in Florimo's 4th volume.

[7] At least so says Fétis, who was living in Paris from the middle of 1804 to 1811, and who not only took great interest in Spontini's works but was personally acquainted with him. Ledebur, in his 'Berliner Tonkünstler-Lexicon' (Berlin 1861), p. 501, gives a wholly opposite account, but Fétis seems the more credible witness.

and 'Julie' considerably less. I only know the latter, which was also produced (without success) in Berlin, Dec. 5, 1808. Here and there some isolated bit of melody recalls the composer of the 'Vestale,' but that is all. Fétis remarks that the forms of this opera are identical with those of the earlier Neapolitans, Guglielmi, Cimarosa, and Paisiello. This is true; but it must be added that Spontini by no means attains to the sprightliness and charm of his predecessors. The melodies, though very attractive, are often trivial. Stronger work than this was needed to beat the French composers, with Méhul at their head, and Boieldieu, who had already written the 'Calife de Bagdad,' in their ranks. Spontini, however, was not discouraged. During this period Fétis met him occasionally at a pianoforte-maker's, and was struck with his invincible confidence in himself. He was making a livelihood by giving singing-lessons.

Seeing that he had no chance of making an impression with his present style he broke away from it entirely, and tried a new ideal. His very next opera, 'Milton' (Nov. 27, 1804), a little work in one act, is of an entirely different character, the melodies more expressive, the harmony and orchestration richer, the whole more carefully worked out, and the sentiment altogether more earnest. But the most interesting point in the score is the evidence it affords of Mozart's influence. One is driven to the conclusion that Spontini had now for the first time made a solid acquaintance with the works of the German masters. As Cherubini saw in Haydn, so Spontini henceforth saw in Mozart (and shortly afterwards in another German composer) a pattern of unattainable excellence. Even in old age he used to speak of Don Juan as 'that immortal *chef-d'œuvre*,' and it was one of the very few works besides his own which he conducted when director-general at Berlin. No. 3 in 'Milton' (C major, 3-8) is in many passages so like 'Vedrai, carino' as to be obviously due to Mozart's direct influence. Milton's fine hymn to the Sun (no. 4) has something of the mild solemnity which Mozart contrived to impart to the 'Zauberflöte,' and also to his compositions for the Freemasons. The most remarkable number is the quintet (no. 7). Here warmth and nobility of melody, impressive declamation, rich accompaniment, and charm of colour are all united. Such a piece as this is indeed scarcely to be found in his later works. With the Neapolitan school it has nothing in common, but is for the most part drawn from the Mozartean fount of beauty, with traces of that grandeur and nobility so emphatically his own. The change of style which separates his later works from his earlier ones is, at any rate in this quintet, already complete. In other pieces of the opera the Neapolitan is still discernible, as for instance in the *crescendo*, which became so celebrated in Rossini's works, though known to others besides Spontini before Rossini's day.

'Milton' took at once with the French, and made its way into Germany, being produced in Berlin (translation by Treitschke) March 24, 1806,[1] Weimar, Dresden, and Vienna.

The writer of the libretto, Etienne Jouy, played a considerable part in Spontini's life. He was present at the performance of 'La petite Maison,' but its complete fiasco (the work of a jealous clique) had no effect upon him. He saw in Spontini a man of great dramatic talent, and found in the despised work a host of beauties of the first rank. Meeting the composer the following morning, he offered him a libretto of his own, which Spontini, in no way disheartened by his failure, immediately accepted. This libretto was not 'Milton,' but 'La Vestale.'[2] It was originally intended for Cherubini, but he could not make up his mind to compose it, and after a long delay returned it.[3] To Spontini it afforded the means of ranking himself at once with the first operatic composers of the day.

How 'Milton' and the 'Vestale' stand to each other in matter of date it is impossible to ascertain. That the latter was composed before 'Milton' was put on the stage is not probable, since in that case the two must have been written within less than six months. What probably happened was this—an opportunity offered towards the close of 1804 of producing a small opera at the Théâtre Feydeau, and Spontini then broke off the longer work upon which he was already engaged to avail himself of this new chance. He may not have been sorry too to make a preliminary trial of his new style upon the public. On the other hand, we know for certain that the score of the 'Vestale' was finished in 1805. Jouy says that it took three years to overcome the opposition to its production, and the first performance took place Dec. 15, 1807.

He was now fortunately in favour with the Empress Josephine—to whom he dedicated the score of 'Milton'—and was appointed her chamber-composer—'Compositeur particulier,' etc. A cantata, 'L'Eccelsa Gara,' performed Feb. 8, 1806, at the fêtes given in honour of Austerlitz, helped to increase this goodwill, which proved of vital importance to Spontini in maintaining his ground against the opposition of the Conservatoire. To such a length was this opposition carried that at one of the Concerts Spirituels in Holy Week, 1807, an oratorio of his was yelled off the stage by the students. Meantime, however, through the Empress's patronage, 'La Vestale' was in rehearsal at the Opéra. But so prejudiced were the artists against the work that the rehearsals went on amid ridicule and opposition, both inside and outside the theatre. Some foundation for this no doubt did exist.

1 'Teichmann's Literary Remains, edited by Dingelstedt' (Stuttgart, Cotta, 1863), p. 415.

2 See Jouy's own account, 'Notes anecdotiques sur l'opéra de la Vestale,' in the 'Théâtre d'Etienne Jouy' (Paris 1824), vol. ii. p. 149, et seq.

3 So says Fétis. Others have stated that besides Cherubini it had been offered to Méhul, Boieldieu, Paer, and others, and that the then unknown Spontini was a last resource. That the latter part of the statement is positively untrue we know from Jouy himself, and the rest will not bear examination. The mistakes as to the details of Spontini's life are very numerous. Jouy even did not know the correct date of his birth, for he speaks of him in 1804 as 'à peine âgé de vingt-cinq ans.' For a long time he was universally supposed to have been born in 1778.

Even in the 'Finta Filosofa' the orchestra was said to have drowned the voices.[1] Whether this was justified—even from an Italian point of view—I cannot say, not knowing the work, but there is some ground for it in the 'Vestale,' which also fell short in many other points.[2] Fétis attended the rehearsals, and is an unimpeachable witness on this point. Spontini's thoughts were throughout fresh and significant, but, not having before attempted lyric tragedy, he did not in all cases succeed in giving them a satisfactory form. Then began an interminable altering and remodelling on his part; the most trying experiences at rehearsals did not discourage him from again and again re-casting passage after passage, until he had hit on the best possible form. This indefatigable polishing and experimenting became henceforth one of his characteristics, and instead of diminishing, as he acquired command of his means, as might have been expected, each new work seemed to strengthen the habit. People are still living in Berlin who have seen him at work in this way. He would alter a passage four and five times, each time pasting-on the new version, so that at last the score became quite bulky, and not unfrequently, after all this experimenting, he would revert to the original form.

The rehearsals were at length brought to a close after endless trouble, when, at the last moment, the performance was all but postponed, by a command from the Emperor that Lesueur's 'La Mort d'Adam,' which had long been accepted, should be given before it. When however the copyist was about to set to work, by some accident Lesueur's score could not be found, and thus Spontini secured precedence for the 'Vestale.' Its success was the most brilliant imaginable, and it long remained a favourite with the Parisians, having been performed 200 times as early as the year 1824. The caste on the first night was as follows: Licinius, Nourrit; Cinna, Laïs; the High-Priest, Dérivis; the Chief-Augur, Bonel; A Consul, Martin; Julia, Mme. Branchu; the Chief Vestal, Mme. Armand. Both composer and poet received permission to dedicate the work to the Empress. A higher distinction than this however awaited Spontini. Napoleon had founded a prize to be given every ten years to the new opera which should have made the greatest success within that period. The time of the award drew near, Méhul, Gossec, and Grétry were the judges, and their bestowal of the prize on the 'Vestale,' instead of on Lesueur's 'Bardes' was a tacit acknowledgement that the organised opposition to the foreigner was at an end. The opera soon became known beyond France. The first performance at San Carlo in Naples (to an Italian translation by Giovanni Schmidt) took place Sept. 8, 1811,[3] with Isabella Colbran as Julia. It made a great sensation, and Spontini might perhaps have found a worthy successor among his own countrymen in Nicola Antonio Manfroce, had this talented young man not been carried off by an early death. On the title-page of the 'Vestale' Spontini styles himself Chamber-composer to the Empress, and Maestro di capella to the Conservatorio of Naples. Whether this title was a new honour, or whether he brought it with him to Paris I know not. Vigano adapted the 'Vestale' as a ballet, and in this form also it was universally popular in Italy.—In Berlin the first performance took place Jan. 18, 1811, to a translation by Herklots. It was given at Munich on Jan. 14, and Würzburg Jan. 10, 1812.

Jouy drew the material of his poem, the action of which takes place in the year of Rome 269, from Winckelmann's 'Monumenti antichi inediti.' It still ranks as one of the best librettos of the present century, and justly so. As for the music it is so entirely new, and so utterly unlike the Neapolitan style, that it is not to be wondered at if the malicious story that Spontini was not the composer of it, has occasionally been believed. Not that this could have happened if 'Milton' had been better known, for in that little opera the metamorphosis of his style is already complete. His new style Spontini did not evolve entirely from his own resources. Of the influence of Mozart we have already spoken, but that of Gluck, with whose works he became acquainted in Paris, was more important still. 'Iphigénie in Aulis' is said to have been the opera the first hearing of which showed him his future path. Not that Gluck was in his eyes a greater master than Mozart. Some years later, at a banquet given in Spontini's honour at Berlin, some one said in his praise that as a composer he had fulfilled all the requirements of a master of the musico-dramatic art, when he exclaimed hastily, 'No, it is only Mozart who has done that.'[4] But still it is obvious that Gluck was nearer of kin to him than Mozart. With Gluck he shares that touch of grandeur, the refined melancholy of which is often so peculiarly attractive, though as a rule the depth of Gluck's sentiment is beyond the reach of the Italian master. As with Gluck too the dramatic gift preponderates in Spontini over the purely musical. He is in this respect remarkable among Italian composers, who though all endowed with a certain instinct for stage-effect, yet prefer to set their operas to concert-music. The moment that personal vindictiveness against Spontini ceased it could not but be acknowledged that 'La Vestale' was full of beauties, and that it seized the audience by its grand melodies and fiery outbursts, its depth of passion and truth of expression, its genuinely tragic style, and the singularly happy

[1] 'Allg. Musik. Zeitung' for 1804, p. 382.

[2] The 'Vestale' was a marvel of noise for its day, and a good story was current about it in Paris at the time. A well-known physician had advised a friend to go and hear it as a remedy for his deafness, and accompanied him to the theatre. After one of the loudest bursts, 'Doctor,' cried the friend in ecstacy, 'Doctor, I can hear!' but alas, the doctor made no response, the same noise which had cured his friend had deafened him.

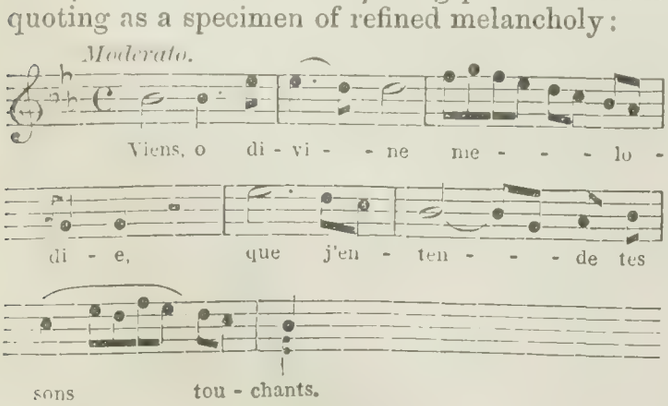
[3] See Florimo, 'Scuola Musicale di Napoli,' iv. 268. In his earlier work, 'Cenno storico sulla Scuola musicale di Napoli' (Naples, 1869) p. 631, he says the first performance took place in 1809.

[4] H. Dorn's 'Aus meinem Leben,' pt. 3. p. 9; Berlin, Behr, 1870.

way in which the scenes and characters were individualised. On the other hand there were great shortcomings which could not be ignored. These chiefly lay—outside a certain monotony in the movements—in the harmony. When Berlioz afterwards ventured to maintain that scarcely two real faults in harmony could be pointed out in the score, he only showed how undeveloped was his own sense of logical harmony. It is in what is called unerring instinct for the logic of harmony that Spontini so sensibly falls short in 'La Vestale.'

This no doubt arose from the fact that his early training in Naples was insufficient to develop the faculty, and that when he had discovered the direction in which his real strength lay it was too late to remedy the want. Zelter, who in reference to Spontini never conceals his narrow-mindedness, made a just remark when he said that the composer of the Vestale would never rise to anything much higher than he was then, if he were over 25 at the time that it was written.[1] He never really mastered a great part of the material necessary for the principal effects in his grand operas. His slow and laborious manner of writing, too, which he retained to the last, though creditable to his conscientiousness as an artist, is undoubtedly to be attributed in part to a sense of uncertainty.

Between the 'Vestale,' which we take to have been finished in 1805, and Spontini's next opera four years elapsed. To this period apparently belongs a collection of 6 songs, with accompaniment for PF. or harp, entitled 'Sensations douces, mélancoliques et douloureuses, exprimées en vers par M. de G.—L., et en musique avec accompagnement de Piano ou Harpe par Gaspare Spontini Maître de Chapelle du Conservatoire de Naples. Dediées au souvenir [de] Delie. Propriété des Auteurs. A Paris. Se vend chez l'Auteur de la musique. Rue du Faubourg Poissonnière, no. 6.' Some special series of events seems to have given rise to these pieces, but whether affecting the poet or the composer is not discoverable. The first two are called 'Sentimens d'amour,' the 3rd and 4th 'Regrets d'Absence,' and the last two 'Plaintes sur la tombe.' As might be expected they are all very theatrical, and exhibit many awkwardnesses in the harmony. No. 4 is the best, and its opening phrase deserves quoting as a specimen of refined melancholy:



His next opera was 'Fernand Cortez,' the first performance of which took place Nov. 28, 1809, with Lavigne and Mme. Branchu in the principal parts. The libretto was again by Jouy, and not by [2] Esménard, who merely made some alterations and additions. Napoleon took an interest in the production of 'Cortez,' from an idea that it might influence public opinion in favour of his plans for the Spanish war, then in progress. As soon as the preparations began Jouy was warned by the Minister of the Interior to introduce into the piece more distinct allusions to the topics of the day. He was specially to strengthen the contrast between the humane views of Cortez and the fanaticism of the Mexicans, and thus suggest a comparison between the liberal-minded French and the bigotted Spaniards of the day. Jouy declining to make these alterations, the Minister proposed Esménard for the work. Napoleon was present at the first performance,[3] but the result did not fully answer his expectations. Spontini had thrown so much life into the character of the Spaniards, and had made them so bold, patriotic, and fearless of death, that the sympathies of the audience were enlisted in behalf of Spaniards in general, and Napoleon ran the risk of witnessing an exactly opposite effect to that which he intended. The success of the opera was very great, equalling if not exceeding that of the 'Vestale.' On the whole we should not be wrong in pronouncing 'Cortez' the more finished work of the two. The faults of harmony are fewer, the tendency (latterly so exaggerated) to pile up means in order to produce imposing effects is still kept within due bounds. Remarkable skill is shown in the treatment of the masses, and the construction of the larger dramatic forms. The martial tone demanded by the subject is well maintained throughout, the savage passions are delineated with an energy often startling, while some pieces are distinguished by grace and dignity. Throughout we are brought in contact with an individual artist, who has created for himself his own means of expression.[4] The certainty of touch too in the different characters, especially Cortez, Amazily, and Telasco, is worthy of all praise. The way especially in which the opposite nature of the Spaniards and Mexicans is brought out shows consummate creative power. Here Spontini is seen to be a worthy successor of Gluck, who was the first to attempt this kind of problem in his 'Paris et Helène.' Gluck had many able successors, such as Winter in Germany and Méhul in France, but Spontini comes still nearer to the great model, and has in his turn served as an example for others. Neither Rossini's 'Guillaume Tell' nor Marschner's 'Templer und Jüdin' would have been quite what they are but for him.

The form in which we know 'Cortez' is not that in which it first appeared. After a long interval it was revived May 26, 1817, in an

1 'Briefwechsel zwischen Goethe und Zelter,' vol. i. p. 438.

2 Riehl ('Musikalische Charakterköpfe,' 5th ed., Stuttgart, Cotta, 1876, vol. i. p. 192); following Raoul Rochette, 'Notice historique sur la vie et les ouvrages de M. Spontini' (Paris, Firmin Didot, 1852).

3 'Théâtre d'Etienne Jouy,' vol. ii. p. 199, et seq.

4 In face of this self-evident fact but little importance will be attached to the discovery made in Paris that the Trio 'Créateur de ce nouveau monde,' was an imitation of an 'O salutaris hostia' of Gossec's. See 'Journal des Débats' for June 1, 1817.

entirely new shape. Esménard was dead, and for the alterations in the poem Jouy was entirely responsible. The 3rd act now became the 1st, the 1st act the 2nd, and a part of the 2nd the 3rd; some passages were suppressed and others added, and the part of Montezuma was entirely new. Jouy had introduced Montezuma into his original sketch, but thinking the part weak and undramatic had omitted it in the first libretto. It now reappeared. The part of Amazily is simplified as regards her appearances, but the character is strengthened. In the earlier play love has stifled her patriotism, now she is divided between her lover and her country, producing a conflict of emotions truly dramatic. By putting the execution of the Spanish prisoners at the opening of the opera, and thus showing the Mexican people in all their savage barbarity, the poet hoped to dispose the audience more decidedly in favour of the victorious Spaniards, and to make the conquest of Mexico a clear necessity. But his success in this was not complete; the sympathies of the audience still wavered between the heroism of the conquerors and the misfortunes of the conquered. The reception of the music was as favourable as ever, but on the libretto opinions were divided. The delay in the appearance of Cortez till the 2nd act, was felt to lessen the interest in Amazily's love, Alvar's danger, and all that concerns the Spaniards. This is undeniably true, but on the other hand the 2nd act gains so immeasurably in strength that the loss is more than counterbalanced. More serious objections might be urged against the 3rd act, which after the exciting events of the first two inevitably falls flat; and this Spontini proposed to remedy by a third revision. In November 1823, the poet Théauleon came to Berlin to write the libretto of 'Alcidor,' and Spontini commissioned him to remodel the 3rd act, which he did as follows: Amazily falls into the power of the Mexican priests, who, in defiance of Montezuma, prepare to sacrifice her, but at the last moment Cortez appears with his Spaniards, and saves his love. This exciting scene, with most effective music, brings up the interest of the last act to the level of the others. The pianoforte score, arranged by F. Naue, and published by Hofmeister of Leipzig, gives the opera as it stood after this third and final revision. The full score came out in Paris in the fortieth year after Spontini's retirement from Berlin. The 3rd act in its second form may be found in Jouy's 'Œuvres complètes,' vol. ii. p. 187.

In 1810 Spontini became conductor of the Italian opera, which was united with the Comédie Française under the title of 'Théâtre de l'Impératrice,' and located at the Odéon. He formed a distinguished company of singers, improved the orchestra, and threw more variety into the répertoire. One signal service was his production for the first time in Paris of 'Don Juan' in its original form. He remodelled Catel's 'Semiramide,' with fresh numbers of his own, and revived it with some success.[1] He also instituted Concerts Spirituels, at which he successfully introduced such works as Mozart's Requiem, Haydn's Symphonies, and extracts from the 'Creation.' But he did not keep the conductorship long. Differences arose between himself and Alexandre Duval, the director of the theatre, and in 1812 Spontini was dismissed from his post by M. de Rémusat, surintendant of the Imperial theatres.

On the restoration of the Bourbons in 1814 Spontini was reinstated, but soon gave up the post to Catalani for a money consideration. His conduct as conductor of the opera does not give a favourable idea of his character. When Count Brühl was in Paris, Spontini was described to him by the managers of the Opéra as 'grasping and indolent; ill-natured, treacherous, and spiteful.'[2] Catalani too always averred that he had treated her badly. Some, however, took a more favourable view, and maintained that he had been both zealous and successful in his efforts for the furtherance of art. Fétis believed that it was not Spontini but Duval who should have been dismissed in 1812. It is curious thus to find the same difference of opinion in Paris with regard to Spontini's character which was afterwards so noticeable in Berlin.

On the 30th May 1814, Louis XVIII became king of France, and in commemoration of the event Jouy and Spontini wrote a festival-opera in 2 acts called 'Pélage, ou le Roi de la Paix.' The first performance took place Aug. 23, 1814. The work is of no value, and must have been very quickly composed. The subject is idyllic, breathing only soft emotions, and therefore entirely contrary to the nature of Spontini's talent. The opera was dedicated to the king, who appointed Spontini his 'Dramatic composer in ordinary.' It is often said that Spontini's music displays the spirit of the age of Napoleon. The remark is true so far as the martial splendour, the vehement energy, the overpowering massive effect of his grand operas are concerned. In all this the spirit of the time is recognisable enough. But it resides in the music only; and it would be very wrong to conclude that Spontini himself was an adherent of Napoleon's politics or person. He was as little of an imperialist as Weber (notwithstanding his songs in the cause of liberty) was a democrat. Art and Politics are two distinct things, and if Spontini did do homage to Louis after enjoying the favour of Napoleon there is no need to blame him.

He next took part with Persuis, Berton, and Kreutzer in an opéra-ballet, 'Les Dieux rivaux,' produced June 21, 1816, in honour of the marriage of the Duc de Berri. Spontini's share was confined to two or three dances, and a song, 'Voici le Roi, Français fidèles,' of little value. Other ballet-music however, composed for Salieri's 'Danaïdes,' rises to the level of 'Cortez' and the 'Vestale.' The opera, revived with this addition Oct. 22, 1817, was enthusiastically received.

But these *pièces d'occasion* sink into insignificance before the grand opera 'Olympia,' 'imitated'

[1] Fétis.

[2] Letter of Brühl to Frederic William III, Oct. 8, 1819.

by Briffaut and Dieulafoy from Voltaire's tragedy. Spontini took a most unusual length of time for the composition. He was at work upon the last act in December 1815, and yet the opera was not finished by January 1819.[1] After so much trouble and pains he not unnaturally considered it his best work. 'This score,' he writes Nov. 27, 1819, 'must be ranked higher, for importance and range of subject, than those of La Vestale and Cortez'; and to this opinion he adhered, in spite of many proofs that the public judged otherwise. At the first performance (Paris, Dec. 15, 1819), a bitter disappointment awaited him, for the opera failed in spite of his numerous supporters, and of the generally favourable disposition of the Parisians towards him. Spontini however was not the man to throw up his cause for a first failure. The libretto was chiefly to blame. The writers had adhered too closely to Voltaire, without remembering the requirements of the music, or the established forms of Grand Opera. The tragical conclusion especially was objected to as an innovation. This was remedied first of all, and a happy ending substituted. By February, 1820, Spontini was at work on the revision, which he completed in less than a year, and the opera was produced in its new form, May 14, 1821, at Berlin. In 1822 it was again revised, the changes this time being in the airs for Olympie and Cassandre, the duet for the same in the first act, and a new scene with terzetto in the third. As this last is not included in the printed edition it looks as if the final form of the opera had not even yet been attained. Schlesinger of Berlin published a complete pianoforte-score in 1826.[2] The opera was again put on the stage in Paris Feb. 28, 1826, and by March 15 it had already been played 6 times.[3] Each time it pleased more, and at last Spontini was able to count it among his great triumphs. It was however only in Berlin, where he settled in 1820, that it kept a permanent place in the repertoire. It had a short run at Dresden and Darmstadt in 1822, and was proposed at Vienna, but the performance did not take place. The opera has now completely disappeared from musical life, a fate it shares with Cherubini's 'Medée.' That no attempts have been made to revive it must be attributed partly to the enormous demands which it makes on the dramatic and scenic resources of a theatre, and also to the fact that Spontini's operas are of an individual type and require a peculiar style of representation. The few living musicians who remember the performances of Spontini's operas in Berlin between 1820 and 1830 know the kind of interpretation he used to give of them—one which by no means lay on the surface. Dorn, in his 'Recollections,'[4] says that at Leipzig in 1829 the final chorus in the 2nd act of the 'Vestale' was ridiculed as a mere waltz-tune. When Dorn undertook the direction of the opera, and had to conduct the 'Vestale,' he made such good use of his recollections of the way in which it was conducted by the composer, that the chorus in question was scarcely recognised, and all adverse comments were silenced. 'Another fifty years,' continues he, 'and the Spontini traditions will have disappeared, as the Mozart traditions have already done.' It would be more correct to say that *both* have disappeared. The Spontini traditions might possibly have lived longer had his work in Germany been more successful than it was. But there is enough to account for this, and more, in the unsettled condition of all stage matters in Germany for many years past.

'Olympie' and 'Agnes von Hohenstaufen'—written ten years later—stand alone among operas of the 19th century for grandeur of conception. True, in isolated scenes of the 'Huguenots' and the 'Prophète,' Meyerbeer approached his predecessor, but he never succeeded in creating a whole of such magnificent proportions. The unity of design is remarkable, each act seems to be cast in one mould; and this from the fact that musically the several scenes of each act run into each other in a much more marked manner than in 'Cortez' or the 'Vestale.' There is also, throughout, the closest connection between the music, the scenes on the stage, and the development of the plot—the *cachet* of the true dramatic artist. The principal characters are well defined, and the tone assigned to each at the start is skilfully maintained. The first entrances, always the most important moment in opera for fixing the character of a part, are always very significant. For instance, it is interesting to observe the entirely different nature of the music at the entrances of Olympia and of Statira. The latter, the principal character in the piece, has no rival, unless it be Cherubini's 'Medée,' or perhaps Gluck's 'Armide.' A sorrowful woman, burdened with horrible memories and burning for revenge, she is yet a Queen from the crown of her head to the sole of her foot, and a heroine, as all must acknowledge, worthy of Alexander the Great. Bearing in mind the grandeur of the subject, and its background of history, the composer's choice of material does not seem exaggerated.

But these great qualities are accompanied by considerable defects. Apart from the falsified history of the plot, which might easily disturb a cultivated spectator in these days of accuracy, the happy conclusion weakens the interest in the fate of the chief characters. The part of Statira, at any rate, was far more consistent and homogeneous when the ending was tragic. The music, undeniably grandly sketched as a whole, lacks charm in the details. Spontini was not an instrumental composer. His overtures, dances, and marches, are in all cases music without any independent existence, simply intended to introduce or accompany. Instrumental music, from its immense plasticity and variety, is the best possible school for developing all the rich resources of the musical art; but

1 Letters from Spontini to Count Brühl, dated Dec. 22, 1815, and Jan. 14, 1819.

2 A full score, in 3 vols, was published by Erard at Paris.

3 Marx's 'Berliner Allgem. Mus. Zeitung' for 1826, p. 104.

4 'Aus meinem Leben-Erinnerungen' (Berlin 1870), p. 131 *et seq.*

in this school Spontini had never been properly disciplined, and the neglect makes itself felt in his larger dramatic forms. These are monotonous and wearisome, while his basses are poor, and his accompaniments wanting in variety. It seems strange that with his great reverence for Mozart—the great model in this respect also—he should never have been aware of this want in himself. His melodies lack plasticity, that bold free movement which is absolutely essential if the melody is to remain dominant over all the accumulated masses of sound. He has not sufficient command of language to have always ready to his hand suitable means of expression for the rapid changes of sentiment in the course of a scene. Nor has he the power of assigning the instrumental music its due share in the dramatic development. If all the work is done by the singing and acting, one is tempted to ask what is the object of all this overwhelming apparatus in the orchestra? The important part played by the instrumental music in an opera, that of preparing and elucidating the sentiments, making them subjectively more credible, and objectively clearer, this problem Spontini either did not grasp, or felt himself unable to solve. In all these respects he was far surpassed by Cherubini and Weber, each in his own line.

Whilst Spontini was busy in Paris composing 'Olympie,' the way was being prepared for the most important event in the second half of his life—his summons to Berlin. As no authentic account of the circumstances of his going there, or of his twenty-two years' sojourn and work in the Prussian capital, has yet been published, we must treat the subject somewhat in detail, from MS. authorities hitherto unused.[1] King Frederic William III, during a visit of two months to Paris (March 31 to the beginning of June 1814), heard Spontini's operas several times, and was deeply impressed by them. Not only was 'Cortez' at once put in rehearsal at Berlin and produced Oct. 15, 1814, but the king, on the return of peace, occupied himself with various plans for improving the state of music in Prussia. An establishment for the promotion of church music was thought of; a Conservatoire for music and declamation was projected, like that at Paris, and, above all, fresh impulse was to be given to the Court Opera by engaging a conductor of acknowledged ability. For this last post Spontini was the man fixed upon. So far back as the autumn of 1814 proposals had been made to him at Vienna, offering him the then immense salary of 5000 thalers (£750) on condition of his furnishing two operas a year for Berlin. Spontini was inclined to accept, but the plan did not meet with the approval of the Intendant of the Royal theatre—Count Brühl, who had succeeded Iffland in Feb. 1815. Brühl's opinion was entitled to the more weight as there had scarcely ever been a theatrical manager in Germany who knew his business so well. He was himself an actor of great experience, had studied several parts at Weimar under Goethe's direction, had sung Sacchini's Œdipus in French, and taken other parts in grand operas at Rheinsberg, Prince Henry's palace. He had even played the horn for months together in the band. He was no inefficient scene-painter; had studied drawing with Genelli, and archæology with Hirt and Bötticher, had devoted some time to architecture, and was personally acquainted with nearly all the important theatres in Germany, Paris, and London. Add to this his refined taste, ideal turn of mind, and high social position, and it will be seen that he possessed qualities rarely found united in the person of a theatrical manager. It is not to be supposed that Brühl ignored the advantage of having so distinguished an artist at the head of the Berlin opera. It was however by no means certain that Spontini had had the necessary practice as a conductor, for at Paris no composer conducts his own operas. His ignorance of German would not only make it difficult for him and his musicians to understand each other, but would also prevent his composing a German opera. As yet he had only composed two operas of acknowledged merit, and it was possible that he would not be able to supply two new ones each year; and if he were able, the price paid for them would be exorbitant, unless it were quite certain that as interpreted under his own direction they would mark a decided step in advance. At this point therefore the negotiations hung fire, until the king returned to Paris in July 1815, when he renewed his offer to Spontini in person, and accepted the dedication of a piece of military music. At his request Spontini sent a collection of his marches to Brühl, following it on Dec. 22, 1815, with a letter, in which he begged him to exert his influence in arranging the matter. This not availing, he got a personal appeal made to him from the Prussian embassy. On March 28, 1816, Brühl returned an evasive answer, and on Nov. 3 wrote decisively that the king had settled the affair adversely to Spontini's wishes, and that he must abandon with regret the pleasure of seeing him settled in Berlin.

The matter now appeared wholly at an end; the king having yielded to the representations of his Intendant. Spontini had at that time no settled appointment in Paris, beyond that of court-composer, and it is easy to understand how tempting so brilliant an offer from Berlin must have seemed. He now entered into a fresh connection with Naples, and received in the following year the title of *maestro di capella* to the King of the Two Sicilies. The French king also gave him a salary of 2000 francs, and thus all thoughts of Berlin seemed for the time to have vanished.

In 1817 King Frederic William came to Paris for the third time, heard 'Cortez' in its new form, was so delighted that he attended four representations, and directed that the score should be secured at once for Berlin. Spontini received the title of *Premier maître de chapelle honoraire*, and was permitted to dedicate to the king his grand 'Bacchanale,' composed for the 'Danaïdes.' This he was shrewd enough to arrange for a

[1] The principal sources upon which we have drawn are papers belonging to the royal theatres of Berlin, and to the Prussian Royal Family.

Prussian military band, introducing an air from the 'Vestale,' 'La paix est en ce jour la fruit de vos conquêtes.' To confirm himself in the king's favour he even composed a Prussian national anthem. This national hymn, composed by a born Italian and naturalised Frenchman, was completed between Nov. 25, 1817, and Oct. 18, 1818. The words, written by the king's private secretary J. F. L. Duncker, begin

Wo ist das Volk das kühn von That
Der Tyrannei den Kopf zertrat.[1]

On the latter date (the anniversary of the battle of Leipzig), Brühl had the work performed for the first time at the Berlin opera-house, and from 1820 to 1840 it was played every year on the king's birthday, August 3. A Volkslied, from inherent reasons, it never could become; but it has a certain chivalresque stateliness and distinction of its own.[2] After the death of Frederic William III. it gradually disappeared from the musical life of Berlin.[3] The king, however, decreed in March 1818 that the 'Vestale' should be performed every year on April 1, in remembrance of the first time he passed in Paris in 1814.

This year also ended without realising the king's project of attaching Spontini to his court. Spontini, aware that Brühl was opposed to his coming, contrived to carry on the negotiations through Major-General von Witzleben, an ardent admirer of his music, and the person who had suggested his composing the Prussian national anthem. The contract was at length drawn up in August 1819, and signed by the king on September 1. It provided that Spontini should receive the titles of chief Capellmeister, and General Director of Music, with an additional one of 'Superintendant-General of the Royal Music' to be borne abroad. He was to take the general superintendence of all musical affairs, and to compose two new grand operas, or three smaller ones, every three years. He was bound to conduct only at the first performances of his own works; at other times he might conduct or not as he pleased. In addition he was to compose *pièces d'occasion* for the court-festivals, and whenever the king pleased. Any other works he chose to compose and produce at the theatre were to be paid for separately. He was also at liberty, with slight restrictions, to produce his operas for his own benefit elsewhere, and to sell them to publishers. His salary was fixed at 4000 thalers, payable half-yearly in advance, besides an annual benefit, guaranteed to yield to at least 1050 thalers, and a benefit concert, with the theatre free, and the gratuitous assistance of the members of the Royal opera and orchestra. He was to have four months leave of absence every year, and an adequate pension after ten years' service. The Prussian ambassador interfered to procure his release from his engagement at Naples, and the king undertook to pay any necessary damages.

Although nominally subordinate to Brühl, Spontini was by this contract virtually made his colleague. Brühl's experienced eye, however, soon detected certain passages in the document admitting of two interpretations, and exposing the Management to all the dangers of a divided authority. He could not help feeling mortified at the way he had been superseded in the business; this would naturally make him mistrust Spontini, and thus the two came together under unfavourable auspices. According to the contract Spontini should have begun work at Berlin on Feb. 15, 1820, but he obtained leave to postpone his coming, first to March 15, and then to May 15, and did not arrive until May 28, 1820. The *corps dramatique*, piqued at the exorbitant terms of his engagement, did not meet him in the friendliest spirit, but Berlin society was favourably disposed towards him, particularly the court circle. The newspapers were full of the subject, and thus it came to pass that all classes were keenly interested.

The Opera was at this time, thanks to Brühl's exertions, in a high state of efficiency. The company was unusually good—including such singers as Mesdames Milder-Hauptmann, Seidler-Wranitzky, Schulz-Killitschky, and Eunicke; Messrs. Bader, Stümer, Blume, and Eduard Devrient. The band had been well trained by Bernhard Weber. Brühl took immense pains to secure finish in the performances, had added to the *répertoire* all the great masterpieces, and had introduced 'Fidelio' and 'Armida,' besides establishing other operas of Gluck's permanently in Berlin. He had also mounted the 'Vestale' and 'Cortez' with the utmost care and intelligence, and was entitled to boast that he had made the Berlin opera the first in Germany, as indeed every one allowed. Spontini found neither blemishes to remove nor reforms to introduce. He had at his disposal a company of first-rate artists, his power over them was practically unlimited, and the king's confidence in him unbounded. His obvious duty was to keep matters up to the standard to which Brühl had raised them.

He started with the best intentions. Brühl was informed of various plans for increasing the orchestra, establishing a training-school for the chorus, and introducing new methods into the existing singing-school. He was considering the best means of educating the singers in the dramatic part of their art, and drew up a new set of rules for the band. Little, however, came of all this, partly because several of Spontini's proposals were already in existence in other forms, and partly because of his own want of purpose and temper. In fact, it soon came to a trial of strength between him and Brühl. The latter insisted, a little too firmly, on his rights as supreme manager, and even appealed to the public through the press. Spontini, despotic, and exceedingly sensitive as to publicity, referred to his contract, which had been drawn up without Brühl's concurrence, and which he declined to interpret according to Brühl's views, and stated specifically that he was subject to no one but the

[1] Shew me the land which bold and free,
Has crushed the head of tyranny!

[2] Published by Schlesinger of Berlin.

[3] In 1875 it was sung to fresh words at a gala-performance at the Scala of Milan in honour of the present Emperor.

King, or possibly the Home-Minister also. Unacquainted with Berlin or the German language, and surrounded by a crowd of parasites, he soon fell into mistakes which it was extremely difficult to rectify with so suspicious a person. A few months of ill-concealed irritation on both sides led to open collision. On Oct. 25, at a meeting to arrange the *répertoire* for the week, with Brühl in the chair, Spontini spoke of the latter's sketch as 'parfaitement ridicule,' because it did not contain at least two grand operas, the 'Vestale' and 'Armida'; styled the pieces selected 'des misères, des niaiseries,' etc., and talked in the most violent way of the Count's bad management. Brühl tried to give him an idea of what subordination meant in Prussia, but subordination Spontini would not hear of. 'Don't attempt to treat me,' he writes on Nov. 12, 'as a mere subordinate, for I am nothing of the kind, neither by my person, my character, my contract, nor my talent; for although my post happens to be included in your department, it is so in a wholly different sense from what you appear, or pretend, to think.' The whole letter is very angry, and very rude, and it was long before the two were again on terms of even outward civility. Brühl took his grievance straight to the king, and peace was at length re-established. The following extract will show Brühl's opinion of Spontini at this time :—

'He is,' he writes to Witzleben, 'extremely passionate, and once in a passion oversteps all bounds; uses expressions which no man of honour can pardon, and then considers his natural bad temper excuse enough for anything. He is very suspicious, and at the same time very credulous, putting himself at the mercy of any one who will flatter his vanity; and in consequence is surrounded by a host of unsatisfactory characters, who make him their shuttlecock. His pride and vanity have really reached the sublime of the ridiculous; and temper, sometimes assuming the guise of modesty, directs, or rather misdirects, all his actions. . . . And to such a man has been confided the conduct of business of more than ordinary intricacy!'

This description, written under obvious irritation, should in justice be counterbalanced by the consideration of Spontini's great qualities as an artist. But that Brühl's estimate was in the main correct, the sequel will show.

During the preparations for the first performance of 'Olympia,' Spontini had an opportunity of appearing before the court and public with a new composition. In the beginning of 1821 the Grand-Duke Nicholas, heir-presumptive to the throne of Russia, and his consort, paid a visit to Berlin, and court-festivities on a grand scale were instituted in their honour. Moore's 'Lalla Rookh' was then much talked of, and Brühl conceived the idea of representing the principal scenes in a series of *tableaux-vivants*. Schinkel undertook the scenery and arrangement of the groups, and Spontini composed the songs, introductory march, and dance-music. The performance took place Jan. 27, 1821, at the Royal Palace, and was pronounced to be the most brilliant and quaintly beautiful thing of the kind ever seen. The actors were all members of the court-circle: Shah Jehander was played by Prince William, now (1883) Emperor; Abdallah by the Duke of Cumberland; Jehanara by the Duchess; the Peri by Princess Elise Radziwill; Aliris by the Grand-Duke Nicholas; and Lalla Rookh by the Grand-Duchess. On Feb. 11 the performance was repeated before a select audience comprising the most distinguished artists and scientific men in Berlin. Hensel, Fanny Mendelssohn's husband, was commissioned by the King to paint the *tableaux*, for presentation to the Grand Duchess.[1] They were arranged in consecutive order :—first the stories told by Feramors, then the 'Veiled Prophet' in two scenes; 'Paradise and the Peri,' and the 'Fire-Worshippers,' in three each. Then the 'Feast of Roses' in pantomime. A sort of running commentary on the representation was furnished by a number of songs written by Spiker, set by Spontini, and executed behind the scenes by the best singers from the opera and a small orchestra.[2] Spontini's work consists of 4 instrumental and 6 vocal pieces. One of the latter is a chorus of genii (3 soprani and 1 tenor) sung while Nourmahal is sleeping, and a real work of genius. The singers vocalise on the A, while the instruments are playing a light accompaniment. The other vocal pieces are the songs, the second being a free translation of the opening of 'Paradise and the Peri.' Spontini's work now suffers from inevitable comparison with Schumann's music. As an Italian he had neither romantic imagination nor depth of expression enough for the subject. But taking the piece as a whole, it is possibly more in character with Moore's poetry than the oratorio-form chosen by Schumann.

The first performance of 'Olympia' was eagerly anticipated. March 5, 1821, was first fixed, but it was postponed till May 14, a delay for which Spontini was entirely to blame. The translator, E. A. Hoffmann, only got the last act from him bit by bit, the chorus-master had not seen a note of it by Feb. 18, nor had the ballet-master been consulted. Spontini insisted on at least three months rehearsals. The expenditure on the *mise-en-scène* was so lavish that even the king remonstrated. Statira was played by Milder, Olympia by Schulz, and Cassander and Antigonus by Bader and Blume. The chorus and orchestra were materially strengthened, the scenery was by Schinkel and Gropius, and there were 42 rehearsals. The result was one of the most brilliant and perfect performances ever seen, and an enormous success. Even Brühl was carried away, and wrote to Milder, 'you have given us a perfect representation, and added another flower to your crown as an artist.' Spontini's triumph was complete. Even his opponents acknowledged that 'Olympia' had no rival among modern operas. Zelter wrote to Goethe that he did not like the work, but could not help going again and again.

Spontini's supremacy in the musical world lasted exactly five weeks, but on June 18, 1821,

[1] The importance of this event in Hensel's life may be seen from the 'Mendelssohn Family,' vol. i. p. 95.

[2] 'Lalla Rukh. A festival play with songs and dances, performed at the Royal Palace of Berlin, Jan. 27, 1821. Edited by Count Brühl and S. H. Spiker. Berlin, L. W. Wittich, 1822.' FF. score, Schlesinger of Berlin.

'Der Freischütz' was produced at the newly erected theatre in Berlin. Its immediate success may not have more than equalled that of 'Olympia,' but it soon became evident that the chief effect of the latter was astonishment, while the former set the pulse of the German people beating. 'Olympia' remained almost restricted to the stage of Berlin, while the 'Freischütz' spread with astonishing rapidity throughout Germany and the whole world. Spontini could not conceal that he had, on the morrow of a great triumph, been completely vanquished by an obscure opponent, and that too after consciously doing his very utmost. Even this might not have discouraged him, but that in 'Der Freischütz' he was brought face to face with a phase of the German character totally beyond his comprehension. He had no weapons wherewith to encounter this opponent. A man of weaker will would have contented himself with such success as might still be secured in Germany; but Spontini could brook no rival, and finding that he could not outdo Weber's music, tried to suppress him by means wholly outside the circle of art. As director-general of music many such lay ready to his hand, and that he knew how to use them is shown by the fate of 'Euryanthe' and 'Oberon' in Berlin. The success of 'Freischütz' did not improve Spontini's relations with Brühl, a personal friend of Weber's, and a great admirer of his music. A little incident will show what treatment the Intendant occasionally met with from the Director: in March 1822 the former wished to have the 'Nozze di Figaro,' and the latter 'Der Freischütz,' upon which Spontini writes that the means which Brühl 'is taking to attain his end with regard to his favourite work do no credit either to his taste or his impartiality.'

On the first night of 'Der Freischütz,' the following verses were circulated in the theatre, the allusion being to the elephants in 'Olympia':

So lass dirs gefallen in unserm Revier,
Hier bleiben, so rufen, so bitten wir;
Und wenn es auch keinem Elephantem gilt,
Du jagst wohl nach anderem, edlerem Wild.[1]

From that hour the public was divided into two parties. The national party, far the strongest in intellect and cultivation, rallied round Weber. The king and the court persistently supported Spontini, though even their help could not make him master of the situation. The Censorship interfered to check the expression of public opinion against him, and his complaints of supposed slights were always attended to.[2] But his artistic star, which had shone with such lustre after the first night of 'Olympie,' was now slowly setting.

The excellence of that first performance was acknowledged even by Weber himself,[3] and this may be a good opportunity for some remarks on Spontini as a director. Whether he had a specific talent for conducting cannot be determined, for as a rule he conducted only two operas besides his own—'Armida' and 'Don Juan,' and these he knew thoroughly.[4] For the rest of the work there were two conductors, Seidel and Schneider, and two leaders, Möser and Seidler.[5] When Spontini came to Berlin he had had very little practice in conducting, and at first declined to handle the *bâton*, but made the leader sit by him in the orchestra, and give the tempo according to his directions. Indeed he never completely mastered the technicalities of the art, his manner of conducting recitatives especially being clumsy and undecided. So at least says Dorn,[6] a competent witness, who had often seen him conduct. In reading a score too he was slow and inexpert;[7] and at the Cologne Festival of 1847 could scarcely find his way in his own score of 'Olympia,' which he had not conducted for some time. He was thus very slow in rehearsing a work, though not for this reason only, for the same laborious accuracy which he showed in composing was carried into every detail of the performance. He never rested till each part was reproduced exactly as it existed in his own imagination, which itself had to be cleared by repeated experiments. Inconsiderate and despotic towards his subordinates, he wearied his singers and band to death by endless repetitions, his rehearsals not unfrequently lasting from 8 a.m. till 4 p.m., or from 5 p.m. till 11 at night. He only treated others, however, in the same way that he treated himself, for no trouble was too great for him to take in revising his work down to the smallest particulars. When the first night arrived, every member of the orchestra knew his work by heart, and Spontini might beat as he liked, all went like clockwork.[8] If scenery or costumes which had been expressly prepared did not please him he ordered others, regardless of cost. Being a true dramatic artist, his eye was as keen on the stage as his ear in the orchestra, and everything, down to the smallest accessories, must be arranged to express his ideas. Soon after his arrival he fell out with Brühl, because in the 'Vestalin' he wanted Frau Milder to carry the Palladium in public, whereas Brühl maintained, on Hirt's authority, that the Palladium was never shown to the people. He was furious when it was suggested that the burning of the fleet in 'Cortez' should not take place on the stage; and he once went so far as to send his wife to Brühl to request that a sleeve of Schulz's dress might be altered! In choosing his actors he not only studied voice, temperament, and dramatic skill, but was most particular about appearance. A distinguished bass singer, recommended to him by Dorn for high-priest parts, was not even allowed to open his mouth because he was 'at least a foot and a half too short.' He

1 O stay in our cover
We pray and entreat you;
No elephants have we,
But worthier game.

2 Gubitz, 'Erlebnisse,' vol. iii. p. 241. Berlin, 1869.

3 'Carl Maria von Weber' by Max von Weber, vol. ii. p. 306. Leipzig, 1864.

4 He conducted the 99th performance of 'Der Freischütz' (Nov. 6, 1826), for the benefit of Weber's widow and children, which was much to his credit considering his dislike to the piece.

5 Bernhard Weber died March 23, 1821.

6 'Aus meinem Leben.' Part iii. p. 3.

7 Devrient's 'Recollections of Mendelssohn,' p. 23.

8 Blume on 'Alcidor,' in the Theatre archives.

insisted on the complete fusion of the vocal and instrumental, the dramatic and the musical elements, and demanded from the chorus, as well as the solo-singers, an entire absorption in their parts, and an intelligent rendering of each situation. His love for the grandiose and the awe-inspiring led him to employ all the resources of decoration, and what then seemed enormous masses of musicians, singers, and dancers; and also to employ the strongest accents and most startling contrasts. 'His *forte*,' says Dorn, 'was a hurricane, his *piano* a breath, his *crescendo* made every one open their eyes, his *diminuendo* induced a feeling of delicious languor, his *sforzando* was enough to wake the dead.'[1] In this respect he exacted the very utmost from his singers and musicians. A story is still told in the Berlin orchestra of a bass passage in one of his operas which he could not get loud enough, though he repeated it again and again, the players in vain doing their utmost, till at last—to Spontini's delight—the cellists hit on the idea of singing their notes as well. He insisted on Milder putting her whole force into Statira's exclamation 'Cassander!'[2] and on one occasion she so overstrained herself as to lose her voice for the rest of the evening. From that moment he considered her useless, and in 1829 had her pensioned off. Seidler-Wranitzky was delicate, and her style more suited to Lieder and serious music, so she found little favour with him, in spite of her exquisite singing. 'Il faut braver, Madame,' shouted he, when she showed symptoms of exhaustion at a rehearsal of the 'Vestale'; and he was scarcely moved when she fainted. It was not because he wrote unvocally, or overloaded his voices with accompaniment, that his parts were so trying—for he was too thorough an Italian not to rely upon the voice for his chief effects; but it was his propensity to extreme contrasts, and his want of consideration in rehearsing. It soon became a general complaint among women singers that Spontini ruined the voice. Seidler asked leave to retire on this account in 1826; in 1823 Milder begged that 'Olympia' might not be given more than once a fortnight, and Schechner refused an engagement because she was afraid of Spontini's operas. Even Schulz, who was devoted to him, was so angry in March 1824 at the continual strain of her heavy parts, as to lose her temper at rehearsal, and speak so rudely that she would have been punished had he not changed his mind.

Spontini's appearance at the head of his musicians was almost that of a general leading an army to victory. When he glided rapidly through the orchestra to his desk every member of the band was in position, and on the alert to begin. At such moments he looked an aristocrat to the backbone, but also an autocrat who would insist on subjugating all other wills to his own. The pedantic side of his character also came out in many little traits—he could only conduct from a MS. score, and his desk must be of a certain peculiar construction. His *bâton* was a thick stick of ebony with a solid ivory ball at each end; this he grasped in the middle with his whole fist, using it like a marshal's staff.[3]

By May 14, 1821, the 'Vestalin,' 'Cortez,' and 'Olympia' had all been produced according to the composer's own ideas at the Berlin opera, where they long remained stock-pieces. But their frequent repetition was more to gratify the King than the public, and indeed the theatre had soon to be filled by a large issue of free admissions. Thus, for 'Olympia,' on Dec. 21, 1821, Spontini obtained from the office 50 free tickets, besides buying 25 more. In Sept. 1824 he urged the Intendant not to raise the prices for grand operas (meaning his own), or the public would soon cease to come at all, and begged to have 'ordinary prices' in large letters on the bills for the next performance of the 'Vestalin.' A new opera of his was however still an exciting event, partly because of his own personality and position, partly because the public was sure of a splendid spectacle. He was bound to furnish two grand operas every three years; 'Olympia' counted as one, and by the end of 1821 he was thinking of the second. After much consideration he chose the 'Feast of Roses,' from Moore's 'Lalla Rookh,' influenced no doubt by the success of his earlier Festspiel, and the prospect, welcome to a slow worker, of using portions of his old material; but the subject did not seem very congenial. The libretto was written by Herklots, librettist to the Opera. On March 22 Spontini wrote to Brühl that he was working 17 hours a day on the first act, and that there were only two. The first performance of 'Nurmahal' took place May 27, 1822, in honour of the marriage of the Princess Alexandrina of Prussia, to whom the Emperor dedicated the PF. score (Schlesinger). This is not, as has often been said, merely a revised version of 'Lalla Rukh,' comparatively little of that music having been used in it. The introductory march became no. 8 of the opera; Nourmahal's song, no. 26; the drum chorus of genii no. 20; and the ballet-music was mostly retained. A song was also introduced from his 'Dieux rivaux,' and the ballet from the 'Danaïdes' (nos. 10 and 14).

The merits of the librettos of the 'Vestalin,' 'Cortez,' and 'Olympia,' outweigh their defects. Not so however that of 'Nurmahal'; its plot and characters are alike insipid, and it is in fact a mere *pièce d'occasion*. The oriental colouring, which must have been its attraction for Spontini, still forms its sole interest. But, inferior as it is to 'Oberon,' it gives a high idea of its author's dramatic instinct, when we consider the utter inability of French and Italian composers as a rule to deal with the fantastic and mythical. Its best numbers are the first finale, the duet no. 17, and the duet with chorus no. 20. There is a striking passage in the finale—the lovers lying on opposite sides of the stage, and the people dancing about them to a bacchante-like strain, when suddenly the dance ceases, and

1 'Aus meinem Leben.' First collection, p. 127.
2 In the First Act of Olympia.
3 Richard Wagner's Erinnerung an Spontini; Gesammelte Schriften, vol. v. p. 116 (Leipzig, Fritzsche, 1872).

the voices hold on a chord of the seventh on E, with an indescribable effect of unsatisfied longing. It is a stroke of true genius of which any German composer of the romantic school might be proud. The duet no. 17 contains some conventional thoughts, but the vehemence of its passion is irresistible, and it seems to have been the earliest instance of a kind of sentiment first employed among German composers by Marschner, *e. g.* in no. 17 of his 'Templer und Jüdin.' The spirit chorus no. 20 has a charming sound, produced by means entirely new; though, compared with Weber's tone-pictures, it strikes the hearer as superficial. It is impossible to help this comparison for many reasons, one being that in no. 21 of 'Nurmahal' one of Spontini's genii sings 'From Chindara's warbling fount I come.'[1] A glance at the two compositions is enough to show how far he fell short of the qualities required for this kind of work. Nurmahal's songs in the latter part are thoroughly insipid; and the interest falls off just where the climax should have been reached. The rest of the piece contains much that is beautiful, especially some passages in the Andantino malinconico, of startling novelty and expression, the gay introductory chorus, and the melodious nos. 3, 4, and 5, so entirely in Spontini's Neapolitan manner that they might have been taken from his early operas. Here and there are touches recalling Mozart. The overture and ballets are brilliant and festal, and the overture has an open-airiness of style often found in Italian overtures. Clumsy declamation, however, and wrongly accented words, constantly betray that the composer is dealing with an unfamiliar language.

On June 9, 1821, Spontini started for a seven months' leave. He went first to Dresden, and there met Weber. Weber was cordial and obliging, while Spontini, though polite in manner, took pains to make his rival feel the newness of his reputation as a composer.[2] By June 29 he was in Vienna trying to arrange a performance of 'Olympia' for the following season; but this did not take place. Thence he went to Italy, revisiting his birthplace; and by September was in Paris at work on the revision of 'Olympia.' He also made some experiments on 'Milton,' telling Brühl (Jan. 12, 1823) that he would put it before him in three different forms. By the end of January he was back in Berlin, apparently anxious to keep on good terms with Brühl, though such good resolutions seldom lasted long. One of their many differences was on the subject of star-singers (*Gastspieler*). These Brühl wished to encourage, as a means of testing the artists, and their chance of popularity; but Spontini disliked the system. An appearance of Carl Devrient and Wilhelmine Schröder in the summer of 1823 evoked another impertinent letter to Brühl, who in reply (July 7) told him to mind his own business.

He had now been in office four years, and the stipulated two grand operas every three years, or smaller one each year, were only represented by a *scena* or two for 'Olympia,' and a couple of pieces for 'Nurmahal.' It was plain that he had undertaken a task wholly beyond his strength, owing to his pedantic manner of working. He thought (Aug. 2, 1823) of turning 'Milton' into a grand opera with recitatives, choruses, and ballets, but soon relinquished the idea, and by Oct. 17 was 'busy, night and day, with Alcidor.' The libretto was by Théauleon, who had formerly altered 'Cortez.' On coming to Berlin, in Nov. 1823, Théauleon found the first scene already composed, and his business was to fit words to the music. His task was not easy: 'If I wrote lines of ten syllables,' he says, 'Spontini wanted them of five; scarcely had I hammered out an unfortunate stanza of five, when it had to be lengthened to twelve or fifteen, and if I expostulated, on the ground that lines of that length were not admissible in French poetry, he would reply in a sort of recitative, accompanying himself on the piano, "The translation will make it all right." Never did so poor a poem cost its author so much trouble.'[3] It is evident from this that Spontini composed to French words, which were afterwards translated by Herklots. Schinkel and Gropius again painted the scenery. The rehearsals began in Sept. 1824, and the first performance took place May 23, 1825. Its reception by Spontini's adherents was unmistakably hearty, and many outsiders were dazzled by its new effects of scenery and music, but the national party were louder than ever in their disapprobation. Among the adverse critiques was a parody in the true Berlin style, in which 'Alcidor eine Zauberoper' was converted into 'Allzudoll eine Zauderoper.'[4] Zelter alone was impartial, but he was no doubt influenced by his prejudice against Weber, and all that he can say is 'The piece was written by Théauleon in French, and set to French music, so we have at last a real Berlin original—that is a new coat turned'; and again, 'Spontini always reminds me of a Gold-King, flinging his gold at the people, and breaking their heads with it.'[5] Not even a PF. score of 'Alcidor' was published; nor did it make its way beyond Berlin, any more than 'Nurmahal' had done.

The libretto is founded on the story of the nine statues in the 'Arabian Nights.' But the plot is weak, and the characters uninteresting. Spontini was induced to choose a supernatural story by the fashion of the day and the success of the 'Freischütz'; but in 'Alcidor,' as to some extent in 'Nurmahal,' he was striving against his own instincts. The German romantic operas of this period, unlike the earlier Viennese magic-operas, treated the supernatural element seriously, and this was an important feature in their success. But it required the deep sympathy

[1] Weber's setting of these words was his last composition, dated London, May 25, 1826. F. W. Jähns, 'C. M. von Weber in seinen Werken,' p. 409. Berlin. Schlesinger, 1871.

[2] C. M. von Weber, by Max von Weber, ii. 433.

[3] Ledebur, 'Berliner Tonkünstler-Lexicon,' p. 564.

[4] Allzudoll, vulgarism for Allzutoll = quite too mad; Zauderoper = slow opera, because of the time it had taken to write.

[5] Correspondence of Goethe and Zelter, iv. 39, 40,

with the hidden forces of nature which makes a German look upon the world of spirits as so many impersonations of those forces. An Italian could only treat such a subject from the outside, and it says much for Spontini's dramatic talent that he so frequently found appropriate, and in some cases striking, expression for this spirit-life. 'Alcidor' might have succeeded, if it had not been so soon followed by 'Oberon.' Spontini virtually confessed that his conception was only a superficial one, by insisting on the most gorgeous scenery. But the golden palaces and gardens, the glittering statues, the columns of compressed vapour, the living fire, the brilliant processions and dances, required music of corresponding brilliancy; and his massive musical effects, so objected to by his opponents, were only in keeping with the rest. The tuned anvils in 'Alcidor' have long been used as an illustration of the pitch to which Spontini carried noise in his later operas. One would imagine that this detail must have come from those who knew either the opera or the score; but the latter, now in the Imperial library at Berlin, only shows three anvils tuned to different notes, instead of ten, and the effect is very much that of bells.[1] The opening chorus of the 1st act, in which they occur, is one of the finest numbers in the opera. The singers are Ismenor's gnomes, occupied in destroying the Temple of Love and forging 'chains for the world,' and after their boisterous declamation the song of the mourning sylphs comes in as a most effective contrast. The next chorus of dream-gods was taken from 'Pélage' (see p. 669 *b*), where it is no. 6.

Another grand opera was due for the summer of 1826, and a week after the production of 'Alcidor' Spontini asked Count Brühl whether a revised and lengthened version of 'Milton' would do for the purpose. The Count thought the material too scanty, but the King (June 29) agreed to the proposal. Spontini having obtained 11 months' leave, started for Paris, where he was present at a revival of 'Olympie' on Feb. 28, 1826, returning immediately afterwards to Berlin. Nothing more was heard of 'Milton,' and during this year he furnished no work for the King's theatre. Ernst Raupach was now librettist to the opera, and Spontini agreed with him on a subject from German medieval history, which eventually became the opera 'Agnes von Hohenstaufen.' The first act—long enough for a complete opera—was ready by 1827, and performed May 28. The whole three acts were finished in 1829, and produced June 12 for the marriage of Prince Wilhelm, the present German Emperor. Spontini, dissatisfied with his work, had the libretto altered by Baron von Lichtenstein and other friends, and made more vital changes in the music than in almost any other of his grand operas. In this form it was revived Dec. 6, 1837.

German medieval history at this time occupied much attention, and thus no doubt influenced Spontini's choice of a subject. He set to work with the seriousness which was his main characteristic as an artist; read, studied, and did everything to imbue himself with the spirit of the epoch, one wholly foreign to anything he had before attempted.[2] The libretto in its final form was a good one on the whole. The scene is laid at Mayence in 1194, during the reign of the Emperor Henry VI. of Hohenstaufen, and the plot turns on the factions of the Guelphs and Ghibellines. Here Spontini was again in his element — the grand historical drama of 'Cortez' and 'Olympia.' The work is of a wholly different stamp from 'Nurmahal' and 'Alcidor,' and deserves to be ranked with his Paris operas. In grandeur of conception it equals, and occasionally surpasses, 'Olympie.' The latter half of the 2nd act is a colossal production, unparalleled in operatic literature. It would be impossible to add one iota to the passion which rages through the scene, or to pile up one additional element in the music without sacrificing all clearness in the component parts. The novelty of the local colouring, so distinct from that of 'Cortez,' 'Olympia,' or 'Alcidor,' is admirable. Gloomy, forceful, and melancholy, all indicates the spirit of the heroic age. The music too is thoroughly German, the harmonies richer and more satisfying, the melodies quite national in character; isolated passages recalling Spohr, and even Weber, though without anything like servile imitation. Could anything be more characteristic than the German waltz in the finale of the 1st act? The French knights and troubadours, who contrast with the Germans, are equally well defined. The music is throughout the result of an entire absorption in the dramatic situation and characters.[3] A comparison of it with the sentimental ballad-like effusions of even good German composers under similar circumstances will serve to accentuate the difference between them and Spontini. Neither is there any sign of exhaustion of inventive power. The stream of melody flows as freely as ever; indeed there is a breadth, an *élan*, and a fire in some of these melodies, to which he rarely attains in his earlier operas—instance the terzetto in the 2nd act, 'Ja, statt meines Kerkers Grauen,' and Agnes' solo 'Mein König droben.' The *critiques* of the day were most unjustly severe; but though the music was never published the MS. score exists, and an examination of it will fully bear out all that we have said. It is not too late to form an impartial judgment, and Germans should recognise that they have a duty to perform to 'Agnes von Hohenstaufen,' as the only opera which deals worthily with a glorious period of German history. When this has been fairly acknowledged it will be time enough to look out for its defects.

It was the last opera which Spontini completed.

[1] The song 'Vénus n'avait pas tort,' from Gounod's 'Philémon et Baucis,' so finely sung by Mr Santley, has familiarised London audiences with the anvil as an accompaniment.

[2] 'Spontini in Deutschland,' p. 102 (Leipzig, Steinacker und Hartknoch, 1830)

[3] As for instance the Nun's Chorus in the 2nd act.

Various new plans and schemes continued to occupy him, as before, especially during the latter part of his stay in Paris, when 'Louis IX,' 'La Colère d'Achille,' and 'Artaserse' had in turn been thought of for composition. For a successor to 'Olympia' he thought first of 'Sappho' or of 'Die Horatier,' and then of two of Werner's tragedies, 'Das Kreuz an der Ostsee' and 'Attila,' but none of these projects appear to have advanced far enough even for a preliminary rehearsal. More progress was made with a poem by his old friend Jouy, 'Les Athéniennes,' first offered him in 1819, and accepted in a revised form in 1822. In a review of the poem[1] written in 1830 Goethe implies that the music was complete, but at Spontini's death nothing was found but unimportant fragments.[2] An opera founded on English history occupied him longer. We have already mentioned the revision of his 'Milton.' His studies for this deepened his interest in the English history of the 17th century. In 1830 Raupach wrote a libretto for a grand opera, 'Milton,' which was bought by the committee of management for 30 Friedrichs d'or, and placed at Spontini's disposal.[3] The only portion of the smaller opera retained was the fine Hymn to the Sun. After completing the revision of 'Agnes von Hohenstaufen' Spontini wrote to the Intendant (May 9, 1837) that he hoped in the winter of 1838 to produce 'Milton's Tod und Busse für Königsmord' (Milton's death, and repentance for the King's execution). He spent the summer of 1838 in England, studying 'historical, national, and local' colouring for this 'historico-romantic' opera. Raupach's poem, extended and revised by Dr. Sobernheim, had now assumed a political and religious tendency, so distasteful to the King as to make him prohibit the opera. Further alterations ensued, and it became 'Das verlorene Paradies' (Paradise Lost). By May 1840 the score of part of the 1st, and two-thirds of the 2nd act was complete. Up to March 1841 he certainly intended finishing it, but not a note of it has ever been heard. We may add that on June 4, 1838, he mentioned a fairy-opera to the King, and in Dec. 1840 professed himself ready to begin a new comic opera. He was apparently bent on composing fresh dramatic works, and often complained that the management did not offer him sufficient choice of librettos; but he was incapacitated from creation by his increasing pedantry, and by the perpetual state of irritation in which he was kept by his critics.

Spontini's other compositions during his residence in Berlin are unimportant. A hymn for the coronation of the Emperor Nicholas of Russia, to words by Raupach, was performed at Berlin Dec. 18, 1826, and May 9, 1827.[4] A cantata to Herklots' words, 'Gott segne den König,' had a great success at the Halle Musical Festival in Sept. 1829, which Spontini conducted so much to the general satisfaction as to procure him an honorary Doctor's degree from the University, and a gold medal inscribed '*Liricæ Tragediæ Principi Germania meritorum cultrix.*' A 'Domine salvum fac regem,' à 12, with accompaniment of organ, trumpets, celli, and basses, was written on Oct. 15, 1840, for presentation to the King. Besides these he published a number of French, German, and Italian vocal pieces, with PF. accompaniment, the best of which is 'Die Cimbern,' a war-song for three men's voices. As a mere matter of curiosity may be mentioned that he set Goethe's 'Kennst du das Land,' and the Italian canzonet 'Ninfe, se liete,' in which he again clashed unconsciously with Weber's very graceful composition to the same words (1811).[5]

Considering his great position, Spontini did not accomplish much for music in Berlin. At the opera he made the band play with a fire, an expression, and an *ensemble*, hitherto unknown, forced the singers to throw themselves dramatically into their parts, and used every exertion to fuse the different elements into one coherent whole. That his standard was high and his views enlightened must be admitted. He endeavoured too to improve the existing school for singers, and founded one for the orchestra. But his efforts as a rule were concentrated on the operas which he himself conducted—that is to say, his own, Gluck's 'Armida,' and 'Don Juan.' These works, through his genius, his influence on his subordinates, and his almost absolute power, he brought to a perfection then unequalled. The pieces directed by his vice-conductors went badly, partly because Spontini exhausted the singers, and partly because he took little interest in the general *répertoire*. He had, too, no power of organisation or administration. As long as the excellent material lasted which Brühl transferred to him in 1820 this defect was not glaring, but when his solo-singers began to wear out and had to be replaced, it was found that he had not the judgment, the penetration, nor the impartiality necessary for such business. Up to the autumn of 1827 he only concluded one engagement himself, and in that instance it was a solo-singer who proved only fit for the chorus. On the other hand he lost Sieber, a good bass, by insisting on reducing his salary to 100 thalers, and had shortly afterwards to re-engage him at 200, as there was no bass in the company capable of taking the parts in his own operas. The art of divining the taste of the public, of at once meeting it, elevating and moulding it—the art, in fact, of keeping the exchequer full without sacrificing artistic position—this was wholly out of his reach. At the King's theatre, the audiences steadily fell off, especially after the opening of the Königstadt theatre in 1823. At times Spontini seems to have felt his incapacity, but unfortunately he was deluded by his own vanity and domineering temper, and the insinuations of so-

[1] Goethe's Works, Goedecke's edition, vol. xiii. p. 632. Cotta. Also 'Spontini in Deutschland,' p. 22. Leipzig, 1830.

[2] Robert's 'Spontini,' p. 34. Berlin, 1883.

[3] In 'Spontini in Deutschland' this libretto is said to be by Jouy. I have not been able to ascertain whether it was Jouy's work revised by Raupach, or an original production.

[4] Raupach had intended to have *tableaux vivants* to each five stanzas; but this was not carried out.

[5] Ledebur gives a tolerably complete catalogue of Spontini's smaller works; see p. 570. Also Marx, in the 'Berliner Allg. Mus. Zeitung' for 1826, p. 306.

called friends, into believing that the decline of the opera was owing to Brühl, whereas Brühl might have retorted that everything he proposed was met by a despotic and unreasoning veto. The Count at length, in 1828, wearied out by the unceasing opposition, resigned, and was succeeded by Count Redern, who received from the King a fresh code of instructions, somewhat circumscribing Spontini's powers, and concentrating those of the management. Opportunities for fresh differences still constantly arose, and Count Redern had much to contend with in Spontini's increasing irritability and inconsistency. In time even the admirers of his music felt that his personal influence was bad, and that the opera would never prosper as long as he remained at its head.

Spontini was to have the receipts of the first nights of his own operas for his annual benefit, or in default of such representations a sum of 4000 francs. In the latter case he might give a concert, and in fact he gave a considerable number, both vocal and instrumental. 'My concerts,' in his own words, 'are dedicated to the great masters, whose memory I strive to keep alive with the public, while testifying my own respect by performing their works in the most brilliant and complete manner possible.'[1] His programmes consisted principally of German music, Handel, Haydn, Mozart, and Beethoven. The first performance in Berlin of Beethoven's Symphony in A was at a concert of Spontini's on May 12, 1824, and on April 30, 1828, he gave Beethoven's C minor Symphony, the Kyrie and Gloria from his Mass in D, the overture to 'Coriolanus' and the Credo from Bach's B minor Mass. As Bach's Mass had only just been published by Nägeli of Zurich, Spontini was the first to introduce a portion of it to the public of Berlin, as he had been to acquaint them with Beethoven's masses. The performance itself seems to have been a poor one, and indeed it could hardly be otherwise, Spontini not having much in common with Bach; but the attempt was praiseworthy.[2] Another point to his credit was that he gave his support to Möser's concerts. The King's band could not play without his permission, so he might have made difficulties if he had chosen. He never could be brought to understand that the then strong points of German music were chorus-singing and instrumental music. With him opera, especially his own, was everything, and therefore with all his efforts, honest as they were, he did as much harm as good.

As we have already mentioned, Spontini's late operas had no success outside Berlin. Except a couple of stray performances of 'Olympia' at Dresden and Darmstadt, they did not even gain a hearing. Occasionally he conducted one of his own works, as for instance the 'Vestalin' at Munich[3] (Oct. 7 and 11, 1827), and Hamburg[4] (Sept. 18, 1834). But such personal contact does not seem to have led to sympathetic relations. Speaking generally, the 'Vestalin' and 'Cortez' were the only operas of his appreciated in Germany.

In Berlin itself each year added to the number of his opponents. In 1824 Marx entered the lists in his behalf in his Zeitung, and was seconded by Dorn; but Dorn left Berlin in March 1828, and Marx, though sincerely attached to Spontini, occasionally admitted adverse critiques. Spontini was morbidly sensitive to public opinion, and the loss of his defenders was a serious one. Against the advice of judicious friends he replied in person to anonymous attacks, suffered flatterers to use unpractised pens in his behalf, and even called in the Censorship. Such steps could but damage his cause. The opposition was headed by Rellstab, the editor of the Vossische Zeitung, an experienced littérateur with some knowledge of music, a great ally of Weber's, and a blind opponent of everything foreign. In nos. 23 to 26 of the year 1827 of Marx's Zeitung appeared an article utterly demolishing the first act of 'Agnes von Hohenstaufen.' Dorn made a successful reply in nos. 27 to 29, but far from being silenced Rellstab published a book, 'Ueber mein Verhältniss als Kritiker zur Herrn Spontini,'[5] in which he unsparingly attacked Spontini as a composer and director, and exposed the absurd tactics of the Spontini clique.[6] The clique put forth a defence called 'Spontini in Germany, an impartial consideration of his productions during his ten years residence in that country' (Leipzig, 1830). It was however anything but impartial, was ignorant and badly done.[7]

Spontini's ten years contract finished in 1830; it was renewed, on terms more favourable to the Intendant-General, and this, with the fact of his ceasing to compose, gave an opportunity to his enemies, and an unfortunate indiscretion on the part of one of his friends played into their hands. Dorow of Halle, the archæologist, in a collection of autographs (1837) inserted a letter from Spontini (Marienbad, Aug. 12, 1836) lamenting the degeneracy of the dramatic composers of the day. It was done in good faith, Dorow honestly believing that he was serving Spontini by thus publishing his opinions without authority; but his opponents issued the letter in a separate pamphlet with a German translation, and 'explanatory' remarks, in which Spontini was fiercely attacked in terms of ironical respect.[8] In the same year, in nos. 101 and 102 of the 'Komet,' appeared a pasquinade by a student named Thomas, stating that Spontini had opposed the production of 'Robert le Diable,' the 'Postillon

[1] Gubitz's 'Erlebnisse,' iii. 242.

[2] Marx, 'Berliner Allg. Mus. Zeitung,' 1828, pp. 146 and 152.

[3] Grandaur, 'Chronik des königl. Theaters in München,' p. 106. Munich, 1878.

[4] Schmidt's 'Denkwürdigkeiten.' Edited by Uhde. Part ii. p. 314. Stuttgart, Cotta, 1878.

[5] Leipzig, Whistling, 1827.

[6] It has been often, and even recently, stated that two articles by Rellstab in Cäcilia ('Aus dem Nachlass eines jüngen Künstlers.' vol. iv. pp. 1-42, and 'Julius. Eine musikalische Novelle,' vol. vi. pp. 1-108) refer to Spontini. This is quite untrue, but it shows how carelessly damaging statements about Spontini are repeated.

[7] Attributed, quite untruly, to Dorn.

[8] 'The Lament of Herr Ritter Gasparo Spontini . . . . over the decline of dramatic music. Translated from the French, with explanatory remarks by a body of friends and admirers of the great master.' Leipzig, Michelsen, 1837.

de Longjumeau,' and 'La Muette de Portici,' till obliged to yield to the express command of the King; that a new code of instructions had altered his position, and made him entirely subordinate to the Intendant; that he had been reprimanded for selling his free admissions, and had had them withdrawn; that the engagements of certain singers contained a clause stipulating that they should not be obliged to sing in Spontini's operas, etc., etc.

Thomas, when called to account, referred to an 'official of high position' as his authority. And indeed there was a certain amount of truth in the charges. Without directly opposing the production of the operas mentioned, he had not hesitated openly to avow his dislike of them; no new code of instructions had just then been issued, but that of 1831 did materially strengthen the Intendant's position, and to a certain extent make the Director-general his subordinate. Spontini had not himself sold free admissions, but his servant had, and in consequence the allotted number had been diminished, very much to his mortification. It was advisable, however, to prevent such a newspaper scandal from reaching the King's ears, so Count Redern replied, contradicting all the false statements, and passing over in silence all the true ones; Thomas was induced to make a public apology, and the affair seemed at an end. But Spontini's troubles were not yet over; and his unpopularity was so great that worse attacks might be expected.

On June 7, 1840, King Frederic William III. died, and Spontini's one mainstay was gone. Though obliged occasionally to express displeasure at his perpetual squabbles with the Intendant, the King had been steadfast in his attachment to Spontini and his music. The new King made no change in his position, but his sympathies were in a different direction, and no place was destined for Spontini in the grand designs he was elaborating. This soon became known. If Spontini could have kept himself quiet the change might have been delayed, but he was injudicious enough to lay before the King a paper complaining of the Management and of Count Redern. The King questioned the Intendant, and was satisfied with his explanations, but to obviate all appearance of partisanship he appointed a commission to enquire into Spontini's grievances. In the meantime the press had taken up the matter. A definite attack was made, to which Spontini was unwise enough to reply (Leipzig Allgemeine Zeitung of Jan. 20, 1841) in such a manner as to give Count Redern ground for an indictment for *lèse-majesté*, and (on Feb. 5) to a direct reprimand from the King.

But this disgraceful treatment of the royal house by a foreigner who had enjoyed for years almost unexampled court favour immensely increased the public feeling against Spontini, and for two months he remained in private. On April 2, however, in spite of repeated warnings, he took his seat to conduct 'Don Juan.' His appearance was the signal for a tremendous uproar, and cries of 'hinaus! hinaus!'—'off! off!' He stood firm, began the overture, and would have proceeded with the opera, but a rush was made to get at him on the stage, and he was forced to retire from the theatre. He never entered it again as conductor.

The trial kept Spontini in Berlin all the summer, but he obtained leave from Aug. 31 to Dec. 10, and went to Paris. His connection with the opera was severed by the King on Aug. 25, on terms of royal generosity. He was to retain his title and full salary, and live where he pleased, 'in the hope that in repose he might produce new works, which the King would hail with pleasure if he chose to conduct them in person at Berlin.' To these munificent arrangements no conditions whatever were attached. Spontini was convicted of *lèse-majesté*, and condemned to nine months' imprisonment, a sentence confirmed by the higher court to which he appealed, but remitted by the King. In the face of all this he had the effrontery to demand a further sum of 46,850 thalers, on the ground that the Management had not supplied him with a sufficient number of librettos, whereby he had lost the sum guaranteed him for first nights, besides profits from other performances and from publishers—reckoned at 3000 thalers for each opera! The King referred him to the law-courts, but Spontini's better nature seems at length to have prevailed, and he withdrew his application Dec. 23, 1841. When he finally left Berlin in the summer of 1842 the King granted him a further sum of 6000 thalers. His friends gave him a farewell concert on July 13, 1842, for which he wrote both words and music of a song, duly performed and printed, of which a copy is appended.[1]

ADIEU A MES AMIS DE BERLIN.

(20 Juillet, 1842.)

ELÉGIE.

(Annonce.)
Asyle cher,[2] où ma Lyre ou Musette
A trop longtems[3] soupiré sous mes doigts;
Témoin discret de ma peine secrète,
Ecoute-moi pour la dernière fois!

(Explication.)
Je vais partir! hélas, l'heure est sonnée,
A mes Amis je dis adieu! . . . .
Plus ne reviendra la journée
Qui me ramene dans ce lieu! . . . .
De vous revoir, Amis, plus d'espérance,
Quand je m'exile sans retour!
Eternelle sera l'absence!
Eternel sera mon amour!

(Reflexion.)
Pleurez, Amis, o vous, qu'un sort funeste
Arrache du toit paternel!
Souvent un doux espoir nous reste!
Mais l'adieu peut être eternel!

(Application.)
Adieu, me dit un tendre père
En me pressant contre son sein!
De mes pleurs j'inondais sa main! . . .
Et cette fois fut la dernière
Qu'il dit adieu, ce tendre père,
Qu'en larmes, il me dit adieu!

The emotion expressed in these lines was no feigned one. Spontini felt leaving Berlin very

[1] Given as printed. It seems to have been a little different at the performance. See Robert, p. 52, etc.

[2] His study. [3] Twenty-three years.

much, and at the close of the concert could not speak for tears.

He left few friends behind him. His successor at the opera was Meyerbeer, who, with Mendelssohn, received the title of 'Generalmusikdirector.' Neither had very friendly feelings towards him, and their paths as artists widely diverged from his. He is however to this day gratefully remembered by the few surviving members of the King's band. The orchestra were proud of their majestic conductor, who so often led them to triumph, and who moreover had a tender care for their personal interests. The poorer members found his purse ready of access, and in 1826 he established a fund for them, called by special permission the 'Spontini-Fonds,' to which he devoted the whole proceeds of his annual benefit concerts. The fund speedily attained to considerable proportions, and still exists, though the name has been changed.

That he was badly treated by the Berlin public is indisputable. His ill-natured, unjust, spiteful attacks must have been very irritating, as even those who do not belong to the super-sensitive race of artists can understand, but the last scene at the opera looks like a piece of simple brutality, unless we remember that the real ground of offence was his being a foreigner. The political events of the period beginning with the War of Liberation had roused a strong national feeling in Prussia. The denial of a Constitution had concentrated attention on the stage, which thus became a sort of political arena; and that a foreigner, and moreover a naturalised Frenchman, should be laying down the law in this stronghold was intolerable.

In Spontini's character great and mean qualities were almost equally mixed, so that both friends and foes could support their statements by facts, while each shut their eyes to the qualities which they did not wish to see. After his friends had been silenced by the catastrophe of 1841 the verdict of his opponents prevailed, at any rate throughout Germany; but this verdict, we say emphatically, was unjust. The charge that he despised and neglected German music is simply untrue. That he admired and loved our great masters from Handel to Beethoven he proved through life in many ways. Robert relates on unquestionable authority that he made great sacrifices for the family of Mozart. When Nissen published his biography Spontini exerted himself immensely to get subscribers, personally transmitted the money to the widow, superintended the translation of the book into French, and rendered all the help in his power.[1] A preference for his own works must be conceded to any artist actively engaged in production, nor is it reasonable to expect from him an absolutely impartial judgment of the works of others. Weber's music was incomprehensible and antipathetic to Spontini, and this did him as much injury in Berlin as anything else. But his delay in performing 'Euryanthe' and 'Oberon' was caused more by inaction than opposition. For Spohr he had a great respect, as he often proved.[2] In Meyerbeer he took a great interest, until the appearance of 'Robert le Diable,' which he could not bear, calling it 'un cadavre'; but this is no reflection on his taste. For the non-performance of the 'Huguenots' he was not responsible, as the prohibition was the King's. He was certainly not justified in calling Marschner's 'Templer und Jüdin' an 'arrangement after Spontini'—always supposing that the expression was his—but everybody knows that Marschner was deeply influenced by him. He was by no means free from envy and jealousy, but, taking for granted that he allowed himself to be swayed by his passions, foreign composers suffered just as much at his hands as German ones. Cherubini he thought very highly of (he mounted 'Les Abencerrages' and sent the composer a considerable sum from the proceeds), but Auber's 'Muette de Portici,' and Halévy's 'Juive' he thoroughly disliked, took no trouble about their production, and was much annoyed at their pleasing the public. Nor did he like Rossini, his own countryman. His horizon was limited, but if it is possible to reconcile genius with narrow-mindedness, if Spohr may be forgiven for appreciating Beethoven only partially, and Weber not at all, we must not be too hard on Spontini. It is sad to see the incapacity of even cultivated people in Berlin to be just towards him. The Mendelssohn family, at whose house he at one time often visited, and to whom he showed many kindnesses, were never on good terms with him after the appearance of the 'Hochzeit des Camacho.'[3] He may not have done justice to that youthful work, but it is a pity that the noble-minded Mendelssohn should have permitted himself the angry and contemptuous expressions to be found in his letters.[4] The painful close of Spontini's career was enough to atone for all his shortcomings. To pursue the rancour against him over his grave, as has been done recently in Germany, is wholly unworthy.

Of his last years there is little to relate. On leaving Berlin he went to Italy, and in Jan. 1843 was in Majolati. He had visited his native land several times since 1822. In 1835 he was in Naples, at San Pietro in Majella, and they showed him an exercise he had written 40 years before when a pupil at the 'Turchini.' He looked at it with tears in his eyes, and then begged the librarian to tear up 'queste meschine e sconce note' (those wretched mis-shapen notes) and throw them in the fire.[5] In 1838 he was in Rome, and wrote (June 4) to the King offering his services as mediator between himself and the Pope on the subject of the disturbances in Cologne.[6] In 1843 he left Italy and settled at

[1] Robert, p. 56, etc.

[2] The statement in the 'Mendelssohn Family,' vol. i. p. 124. that he threw obstacles in the way of the performance of 'Jessonda' is quite unfounded. The minutes of the King's Theatre prove the contrary.

[3] Devrient's 'Recollections,' p. 23.

[4] Among others see Devrient. p. 74.

[5] Florimo, 'Cenno Storico,' p. 595.

[6] Whether anything came of this offer is not known, but Gregory XVI. had a high esteem for Spontini, and asked for his views on the restoration of Catholic church-music.

Paris, where he had many pleasant connections through his wife, an Erard. He had been a member of the Institute since 1838. In 1844 the Pope made him Count of S. Andrea, and other distinctions followed. But the hope expressed by King Frederic William IV. that he would produce other works was not realised; Berlin had broken him down physically and mentally. He revisited Germany two or three times. In 1844 he was in Dresden, where Richard Wagner had prepared for him a performance of the 'Vestale,' which he conducted with all his old energy.[1] He was invited to the Cologne Musical Festival of May 1847 to conduct some excerpts from 'Olympie,' and had a warm reception, but was too infirm to conduct, and his place was taken by Dorn, then Capellmeister at Cologne.[2] In August he visited Berlin, and was most graciously received by the King, who gave him an invitation to conduct some of his own operas at Berlin during the ensuing winter. He was much delighted, and thought a great deal about the performances after his return to Paris, and also of the best manner in which he could express his gratitude and devotion to the King; but the project was never realised, as he was ill all the winter. In 1848 he became deaf, and his habitual gravity deepened into depression. He went back to Italy, and settled at Jesi, where he occupied himself in founding schools and other works of public utility. In 1850 he removed to Majolati, and there died Jan. 14, 1851. Having no children he left all his property to the poor of Jesi and Majolati. [P.S.]

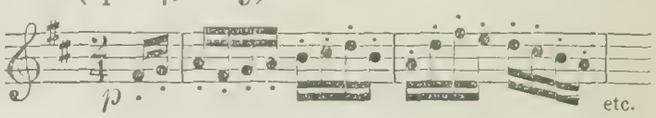
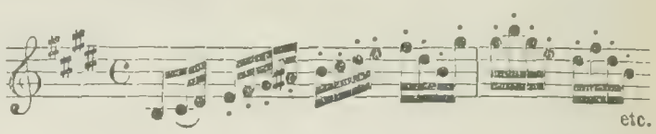
SPONTONE, or SPONTONI, Bartolommeo, a madrigal composer, of whom nothing appears to be known beyond the fact that he published three sets of madrigals for five voices at Venice in 1564 (2nd ed. 1583), 1567, and 1583. Others are contained in the collections of Waelrant (1594) and others. Cipriano de Rore prints a Dialogo a 7 by him in 1568. A fine 4-part madrigal of Spontone's, 'The joyous birds,' is given by Mr. Hullah in his Part Music. [G.]

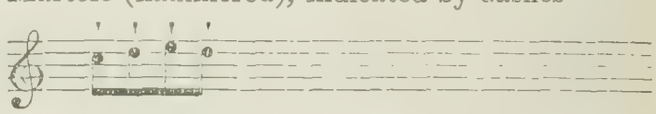
SPORLE, Nathan James, whose real name was Burnett, born 1812, a tenor singer with an agreeable voice, first appeared in public about 1832 at the Grecian Saloon. He afterwards became a dinner singer, but was best known as the composer of many pleasing songs and ballads, one of which—'In the days when we went gipsying'—was very popular. He died March 2, 1853. [W.H.H.]

SPRING GARDEN. See Vauxhall.

SPRINGING BOW (Ital. *Saltato* or *Spicato*; Fr. *Sautillé*). This kind of bowing is produced by the bow being dropped down on to the string from some distance, whereby, owing to the elasticity of the stick, it is set vibrating, and made to rebound after each note.

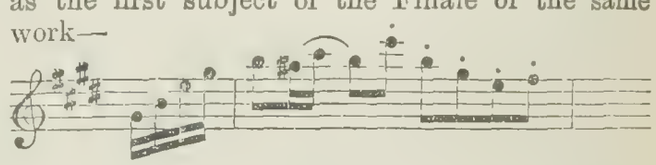
There are two principal kinds of springing bow.

1. The Spicato—chiefly used for the execution of quick passages formed of notes of equal duration—is produced by a loose movement of the wrist, about the middle of the bow. Well-known instances of it are the finale of Haydn's Quartet in D (op. 64, no. 5)—

the quick passages in the finale of Mendelssohn's Violin-concerto—

or Paganini's Perpetuum mobile. The Spicato is marked by dots over the notes. The so-called Martelé (hammered), indicated by dashes—

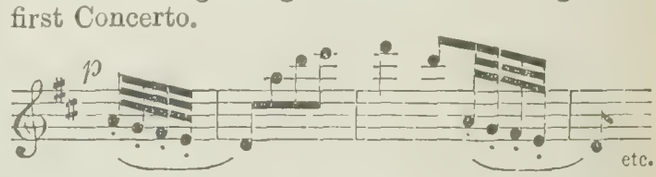


—is not really a kind of springing bow, but merely indicates that a passage is to be executed by short strongly accentuated strokes of the bow, which however has not actually to leave the string as in the 'springing bow.'

2. The Saltato, for which the bow is made to fall down from a considerable distance, and therefore rebounds much higher than in the Spicato. This kind of bowing is chiefly used where a number of notes have to be played in one stroke of the springing bow, as in arpeggios (Cadenza of Mendelssohn's Violin-Concerto), or such phrases as the first subject of the Finale of the same work—



which, if played as a firm staccato would sound heavy. Another well-known instance of the saltato is the beginning of the Finale of Paganini's first Concerto.



3. A kind of quick staccato, much employed by Paganini and the modern French School, must be mentioned here, because it is really a kind of saltato; the bow being violently thrown down, and so being made to rebound a great many times for a long succession of notes in such quick time that their execution by a firm staccato and a separate movement of the wrist for each note would be impossible. [P.D.]

SPRÜCHE—proverbs, or sentences—are sung in the Lutheran service of the Berlin Cathedral after the reading of the Epistle:

1. On New Year's Day, 'Herr Gott du bist unser Zuflucht.'
2. On Good Friday, 'Um unser Sünden willen.'
3. On Ascension day, 'Erhaben o Herr.'
4. On Christmas day, 'Frohlocket, ihr Volker.'

[1] For a clever and amusing account of it see Wagner's 'Gesammelte Schriften,' v. 114.

[2] Dorn's 'Aus meinem Leben,' vol. iii. p. 21.

Mendelssohn set these for 8 part-chorus; and in addition 2 more :—

5. For Passion week, 'Herr gedenke nicht unser Übelthaten.'

6. For Advent, 'Lasset uns frohlocken.'

The six form op. 79 of his works. No. 3 ('Erhaben') begins with the same phrase as his 114th Psalm, op. 51, but there the resemblance ceases. No. 2 is dated Feb. 18, 1844, and no. 5 (in minims and for 4-part chorus) Feb. 14, 1844, and each of the two is inscribed 'vor dem Alleluja' —before the Alleluia. They are mostly short, the longest being only 50 bars in length.—Schumann has entitled one of his little PF. pieces 'Spruch'; but on what ground is not obvious. [G.]

SQUARE PIANO (Fr. *Piano carré*; Ital. *Pianoforte a tavola*; Germ. *Tafel (tafelförmiges) Pianoforte*). The rectangular or oblong piano, much in vogue for domestic use until superseded, especially in England and France, about the middle of this century by the upright or cottage piano. Inventors were fortunate in having keyed instruments ready to their hands, such as the harpsichord and clavichord, in which the problem of resonance had long been successfully resolved; leaving touch as dominated by power, and resistance to the inevitably increased tension, as distinct aims to pursue. The clavichord became the square piano by the addition of a second bridge, and the substitution of a simple hammer-and-damper mechanism for the tangents and string-cloth; but the keys were at first left crooked, as in the clavichord. [See CLAVICHORD.]

The wing-shaped Grand piano, the 'Gravicembalo col piano e forte' of Cristofori, had been in existence 50 years when the organ-builder Friederici of Gera (1712–1779), the builder of the Chemnitz organ, is said to have made the first Square piano. He named it 'Fort Bien,' a pun on Forte Piano. No writer has described one of these, or appears to have seen one. He may have contrived the action as an improvement on the idea which Schroeter first published in Marpurg in 1764, and Zumpe introduced here in 1765–6. From comparison of dates and other circumstances, we are however inclined to conclude that Zumpe did not imitate Friederici, but that the latter may rather have used that rudimentary German action which Stein in the next decade improved for grand pianos by the addition of a mechanical escapement. [See PIANOFORTE,[1] p. 718*a*.] This action of a centred hammer with moveable axis, the blow caused by contact of the hammer-tail with a back-touch, and without escapement, exists in a drawing of a patent of Sebastien Erard's dating as late as 1801,[2] which shows how general this action had been. M. Mahillon has kindly communicated to the writer that there is still a square piano existing with this action, belonging to M. Gosselin, of Brussels. The style of the furniture of the case and the fragments of painting remaining would make this instrument French, and place the date, according to these authorities, without doubt in the reign of Louis Quinze. It has five stops, to raise the dampers (now unfortunately gone) in two sections, to bring on a 'Pianozug' in two sections, or, apparently, as a whole. [See SORDINI.] The natural keys are black. Now J. Andreas Stein worked in Paris about 1758, and later J. Heinrich Silbermann of Strassburg made pianos which were sent to Paris and highly thought of. We regret that we have no further historical evidence to offer about this action, so interesting as the foundation of the celebrated 'Deutsche Mechanik' of the Viennese grand pianos. The introduction of the Square piano into London by Zumpe, and its rapid popularity, are adverted to under PIANOFORTE, where John Broadwood's great improvement in changing the position of the wrestplank is also duly recognised.

The next important step in the enlargement and improvement of the Square piano appears to have been made in France by Petzold,[3] who in 1806, in the Paris Exhibition of the products of National Industry, exhibited a Square piano with an extended soundboard, an improvement at first not much noticed, though afterwards developed with great success, and probably independently, by the Collards and Broadwoods of that time. Pape introduced the lever and notch principle of the English Grand action into the Square piano action in 1817. Further improvement of the Square piano, in the application of metal to resist tension, etc., followed closely upon that of the Grand; and in America the Square outstripped the Grand by being first experimented on for the iron framing, the cross stringing, etc., which, through the talent and energy of the Meyers, Chickerings, and Steinways, have given a distinctive character to the American manufacture. The Americans brought their Squares almost to the size and power of their Grands, and make them still; and with the same tendency as in Europe, to their being superseded entirely by the smaller Grands and Uprights. [A.J.H.]

STABAT MATER (*Planctus Beatæ Virginis Mariæ*; The Lamentation of the Blessed Virgin Mary). A Sequence or Prose, appointed, in the Roman Missal, to be sung between the Epistle and the Gospel, at High Mass, on the Friday in Passion Week, and the Third Sunday in September: and divided into three portions, in the Antiphonarium, for use, on the same two days, as Office Hymns. The Stabat Mater is also sung, in the Sistine Chapel, as an Offertorium, on the Thursday in Holy Week; and it has long been the custom, both here and on the Continent, to interpose its separate stanzas between the

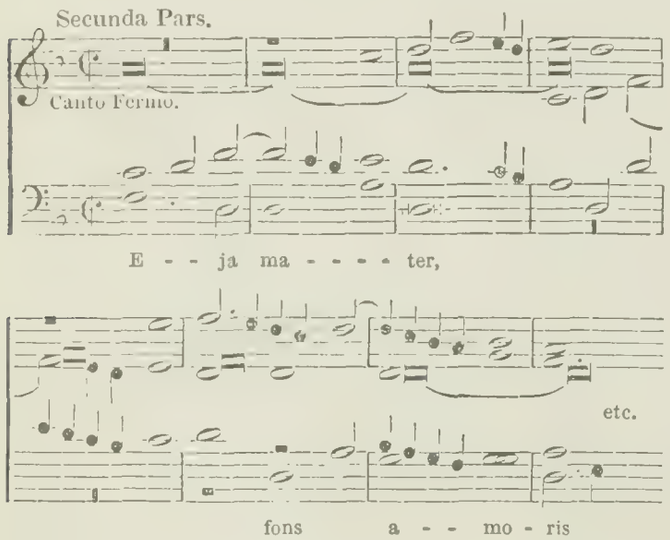
[1] It must be remarked that Welcker von Gontershausen, whose technical works (published 1856 and 1870, the earlier much the better) on the construction of the Pianoforte are worthy of praise, is not always to be depended upon when the question is historical. He attributes this rudimentary action, of which he gives drawings, to Schroeter and the Silbermanns—apparently without foundation.

[2] Erard's claim to improvement was that the travelling distance of the hammer could be regulated by a springing back-touch, by which the depth of front-touch was made to depend upon the strength expended by the player.

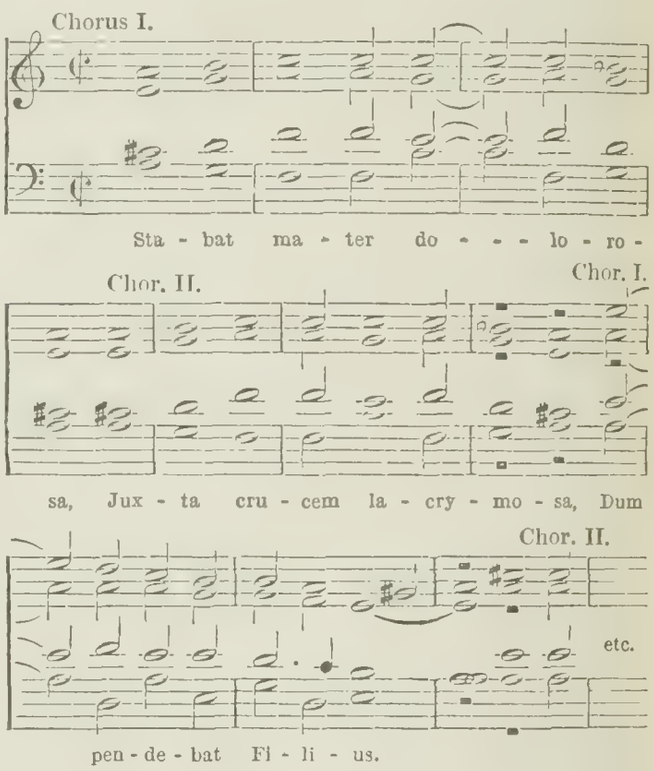
[3] GUILLAUME LEBRECHT PETZOLD, born, according to Fétis, in 1784, at Lichtenhayn, Saxony, was apprenticed to Wenzky, Dresden, in 1798, and worked for Walther, Vienna, from 1803 to 1805. In 1806 he joined Pfeiffer in Paris, a connection which lasted till 1814. According to Welcker, Petzold invented the crank lever action since much used by different makers.

fourteen divisions of the Stations of the Cross. The Poem written, towards the close of the 13th century by Jacobus de Benedictis,[1] is one of the finest examples of mediæval Latin prose, second only to the 'Dies iræ' of Thomas de Celano. Several readings of it are extant;[2] the one most frequently set to Music being that which immediately preceded its last revision in the Roman Office-Books. There are also at least four distinct versions of its Plain Chaunt Melody, apart from minor differences attributable to local usage. The most important of these is one in the First Mode, given in the Ratisbon edition of the Gradual. The Ratisbon Vesperal contains another, in the same Mode, but entirely different. The Mechlin Office-Books contain yet another distinct form, in the Fourth Mode. Finally, it seems to have been sung, in the 15th century, to a Melody, in the Thirteenth Mode, known also as 'Comme feme.'

The beauty of the Poem has rendered it so great a favourite with Composers, that the number of fine settings we possess is very great. The earliest example that demands special notice is the 'Stabat Mater' of Josquin des Prés, founded upon the Canto fermo just mentioned, in the Thirteenth Mode transposed.[3] So elaborate is the construction of this work, that not one of the most highly-developed of the Composer's Masses surpasses it. The Canto fermo is sustained by the Tenor, in Larges, Longs, and Breves, throughout, while four other Voices accompany it, in Florid Counterpoint, in constant and ingenious Imitation of the most elaborate character.



But not even Josquin's masterpiece will bear comparison with the two grand settings of the 'Stabat Mater' by Palestrina, either of which, as Baini observes, would alone have sufficed to immortalise him. The first and best-known of these, written for a Double-Choir of eight Voices, has long been annually sung, in the Sistine Chapel, on the Thursday in Holy Week, and was first published by Burney in his 'La Musica della Settimana Santa,' on the authority of a copy given to him by Santarelli.[4] It is enough to say that the Composition signalises the author of the 'Missa Papæ Marcelli' in every page; and, that the opening phrase, containing a progression of three Major Chords, on a Bass descending by Major Seconds, produces one of the most original and beautiful effects ever heard in Polyphonic Music.



Palestrina's second 'Stabat Mater' is written for twelve Voices, disposed in three Choirs; and is, in every way, a worthy companion to the preceding work.[5] Ambros, indeed, denies its authenticity, and, on the authority of an entry in the catalogue of the Altaemps-Ottoboni Collection in the Library of the Collegio Romano, refers it to Felice Anerio, notwithstanding Baini's decisive verdict in its favour: but, the internal evidence afforded by the work itself is enough to remove all doubt on the subject. It is not only a genuine work, but one of the finest Palestrina ever wrote. For the effect produced by the union of the three Choirs, at the words, 'O quam tristis,' as well as the manner of their alternation, in other parts of the Sequence, we must refer our readers to the work itself, in the 7th volume of Breitkopf & Härtel's complete edition.

Few modern settings of the 'Stabat Mater,' with Orchestral Accompaniments, are finer than (1) that by Pergolesi, for Soprano and Contralto, accompanied by Strings and Organ (to which Paisiello afterwards supplied 'Additional Accompaniments' for Wind). (2) Haydn's 'Stabat

1 Ob. 1306.

2 See Daniel's 'Thesaurus Hymnologicus.' (Halis, 1841.)

3 Pietro Aron quotes this fine Composition as an example of the Fifth Mode; and Zarlino, as one of the Eleventh. For an explanation of these apparent discrepancies, see vol. ii. p. 342*a*, and vol. iii. p. 261 *a*, in foot-note. The work was first printed in Petrucci's 'Motetti della Corona,' Lib. iii. No. 6 (Fossombrone, 1519). About forty years ago, Choron reprinted it in Score, in Paris; and in 1881 it was given in the Notenbeilagen to Ambros's 'Geschichte der Musik,' p. 61. The 'Gluck Society' performed it, in London, on May 24, 1881.

4 It was afterwards published, in Paris, by Choron; and by Alfieri, in his 'Raccolta di Musica sacra,' vol. vi. (Roma, 1845.) It has since appeared in vol. vii. of Breitkopf's complete edition. For an interesting criticism upon it see Oulibichef's 'Nouvelle Biographie de Mozart,' ii. 72. He was perhaps the first to call attention to it. It has been recently edited, with marks of expression, introduction of solo voices, and other changes, by Wagner.

5 First printed in Alfieri's 'Raccolta,' vol. vii. (Roma, 1846).

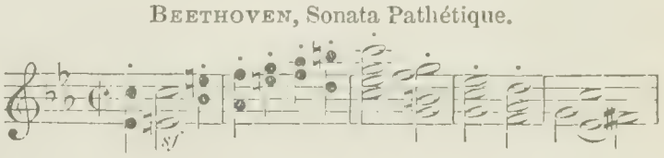
Mater' is a treasury of refined and graceful Melody. (3) Next in importance to this we must rank a very fine one, for six Voices, with Accompaniments for two Violins, three Viole, Basso, and Organo, composed by Steffani, who presented it to the 'Academy of Antient Musick' in London, on his election as Honorary President for life, in 1724. (4) Clari wrote another beautiful one, which is among the Fitzwilliam MSS. at Cambridge. (5) A nearly contemporary work, by Astorga, is one of the best Italian productions of its period.[1] (6) Winter's Stabat Mater may be taken as a happy example of his refined and graceful style; and, if not a great work, is at least a remarkably pleasing one. (7, 8, 9, 10) The Royal College of Music possesses a Stabat Mater à 3 by Pietro Raimondi; with one composed by Padre Vito, in 1783, and two others, by Gesualdo Lanza, and the Spanish Composer, Angelo Inzenga. (11) The Chevalier Neukomm also wrote one which was very popular among his disciples. (12) Very different from all these is the setting of the text which has made its words familiar to thousands, if not millions, who would never otherwise have heard of them. We do not pause to enquire whether the sensuous beauty of Rossini's 'Stabat Mater' is worthy of the subject, or not: but we do say, of critics who judge it harshly, and *dilettanti* who can listen to it unmoved, that they must either be casehardened by pedantry, or destitute of all 'ear for Music.' (13) Yet, even this does not represent the latest interpretation of these beautiful verses, which have been illustrated, in still more modern, and very different musical phraseology, by Dvorâk.[2] [W.S.R.]

STACCATO (Ital.; Ger. *abgestossen*), 'detached,' in contradistinction to *legato*, 'connected.' The notes of a staccato passage are made short, and separated from each other by intervals of silence. Staccato effects are obtained on the pianoforte by raising the hand from the keys immediately after striking, usually by a rapid action of the wrist (this is called 'wrist-touch'), though sometimes, especially in *fortissimo*, from the elbow; and there is also a third kind of staccato-touch called 'finger-staccato,' which is less frequently used, and which, as described by Hummel, consists in 'hurrying the fingers away from the keys, very lightly and in an inward direction.' This kind of touch is of course only applicable to passages of single notes.

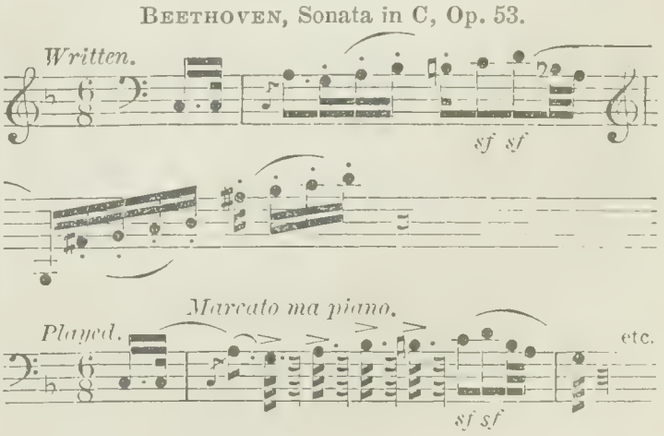
On stringed instruments staccato passages are generally bowed with a separate stroke to each note, but an admirable staccato can also be produced, especially in solo music, by means of a series of rapid jerks from the wrist, the bow travelling meanwhile in one direction, from the point to the nut. [See also PAGANINI, vol. ii. p. 632.] Staccato on wind instruments is effected by a rapid thrusting forward of the tongue, so as to stop the current of air; and in singing, a staccato sound is produced by an impulse from the throat upon an open vowel, and instantly checked. A striking example of vocal staccato occurs in Mozart's air, 'Gli angui d'inferno,' from 'Die Zauberflöte.' Upon the harp, or any similar instrument, and likewise upon the drum, a staccato note requires the immediate application of the palm of the hand to the vibrating string or parchment, to stop the sound.

The signs of staccato are pointed dashes ' ' ' ', or round dots · · · ·, placed over or under the notes, the former indicating a much shorter and sharper sound than the latter. [See DASH, vol. i. p. 431.] But besides the difference thus shown, the actual duration of staccato notes depends to some extent upon their written length. Thus in the following example the minims must be played longer than the crotchets (though no exact proportion need be observed), in spite of the fact that both are marked staccato alike:—

BEETHOVEN, Sonata Pathétique.



When dots placed over or under notes are covered by a curved line, an effect is intended which is of great value in the rendering of expressive and *cantabile* phrases. This is called *mezzo staccato* (half-detached), and the notes are sustained for nearly their full value, and separated by a scarcely appreciable interval. On stringed and wind instruments indeed they are frequently not separated at all, but are attacked with a certain slight emphasis which is instantly weakened again, so as to produce *almost* the effect of disconnection; on the pianoforte however they must of necessity be separated, though but for an instant, and they are played with a close firm pressure, and with but little percussion. The following is an example of the use of *mezzo staccato*, with its rendering, as nearly as it is possible to represent it in notes:—

BEETHOVEN, Sonata in C, Op. 53.

When a movement is intended to be staccato throughout, or nearly so, the word is usually written at the commencement, with the tempo-indication. Thus Mendelssohn's Prelude in B minor, op. 35, no. 3, is marked 'Prestissimo Staccato,' and Handel's Chorus, 'Let us break their bonds asunder,' is 'Allegro e staccato.' [F.T.]

STADLER, ALBERT, intimate friend of Schubert's, born at Steyer in Upper Austria, April 4,

[1] Published in score by Breitkopf & Härtel (1879).

[2] 'Stabat Mater für Soli, Chor, u. Orchester' (Simrock, 1881). Performed by the London Musical Society, March 1883.

1794, learned music from F. Weigl and Wawra. From 1812 to 1817 he studied law at the University of Vienna, and was also at the Imperial *Convict*, where he formed a close friendship with Schubert. [See vol. iii. p. 321 *b*.] In 1817 he became a government official in his native town, where he was frequently visited by Schubert and Vogl. Music was a constant occupation at their common lodgings, and at houses where the three were intimate, and they made excursions in the neighbourhood. [See vol. iii. p. 331 *b*.] In 1821 Stadler moved to Linz, where he became secretary, and in 1833 honorary member, of the Musikverein. After a residence at Salzburg as commissary of the district he retired with the title of Statthaltereirath and the Imperial order of Franz-Joseph. At Salzburg he was made an honorary member of the Cathedral Musikverein, and of the Mozarteum. Stadler was an industrious composer, but only part of his Lieder have been engraved. They include settings of poems by Pichtler, Leitner, Kaltenbrunner, Heine, Eurich, Körner, and Pannasch. [C.F.P.]

STADLER, Maximilian, Abbot, a sound and solid composer, born August 4, 1748, at Melk, in Lower Austria. At ten became a chorister in the monastery of Lilienfeld, where he learnt music, completing his education in the Jesuit College at Vienna. In 1766 he joined the Benedictines at Melk, and after taking priest's orders worked as a parish-priest and professor till 1786, when the Emperor Joseph, who had noticed his organ-playing, made him abbot first of Lilienfeld, and three years later of Kremsmünster. Here his prudence averted the suppression of that then famous astronomical observatory. After this he lived at various country houses, then privately at Linz, and finally settled in Vienna. Haydn and Mozart had been old friends of his, and at the request of the widow he put Mozart's musical remains in order, and copied from the autograph score of the 'Requiem,' the Requiem and Kyrie, and the Dies irae, both copy and original being now in the Hofbibliothek at Vienna. [See vol. ii. p. 402 *a*.] He also came forward in defence of the Requiem against Gottfried Weber, in two pamphlets—'Vertheidigung der Echtheit des Mozart'schen Requiem' (Vienna 1826), and 'Nachtrag zur Vertheidigung,' etc. (Ib. 1827). Stadler was an excellent contrapuntist, and an authority in musical literature and history. His printed compositions include, Sonatas and fugues for PF. and organ; part-songs; two requiems; several masses; a Te Deum; 'Die Frühlingsfeier,' cantata, with orchestra, to Klopstock's words; psalms, misereres, responses, offertories, etc.; also a response to Haydn's farewell-card for two voices and PF. [See vol. i. p. 715.] Among his numerous MSS. are fine choruses for Collin's tragedy, 'Polyxena.' Stadler's greatest work, 'Die Befreiung von Jerusalem,' an oratorio in two parts, words by Heinrich and Matthäus von Collin, was given with great success in 1816 at the annual extra concert of the Gesellschaft der Musikfreunde, for the benefit of the proposed Conservatorium, and in 1829 at Zurich.

Stadler died in Vienna Nov. 8, 1833, highly esteemed both as man and musician. [C.F.P.]

STAFFORD, William Cooke, a native of York, published at Edinburgh in 1830 a 12mo. volume entitled 'A History of Music,' a work chiefly noted for its inaccuracy, but which notwithstanding was translated into French (12mo. Paris, 1832) and German (8vo. Weimar, 1835). [W.H.H.]

STAGGINS, Nicholas, was taught music by his father, a musician of little standing. Although of slender ability he won the favour of Charles II, who, in 1682, appointed him Master of the King's Band of Music; and in the same year the University of Cambridge, upon the King's request, conferred upon him the degree of Mus. Doc. The performance of the customary exercise being dispensed with, great dissatisfaction was occasioned, to allay which Staggins, in July 1684, performed an exercise, whereupon he was appointed Professor of Music in the University, being the first who held that office. Staggins composed the Odes for William III's birthday in 1693 and 1694, and for Queen Anne's birthday, 1705. Songs by him are contained in 'Choice Ayres, Songs and Dialogues,' 1675, and other collections of the time, and a dialogue, 'How unhappy a lover am I,' composed for Dryden's 'Conquest of Granada,' Part II, is included in J. S. Smith's 'Musica Antiqua.' He died in 1705. [W.H.H.]

STAINER, Jacob, a celebrated German violin-maker, born at Absam, a village near Hall, about one German mile from Innsbrück, July 14, 1621; died 1683. According to one story, the boy had a love of music, which induced the parish priest to send him to an organ-builder at Innsbrück. This trade, however, he found too laborious. He therefore took to making stringed instruments, serving his apprenticeship to an Innsbrück 'Lautenmacher'; after which he proceeded to travel, after the usual fashion of German apprentices. In the course of his travels, according to the story, he visited and worked at Cremona and other places in Italy; and the common story is that he worked under Antonius or Nicholas Amati, and afterwards spent some time at Venice, where he wrought in the shop of Vimercati. Of all this, however, there is not a particle of evidence. It may be said that violins are in existence, signed by Stainer and dated from Cremona: but these are now believed to be spurious. Probably he found Italian violins in use among the Italian musicians at the court of the Archduke Ferdinand Charles, Count of the Tyrol, at Innsbrück, and after examining their construction and contrasting them with the rude workmanship of the ordinary German Lautenmacher, conceived the idea of making violins on Italian principles. He began at a very early age, if we may trust an apparently genuine label dated 1641. His reputation was very quickly made, for in 1643, according to the 'Jahres-Bericht des Museums in Salzburg' for 1858, he sold a 'Viola Bastarda' to

the Archbishop of Salzburg for 30 florins. It is, however, possible that there may be a mistake as to this date. He married in 1645 Margaret Holzhammer, by whom he had eight daughters, and one son, who died in infancy. Henceforward to his death, in 1683, the life of Stainer shows little variety. He made a great number of stringed instruments of all sorts, which he chiefly sold at the markets and fairs of the neighbouring town of Hall. The forests of 'Haselfichte' [see KLOTZ], which clothe the slopes of the Lafatsch and the Gleirsch, supplied him with the finest material in the world for his purpose; and tradition says that Stainer would walk through the forest carrying a sledge-hammer, with which he struck the stems of the trees to test their resonance; and at the falling of timber on the mountain-slopes, Stainer would station himself at some spot where he could hear the note yielded by the tree as it rebounded from the mountain side. In 1648 the Archduke Ferdinand Charles paid a visit to Hall, in the course of which Stainer exhibited and played upon his fiddles, and the Archduke thenceforth to his death in 1662 became his constant patron. Ten years later he received by diploma the title of Hof-geigenmacher to the Archduke, and in 1669 (Jan. 9) the office was renewed to him by a fresh diploma on the lapse of the county of Tyrol to the Emperor Leopold I. Stainer seems to have been always in embarrassed circumstances, owing partly to his dealings with Solomon Hübmer, a Jew of Kirchdorf, with whom he was constantly at law. In 1669, having fallen under a suspicion of Lutheranism, he was imprisoned and forced to recant. In 1672 he sold a viola da gamba and two tenor viols at Salzburg for 72 florins, and in 1675 at the same place a violin for 22 fl. 4 kr. He was still at work in 1677, in which year he made two fine instruments for the monastery of St. Georgenburg. Soon after this date he ceased from his labours. In the same year he presented an ineffectual petition to the Emperor for pecuniary assistance. In his latter years Stainer became of unsound mind, in which condition he died in 1683, leaving his wife and several daughters surviving him: and in 1684 his house was sold by his creditors, his family having disclaimed his property on account of the debts with which it was burdened. His wife died in great poverty in 1689. There is therefore no truth whatever in the story of his retirement after the death of his wife to a Benedictine monastery, where he is said to have devoted himself to the manufacture of a certain number of violins of surpassing excellence, which he presented to the Electors and the Emperor. Stainer undoubtedly made violins, probably of special excellence, for the orchestras of some of the Electors; but such instruments were made and sold in the ordinary way of trade. In course of time, when one of his best-finished instruments turned up, the contrast between it and the crowd of common ones which bore his name caused it to be looked on as one of these 'Elector Violins.' These violins, however, cannot have been the work of his last years, during which he was insane, and had to be confined in his house at Absam, where the wooden bench to which he was chained is still to be seen.

Stainer's place in the history of German fiddle-making is strongly marked, and it accounts for his fame and his substantial success. He was the first to introduce into Germany those Italian principles of construction which are the secret of sonority. The degree of originality with which Stainer is to be credited cannot be precisely determined. Some trace his model to the early Tyrolese viol-makers, but in the opinion of other authorities the peculiarities of the Stainer violins are strictly original. As a mere workman Stainer is entitled to the highest rank, and if he had but chosen a better model, his best instruments would have equalled those of Stradivarius himself. Like that celebrated maker he was famous for the great number as well as the excellence of his productions. He made an immense number of instruments, some more, and others less, finely finished, but all substantially of the same model: and the celebrity which he gained caused his pattern to be widely copied, in Germany, in England [see LONDON VIOLIN-MAKERS], and even in Italy, at a time when Stradivarius and Joseph Guarnerius were producing instruments in all respects enormously superior. This endured more or less for a century; but the fashion passed away, and his imitators took to imitating those Italian makers whose constructive principles he had adopted. All Stainer's works bear his peculiar impress. The main design bears a rough resemblance to that of the Amati, but the model is higher; the belly, instead of forming a finely-rounded ridge, is flattened at the top, and declines abruptly to the margins; the middle curves are shallow and ungraceful; the *f*-holes are shorter, and have a square and somewhat mechanical cut; the top and bottom volutes of the *f*'s are rounder and more nearly of a size than in the Cremona instruments, but the wood is of the finest quality, the finish, though varying in the different classes of instruments, invariably indicates a rapid and masterly hand; and the varnish is always rich and lustrous. It is of all colours, from a deep thick brown to a fine golden amber, equal to that of Cremona: and in his best works the exterior alone would justify the celebrity of the maker. But to understand the secret of Stainer's success the violin must be opened, and it then appears that the thicknesses of the wood and the disposition of the blocks and linings are identical with those of the Cremona makers. The difference will become more obvious when an old German viol is examined. It will be found that the older German makers, though they finished their instruments with great care and sometimes with laborious ornament, settled their dimensions and thicknesses by guess, and used no linings at all. Stainer's instruments are poor in respect of tone. The combination of height and flatness in the model diminishes the intensity of the tone, though it produces a certain sweetness and flexibility. Popular as the model once was, the verdict of musicians is now unanimous against it, and the

Stainer instruments are now valued less for practical use than as curiosities. The violins, which are found of three different sizes, are the best worth having; the tenors are good for little. The violins are abundant enough, even after allowing for the vast number of spurious instruments which pass under the maker's name; but they vary greatly in value, according to their class, and the condition in which they are. Their value has greatly decreased during the present century. A fine specimen that would have brought £100 a century ago will now scarcely produce £20, and the inferior instruments have depreciated in proportion. Small instruments of the common sort, which may be bought very cheap, are useful for children. Stainer's best instruments have written labels: some of the common ones have in very small Roman letterpress in the middle of a large slip of paper, 'Jacobus Stainer in Absom prope Oenipontum Anno (1678).' It is not impossible that some of these may have been made by other hands under his direction. [E.J.P.]

STAINER, Marcus, brother of the last-mentioned, a celebrated Tyrolese violin-maker. Mark Stainer learned his trade from Jacob, and set up for himself at the village of Laufen. The famous Florentine player Veracini had two violins by this maker, christened 'St. Peter' and 'St. Paul,' and he reckoned them superior to all Italian violins. In sailing from London to Leghorn in 1746 Veracini was shipwrecked and the fiddles were lost. The instruments of this maker are extremely rare. They are made of unusually fine material, covered with dark varnish, of somewhat large size, and are sweet though decidedly feeble in tone. Like those of Jacob Stainer, they usually contain written labels. One of these runs thus: 'Marcus Stainer, Bürger und Geigenmacher in Küfstein anno 1659.' Occasionally Marcus Stainer yielded to an obvious temptation, and sold his violins under the name of his more famous brother.' [E.J.P.]

STAINER, John, Mus. Doc., son of a schoolmaster, was born in London, June 6, 1840, entered the choir of St. Paul's Cathedral in 1847—by which time he was already a remarkable player and an excellent sight-singer—and remained there till 1856, very often taking the organ on occasion. In 1854 he was appointed organist and choirmaster of St. Benedict and St. Peter, Paul's Wharf, of which the Rev. J. H. Coward, classical master to the choristers, was Rector. At the same time he learnt harmony from Mr. Bayley, master of St. Paul's boys, and counterpoint from Dr. Steggall, for whom he sang the soprano part in his Mus. Doc. exercise at Cambridge in 1852. Through the liberality of Miss Hackett he received a course of lessons on the organ from George Cooper at St. Sepulchre's. In 1856 he was selected by Sir F. Ouseley as organist of his then newly-founded college at Tenbury, where he remained for some time. In 1859 he matriculated at Christ Church, Oxford, and took the degree of Mus. Bac. Shortly after, he left Tenbury for Magdalen College, Oxford, where after six months trial he succeeded Mr. Blyth as organist and *informator choristarum*. He then entered St. Edmund Hall as a resident undergraduate, and while discharging his duties at Magdalen, worked for his B.A. degree in Arts, which he took in Trinity Term, 1863. Meantime, on the death of Stephen Elvey, he had been appointed organist of the University of Oxford, and was conductor of a flourishing College Musical Society and of another association at Exeter College. But nothing interfered with his duties at Magdalen, where he raised the choir to a very high state of efficiency. In 1865 he proceeded to his Mus. Doc. degree, and in 1866 to his M.A., and became one of the examiners for musical degrees. In 1872 he left Oxford and succeeded Mr. Goss (afterwards Sir John) as organist of St. Paul's Cathedral. The services were at that time by no means what they should have been; but Stainer possessed the confidence of the Dean and Chapter, and his hard work, knowledge, and tact, have at last brought them to the pitch of excellence which is now so well known in London.

Dr. Stainer has not confined his activity to his own University. He is a member of the board of musical studies at Cambridge, and for two years was also examiner for the degree of Mus. Doc. there. He is further examiner for musical degrees in the University of London; is an Hon. Member of the Royal Academy of Music, and Hon. Fellow of the Tonic Sol-fa College; a Vice-President of the College of Organists, and a Vice-President of the Musical Association, of which he was virtually the founder. He was a juror at the Paris Exhibition of 1880, and at its close was decorated with the Legion of Honour. He was attached to the National Training School, London, as a Professor of Organ and Harmony, from its foundation, and at Easter 1881 succeeded Mr. Sullivan as Principal. In 1882 he succeeded Mr. Hullah as Inspector of Music in the Elementary Schools of England for the Privy Council. He is also a Member of Council of the Royal College of Music. His compositions embrace an oratorio, 'Gideon,' and a cantata, 'The Daughter of Jairus,' composed by request for the Worcester Festival of September 1878, two complete cathedral services, and 16 anthems. He is the author of the two very popular manuals of Harmony and the Organ in Novello's series, and of a work on Bible music, and is part editor, with W. A. Barrett, of a 'Dictionary of Musical Terms' (Novello, 1876). Dr. Stainer is beloved and esteemed by all who know him, and is an admirable and efficient musician in all branches, but his great excellence resides in his organ-playing, and especially his accompaniments, which are unsurpassed. He is a shining example of the excellent foundation of sound musical knowledge which may be got out of the various duties and shifts of the life of a clever chorister in one of our cathedrals; and by which both he and his friend Arthur Sullivan benefited, as they perhaps could not have benefited by any more regular course of study. [G.]

STAMATY, Camille Marie, son of a Greek father and a very musical French mother, was born at Rome, March 23, 1811. After the death of his father in 1818 his mother returned to France, remained some time at Dijon, and finally went to Paris. There, after long coquetting between music and business as a profession, Stamaty, in 1828, took an employé's post in the Prefecture of the Seine. But music retained its influence on him, and under Fessy and Kalkbrenner he became a remarkable player. An attack of rheumatism forced him from playing to the study of composition. In March 1835 he made his first public appearance in a concert, the programme of which contained a concerto and other pieces of his composition. This led to his being much sought after as a teacher. But he was not satisfied, and in Sept. 1836 went to Leipzig, attracted doubtless by the fame of Mendelssohn and Schumann, then both resident there (Mendelssohn Family, ii. 20). After a short course of instruction from Mendelssohn, he returned to Paris early in 1837, and introduced much more classical music—Bach, Mozart, Beethoven, etc.—into his programmes. In 1846 he lost his mother, in 1848 he married, in 1862 was made Chevalier of the Legion of Honour, and on April 19, 1870, closed a long career of usefulness and enthusiasm. From a crowd of pupils it is sufficient to name Gottschalk and Saint Säens. His most permanent works are educational—'Le Rhythme des doigts,' much praised; 'Etudes progressives' (op. 37–39); 'Etudes concertantes' (ops. 46, 47); 'Esquisse' (op. 19); 'Etudes pittoresques' (op. 21); 'Six études caracteristiques sur Obéron,' and 12 transcriptions entitled 'Souvenir du Conservatoire.'

Besides these, his solo sonatas in F minor and C minor, a PF. trio (op. 12), a concerto in A minor, and other works, were much esteemed at the time. The concerto and some brilliant variations on an original theme (op. 3), are reviewed very favourably by Schumann (Ges. Schriften, ii. 155, 181). [G.]

STAMITZ. A Bohemian musical family of much renown in the 18th century. (1) Johann Karl, born 1719, son of the schoolmaster at Deutschbrod; a man evidently of great originality and force. About 1745 he became leading violin and director of chamber-music to the Elector of Mannheim, and remained there till his death in 1761. He wrote much music for the violin, which shows him to have been a great and brilliant player. Six concertos, 3 sets of 6 sonatas, and some solo exercises, giving the effect of duets, were published at Paris, and 21 concertos and 9 solos are still in MS. He also wrote symphonies, of which 6 are published and 11 in MS., as well as concertos and sonatas for the harpsichord. There is no chance now of hearing any of Stamitz's orchestral works; but it is obvious from Burney's account ('Present State,' i. 95, 96) that they were a great advance in effect and expression on anything that preceded them. (2) His brother Thaddæus, born 1721, was a great cello-player, also in the Mannheim band. He became a priest, rose to many dignities, and died at Altbunzlau Aug. 23, 1768. Another brother, Joseph, was distinguished as a painter. Cannabich was one of Johann Karl's pupils, but a still more remarkable one was (3) his eldest son, Karl, born at Mannheim, May 7, 1746, and like his father a remarkable violinist and composer. In 1770 he went to Paris, and was known there as a player of the viola and viola d'amore. In 1785 he returned to Germany, and in 1787 we find him at Prague and Nuremberg, in 1790 at Cassel, and then at St. Petersburg, where he remained for some years, and where he brought out a grand opera, 'Dardanus.' He died at Jena in 1801. His published works contain 10 symphonies, 4 do. for 2 violins and orchestra, 7 concertos for violin, 1 for viola, and 1 for piano; also many quartets, trios, etc. (4) Another son of Johann Karl was Anton, born at Mannheim 1755. He went to Paris with Karl, and published much for the violin, of which a list is given by Fétis. [G.]

STANFORD, Charles Villiers, composer and conductor, born Sept. 30, 1852, at Dublin, where his father, an enthusiastic amateur, was Examiner in the Court of Chancery. He studied composition with A. O'Leary and Sir Robert Stewart; matriculated at Queen's College, Cambridge, as choral scholar; in 1873 succeeded Dr. J. L. Hopkins as organist of Trinity College, graduated there in Classical Honours in 1874, and was appointed conductor of the Cambridge University Musical Society. In 1874, 5, and 6, he studied with Reinecke at Leipzig, and Kiel at Berlin; proceeded M.A. in 1877; wrote an Overture for the Gloucester Festival in the same year, which was afterwards played at the Crystal Palace, and a Psalm (the 46th, op. 8), performed at Cambridge, May 22, 1877, and at a Richter Concert. At the request of Mr. Tennyson he composed the overture, songs, and entractes for 'Queen Mary' (op. 6), when that play was produced at the Lyceum, April 18, 1876. His Symphony in B♭ was performed at the Crystal Palace, March 8, 1879.

On Feb. 6, 1881, his opera 'The Veiled Prophet of Khorassan,' in 3 acts, libretto by W. B. Squire, after Moore, was produced at the Court Theatre, Hanover, with German version by Kapellmeister Frank, published by Boosey & Co. and Bote & Bock. An Elegiac Symphony in D minor was produced at Cambridge, March 7, 1882; and a Serenade in 5 movements, also for full orchestra (op. 17), at the Birmingham Festival, 1882, with great success, and repeated at Bristol. Thus far every year has scored a success, and we may hope that a new 3-act opera, 'Savonarola'—words by G. A. A'Beckett—announced for production at Hamburg in the autumn, will not prove an exception. In chamber music Mr. Stanford has been equally active. He has published a Suite and Toccata for PF. solo (ops. 2 and 3); a Sonata for PF. and violin in D (op. 11), and another for PF. and cello in A (op. 9)—both produced at Franke's Chamber Concerts, 1882; 3 Intermezzos for PF. and clarinet (op. 13); a String Quartet in F (op.

15); 8 Songs by George Eliot (op. 1); 6 do. by Heine (op. 4); 6 do. by do. (op. 7); 6 Songs (op. 14). In church music he is known by a Morning, Communion, and Evening Service in B♭ (op. 10), and an Evening do. (Sons of the Clergy, 1880) for chorus, orchestra, and organ (op. 12); also 2 hymns by Klopstock (ops. 5 and 16). He has edited Leo's 'Dixit Dominus' in C, and in his capacity of conductor of the Cambridge University Musical Society, has given first performances in England of Schumann's 3rd part of 'Faust,' Brahms's C minor Symphony and Rhapsodie (op. 53), Kiel's Requiem, etc. Under Mr. Stanford the society just mentioned has become a power in the country, and his influence has stimulated music at Cambridge to a remarkable degree of activity, which has yet to be imitated at Oxford. He is Professor of Composition and Orchestral playing at the Royal College of Music, London. [G.]

STANLEY, John, Mus. Bac., born in London in 1713, at two years old became blind by accident, at seven began to learn music from John Reading, organist of Hackney, and a few months later was placed with Maurice Greene, under whom he made such rapid progress that in 1724 he was appointed organist of All Hallows, Bread Street, and in 1726 organist of St. Andrew's, Holborn. On July 19, 1729, he graduated as Mus. Bac. at Oxford. In 1734 he was appointed one of the organists of the Temple Church. In 1742 he published 'Six Cantatas, for a Voice and Instruments,' the words by Hawkins, the future historian of music, which proved so successful that a few months later he published a similar set to words by the same author. In 1757 he produced his 'Jephthah,' and in 1760 joined J. C. Smith in carrying on the oratorio performances formerly conducted by Handel, for which he composed 'Zimri,' 1760, and 'The Fall of Egypt,' 1774. In 1761 he set to music Robert Lloyd's dramatic pastoral, 'Arcadia, or The Shepherd's Wedding,' written in honour of the marriage of George III. and Queen Charlotte. He published also 'Three Cantatas and Three Songs for a Voice and Instruments,' and three sets, of 12 each, of Organ Voluntaries. In 1774, on the retirement of Smith, he associated Thomas Linley with himself in the conduct of the oratorios. In 1779 he succeeded Dr. Boyce as Master of the King's Band of Music. Burney says he was 'a neat, pleasing, and accurate performer, a natural and agreeable composer, and an intelligent instructor.' He died May 19, 1786. His portrait by Gainsborough was finely engraved by Mary Ann Rigg (afterwards Scott), and another portrait, at the organ, was engraved by Mac Ardell. [W.H.H.]

STANSBURY, George Frederick, son of Joseph Stansbury, a player upon the flute, bassoon and viola, residing in Bristol, was born in that city in 1800. When only 12 years old he was proficient on the pianoforte, violin, and flute, and at 19 was engaged by Mme. Catalani as accompanyist during a concert tour through England. He was afterwards director of the music at the Theatre Royal, Dublin, where he made his appearance as a composer with an overture to 'Life in Dublin.' In 1828 he appeared at the Haymarket Theatre as Capt. Macheath in 'The Beggar's Opera,' and on Jan. 15, 1829, at Covent Garden in A. Lee's 'Nymph of the Grotto.' He continued there and at Drury Lane for several years. He was afterwards engaged as musical director and conductor at the St. James's, the Surrey, and other theatres. He composed music for 'Waverley' (with A. Lee), and 'Puss in Boots,' 1832; 'The Elfin Sprite,' and 'Neuha's Cave,' 1833, and other pieces, besides many songs, etc. His voice was of poor quality, but he was an excellent musician, and a ready composer. He died of dropsy, June 3, 1845. [W.H.H.]

STARCK (von Bronsart), Ingeborg, was born at St. Petersburg, of Swedish parents, 12–24 August, 1840. Henselt was one of her first masters. When 18 she studied for some time under Liszt at Weimar, and then made a long concert tour through the principal towns of Germany, playing at the Gewandhaus Concerts in 1858 and 1859, at Paris and St. Petersburg. In 1861 she married Hans von Bronsart. After staying some time in Leipzig, Dresden, and Berlin, Herr Bronsart and his wife settled in Hanover, where he is Intendant of the theatre. Here she devoted herself entirely to composition. An opera by her, 'Die Göttin von Sais,' had been unsuccessful in Berlin, but her next dramatic work, a setting of Goethe's 'Jery und Bätely,' was played with great success in Weimar, Cassel, and many other places. In 1870 she wrote a 'Kaiser Wilhelm March,' which was played at Berlin at a state performance to celebrate the return of the troops. She has since completed a four-act opera 'König Hiarne,' the libretto by Hans von Bronsart and Friedrich von Bodenstedt. Since settling in Hanover, Frau von Bronsart, who is a pianist of rare excellence, has seldom been heard in public. She has however played duets for two pianos with Liszt at concerts in Hanover. Her compositions, include a concerto and other PF. pieces, many songs, and some music for strings. [W.B.S.]

STARK, Ludwig, was born at Munich June 19, 1831; was educated at the University there, and learned music in the good school of the Lachners. In 1856 he went to Paris, and after a short residence there removed to Stuttgart, and in conjunction with Lebert, Brachmann, and Laiblin, founded the Stuttgart Music School, which has since become so well known. Among the teachers in the school were Speidel, Faisst, Pischek, Levi, and other well-known names. Dr. Stark's energies have been since that time continually concentrated on the school, which has flourished accordingly, and in July 1865 was allowed to assume the title of Conservatorium. Among the present teachers are Dionys Pruckner (piano), Edmund Singer (violin), etc. At the end of the 50th half-year, April 15, 1882, the number of professional scholars was 140 (12 English), 44 male and 96 female. But in 1878

the number appears to have reached 222. More than 5000 pupils have been educated in the Conservatorium, of whom 540 were from Great Britain and 436 from America.

A large number of works have been prepared for the use of the students, among which the 'Grosse Klavierschule' of Lebert and Stark, in 4 vols., is conspicuous. Also by the same—'Instruktive Klavierstucke' in 4 grades; 'Jugendbibliothek' and 'Jugendalbum,' each in 12 parts; 'Instruktive klassicher Ausgabe,' of various writers, in 21 vols., by Lebert, Faisst, I. Lachner, Liszt, and Bülow; and many more.

Dr. Stark was made Royal Professor in 1868, and Hon. Dr. Ph. 1873, and has many other distinctions. His latest publication is op. 77, part-songs.

SIGMUND LEBERT, the real founder of the Stuttgart Conservatoire, was born at Ludwigsburg, in Würtemberg, Dec. 12, 1822, and got his musical education from Tomaschek and D. Weber at Prague. He settled in Munich as a pianoforte teacher for some years before he started the music school. He is a very accomplished and successful teacher, though the merit of his system—the *percussive* one, which often leads to thumping—may be questioned. [G.]

STAUDENHEIM, JACOB RITTER VON—who was Beethoven's medical man during his last years—born at Mainz 1764, died at Vienna, May 17, 1830, was one of the most distinguished physicians of his time. He studied in Paris, Augsburg, and Vienna, where, after two years practice in Hungary, he settled. He early gained the favour of the Harrach family, which introduced him to an extensive practice among the highest ranks of the Austrian nobility. In 1826 he treated the Emperor Franz so successfully, as to be appointed physician to the Duke of Reichstadt, son of Napoleon and Marie Louise. [A.W.T.]

STAUDIGL, JOSEPH, one of the most distinguished and accomplished singers of modern times, born April 14, 1807, at Wöllersdorf, in Lower Austria. His father destined him for his own calling, that of Imperial huntsman (Revierjäger), but for this he was not sufficiently strong, and in 1816 he entered the Gymnasium of Wiener Neustadt, where his beautiful soprano voice soon attracted attention in the church. In 1823 he attended the philosophical college at Krems, and was persuaded, in 1825, to enter upon his noviciate in the Benedictine Monastery at Melk. Here his voice, which had developed into a fine sonorous bass, was invaluable for the church services. A vague impulse drove him in Sept. 1827 to Vienna to study surgery, but money ran short, and he was glad to accept a place in the chorus at the Kärnthnerthor Theatre. Here he took occasional secondary parts, until the sudden illness of one of the solo singers brought him forward as Pietro in the 'Stumme von Portici,' after which all the principal parts fell into his hands. High as was his position on the stage, he was still greater as a singer of oratorio and church music. For this branch of music he had not only an inborn love, but great natural gifts, especially quickness of comprehension, and an extraordinary power of singing at sight. In 1831 he was admitted to the Court Chapel, and in 1837 sang for the first time at the great musical festival of the Gesellschaft der Musikfreunde in the 'Creation.' In 1833 he sang in the 'Seasons' for the Tonkünstler Societät, a society to which he rendered the greatest services. Though not even a member, he sang at no less than eighty of its concerts, and absolutely declined to accept any fee. Differences with the management of the Court Theatre led him to the theatre 'An der Wien' on its reopening in 1845. There he acted as chief manager, and, with Pischek and Jenny Lind, entered on a series of fresh triumphs. He returned to the Court Theatre in 1848, but only to expose himself to fresh annoyance up to February 1854, when an abrupt dismissal embittered the rest of his life. His last appearance in public was in 'St. Paul,' at the Tonkünstler Societät, on Palm Sunday 1856. A few days after, insanity developed itself, and he was taken to an asylum, which he never quitted alive. His repeated tours abroad spread his fame far and wide, and he had many admirers in England, which he often visited, and where he sang in English. He created the part of 'Elijah' at the Birmingham Festival of 1846, singing the music at sight at the grand rehearsal. As a singer of Schubert's Lieder he was without a rival; those who were happy enough to have heard him sing the 'Erlkönig,' the 'Wanderer,' 'Gruppe aus dem Tartarus,' or 'Aufenthalt,' will never forget it. It was most touching to hear him giving the 'Wanderer' in the asylum with all his old power, accompanied on the pianoforte by a gifted young musician named Vincenz Wagner, who has been seventeen times in the institution, and is there at the present moment. He died March 28, 1861, and half Vienna followed him to the grave. One of the pall-bearers was the first tenor, Aloys Ander, then happily ignorant that death would before long release him (Dec. 11, 1864) from a similar sad fate. [See vol. i. p. 656.]

Staudigl was a man of varied gifts and ardent temperament. Whatever he undertook he pursued passionately, whether it were hunting, painting, chemistry, chess, or billiards; he was frank, open, and amiable; many a young composer owes his first introduction to the public to Staudigl's interpretation of his songs.

His youngest son, JOSEPH, born March 18, 1850, possesses a flexible sonorous baryton, which he cultivated with success under Herr Rokitansky at the Vienna Conservatorium till 1874, when he left. He has already made his mark as an oratorio singer in the principal towns of Germany and Switzerland. Since 1875 he has been engaged at the Court Theatre of Carlsruhe, and has lately been appointed chamber-singer to the Grand Duke. [C.F.P.]

STAVE (Lat. *Systema*; Ital. *Sistema, Le linee su cui si scrivon le note*; Germ. *Liniensystem, System*; Fr. *Portée*; Eng. Stave,

Staff). A series of horizontal lines, so arranged that the signs used for the representation of musical notes may be written upon, or between them.

Though the etymology of the term cannot be proved, its derivation from the familiar Saxon root is too obvious to admit of doubt. Its use, as applied to the verses of a Psalm, Canticle, or Ditty of any kind, is very antient, and, as we shall presently show, the music sung to such verses was originally noted down in such close connection with the verbal text that it may fairly be said to form part of it. When a system of lines and spaces was engrafted on the primitive form of Notation, the old term was still retained; and we now apply it to this, even more familiarly than to the verse itself. The best proof that this is the true derivation of the term lies in the fact that Morley calls the Stave a Verse, and describes the Verse as consisting of Rules[1] and Spaces. Dr. Callcott, and some few other writers, call it a Staff: but, Stave and Staff are both derived from the same primitive root, and are similarly written—though not similarly pronounced—in the plural form.

These signs—first called Neumæ, then Points, and now Notes—were originally written above the verbal text with which they were connected, in positions which vaguely indicated the comparative gravity or acuteness of the sounds they represented, but not with sufficient clearness to teach the Melody to Singers who had not previously learned it by ear.[2] Attempts were made, from time to time, to distinguish the actual, as well as the comparative pitch of the sounds indicated; or, at least, to demonstrate the comparative pitch with greater certainty. But, no radical improvement was introduced, until about the year 900, when a single horizontal line was drawn across the parchment, to serve as a guide to the position of the Neumæ written upon, above, or below it.[3] This line, the germ of our present Stave, has exercised more direct influence upon the Art of Notation than any other invention, either of early or modern date. It was originally drawn in red. All Neumæ placed upon it were understood to represent the note F. A Neuma written immediately above it represented G; one immediately below it, E. The places of three signs were, therefore, definitely fixed; while those written at greater distances above or below the line, though less certain in their signification, were at least more intelligible than they had been under the previous system.

A yellow line was soon afterwards added, at a little distance above the red one. Neumæ written on this line represented the note C; and the position of a whole septenary of signs was thus fixed, with tolerable clearness: for, signs placed exactly half way between the two lines would naturally represent A; while the positions of D, and B, above and below the yellow line, and G and F, above and below the red one, were open to very little doubt, in carefully-written MSS. When black lines were used, instead of coloured ones, the letters F, and C, were written at the beginning of their respective 'rules'; and because these afforded a *key* to the Notation, they were called *Claves*, or, as we now say, *Clefs*.[4]

Early in the 11th century, two more black lines were added to the Stave: one, above the yellow line; and the other, between the yellow and red ones. The upper black line then represented E, and the lower one, A; and the combined effect of the whole was, to produce a four-lined Stave, exactly like that now used in the Gregorian system of Notation. In fact, when convenience suggested—as it very soon did—the practice of changing the position of the Clefs from one line to another, there remained but little to distinguish the Notation of the 12th and 13th century from that now invariably used for Plain Chaunt.

The invention of the two additional lines has been ascribed to Guido d'Arezzo; but it seems more probable that he was the first to mention the improvements known in his day, than that he himself first introduced them. We do not possess sufficient evidence to set this question at rest. A MS. Troparium, in the Bodleian Library at Oxford, dating from the reign of King Ethelred II (978–1016), contains examples of mediæval Notation, in which the position of the Neumæ is expressed both with, and without, the assistance of the rudimentary Stave.[5] In the earlier pages of this MS.—extending as far as fol. 131—the Neumæ are not even accompanied by the single line: but, in the middle of fol. 131 *b*, a four-lined Stave is introduced, with Neumæ written both on the lines, and in the spaces between them.[6] The date of the pages written in simple Neumæ is proved, beyond all dispute, by a Litany containing the words 'Ut Æthelredum regem et exercitum Anglorum conservare digneris.'[7] This point has never been disputed; and if we could assume the remainder of the document to be of equal antiquity, as was once thought, we should have evidence enough to prove that the system based upon the combined employment of lines and spaces was used, in England, some considerable time before Guido described it in Italy. But the four-lined Stave in question proves on examination by the microscope,[8] to be a mere modern substitution for the original notation of the MS., which is in some places still to be seen through the imperfect erasures. The opinion expressed in the article NOTATION (on the authority of the late Librarian of the Bodleian) is therefore no longer tenable. [See vol. ii. p. 470.]

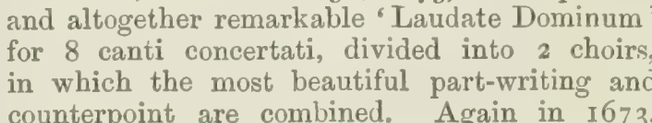
The difficulty, however, is one of dates only. Whenever or wherever it was first employed, the four-lined Stave can only be regarded as the natural development of the system, which, in its

1 'Rules,' *i. e.* lines. Printers still employ the same term.
2 See the upper example on p. 468, vol. ii.
3 See the lower example on the same page.
4 See the first example on p. 469 *a*, vol. ii.
5 Bodley MSS. 775.
6 A facsimile of the middle portion of fol. 131 *b* of the Ethelred MS., will be found in vol. ii. p. 470.
7 Fol. 18 *b*.
8 The Editor is indebted for this to Professor Moseley, F.R.S., who kindly made the examination at his request.

rudimentary form, used a single red line to determine the place of a single note. The employment of the spaces between the lines springs from the custom of writing Neumæ above, or below, the normal red line, as well as upon it. The advantage of the system lies in the combination of these two methods. Yet this advantage was not, at first, very generally understood. Early in the 10th century, Hucbaldus invented a Stave consisting of an indefinite number of lines, between which he wrote the syllables he intended to be sung, without the aid of Neumæ, upon a principle which will be found fully explained at page 469 of our second volume. Here, then, was a Stave, of which the spaces only were used, while the lines lay idle. Contemporary with this—as nearly as can be ascertained—was another kind of Stave, also consisting of an indefinite number of lines, on which the notes to be sung were indicated by points. An example of this form, in which the spaces lay idle, will also be found at page 469 *b*, vol. ii. But, these collateral inventions soon fell into disuse. The system of alternate lines and spaces was adopted, to the exclusion of all others, in every country in Europe. Henceforth, the only difference lay in the number of lines employed. The natural tendency, at first, was, to multiply them. In early MSS. we constantly find Staves of six, eight, twelve, fifteen, and even a still greater number of lines, embracing a compass sufficient for the transcription of an entire Vocal Score.[1] After a time, the difficulty of reading so many lines at once, led to the adoption of a more commodious form, consisting of two groups, with four black lines in each, separated by a single red line. Staves of this kind are rare; but an example may be seen at fol. 201 *a* of the Chaucer MS. in the British Museum.[2] Finally, these variable forms were relinquished, in favour of a fixed standard, which, in the 15th and 16th centuries, admitted the use of four, five, or six lines only. The Stave of four lines was used exclusively for Plain Chaunt, and is retained for that purpose to the present day. That of six lines was used for Organ Music, and Music for the Virginals. That of five lines was used for all Vocal Music, except Plain Chaunt; and, after the invention of printing, for Music of every kind.

It seems scarcely likely that the Stave of five lines will ever be superseded; or that that with four lines will be discontinued for Plain Chaunt. A private attempt made, some twenty years ago, to revive the six-lined Stave, for the purpose of reducing the F and G clefs to a common standard, failed instantly. [W.S.R.]

STEFFANI, Agostino. This very remarkable man was born in 1655 at Castelfranco, between Bassano and Treviso, six years after Alessandro Scarlatti and three years before Purcell. Of his parentage nothing is known. He appears to have entered one of the Conservatorios early, and become a singing boy at St. Mark's in Venice, where in 1667 he was heard by a Count Tattenbach, probably an emissary of the Court of Bavaria. The Count was so delighted with his voice and intelligence, that he carried him off to Munich. He was educated at the expense of the Elector Ferdinand Maria, as appears from a decree[3] of July 26, 1668, ordering a payment of 150 florins to Count Tattenbach for the board and lodging of the 'Welscher Musikus Augustin Steffani' during the previous year. By another decree of July 9, 1668, the young 'Churfürstliche Kammer- und Hofmusikus' had been already apprenticed to Johann Kaspar Kerl to learn to play (*schlagen*) the organ, and to be boarded, for the yearly sum of 432 florins. A further entry of the pay office shows that the yearly cost of the Hof- and Kammermusikus was, for 1669, 903 fl. 12 kr.; for 1670, 997 fl. He remained with Kerl till Oct. 1, 1671, from which day he was boarded and lodged by the Churfürstlichen Kammerdiener Seyler for 156 fl. a year. As Hofmusikus, Steffani received 300 fl., in addition to a clothing allowance of 300 fl. a year, by a decree of Jan. 15, 1672. At the commencement of Oct. 1673 he travelled to Rome in order to perfect himself in his art. Here he began to compose assiduously, for there is a small oblong volume of motets in the Fitzwilliam Museum at Cambridge, an original MS., of which there seems no reason to doubt the authenticity. This is, as far as I know, the only autograph score of his in existence, and strange to say has hitherto been unnoticed. In it we find the following compositions, all dated except one. To speak of them chronologically:—the first, dated Nov. 1673, is a 'Laudate Pueri' for 9 voices, divided into 2 choirs, the first composed of S. S. A. T. B., and the second of S. A. T. B. It contains some fine part-writing and massive effects, also an astonishing bass passage.



The next, dated Dec. 30, 1673, is a splendid and altogether remarkable 'Laudate Dominum' for 8 canti concertati, divided into 2 choirs, in which the most beautiful part-writing and counterpoint are combined. Again in 1673, with no month given, we have a 'Tribuamus Domino'—one short movement for 2 choirs of S. S. A. T., without any bass voice part. In the following year we have a 'Sperate in Deo' for S. S. A. T. B. in three fine movements, the last a fugue. In one of the movements there is a very bold passage in thirds in contrary motion. The remaining piece, not dated, is a 'Beatus vir' for S. S. B., with 2 violins and a bass, not quite equal to the other compositions.

In Rome he appears to have had a long illness, as he received 50 crowns extra for expenses incurred while laid up. This illness, and a journey to Venice, for which he received a sum of 665 fl. 11 kr. in three instalments, render it probable that he found time to take lessons from Ercole

[1] See vol. iii. p. 428.

[2] Arundel MSS. 248.

[3] See Rudhart's 'Geschichte der Oper am Hofe zu München. Nach archivalischen Quellen bearbeitet. Erster Theil, Die Italiänische Oper, 1651–1787.'

Bernabei in Rome, for both Steffani and he were in Munich in the summer of 1674. Bernabei succeeded Kerl as Kapellmeister at Munich in that year. After his return Steffani again took up his position as Kammermusikus with a pay of 770 fl. 20 kr., and almost immediately published his first work, 'Psalmodia vespertina volans 8 plenis vocibus concinenda ab Augost. Steffana in lucem edita ætatis suæ anno 19 Monachii 1674.' This work was a brilliant success for the young composer, and a portion of it was thought worthy of being included by Padre Martini in his 'Saggio di Contrappunto,' published just a hundred years later. The extract is a fugue 'Sicut erat in principio,' 'estratto dal Magnificat dei Salmi brevi a 8 voci pieni.' Padre Martini here speaks of Steffani as one of the most remarkable professors that music can boast. Hawkins mentions that this work was previously printed during his stay in Rome in 1674, so that the generally received notion of his having been a pupil of Ercole Bernabei is in all likelihood erroneous,[1] but that he gathered his knowledge from John Kaspar Kerl, a pupil and follower of Carissimi, and from his own study. On March 1, 1675, he was appointed court organist.

But music was not the only study which had occupied his mind; he must have been well educated from his early youth, for though he left Venice before he was 12 years old his writing remained through life an Italian hand. He had studied mathematics, philosophy, and theology with so much success that in 1680 he was ordained a priest of the Roman Catholic Church, with the title of Abbate of Lepsing; and such was the favour shown to him by the new Elector, his old friend Ferdinand Maria having died the year before, that a decree of Nov. 3, 1680, accords to the 'Honourable priest, Court and Chamber musician, and Organist Steffani,' a present of 1200 florins for 'certain reasons and favours' (gewissen Ursachen und Gnaden). Hitherto he had confined himself to the composition of motets and other church music, but now appeared his first work for the stage. The title, taken from the contemporary MS., evidently the conducting score, in the Royal Musical Library at Buckingham Palace, in an Italian hand, probably that of his secretary and copyist Gregorio Piva, runs thus:—'Marco Aurelio, Dramma posto in Musica da D. Agostino Steffani, Direttor della Musica di Camera di S. A. S. etc., di Baviera, l'anno 1681.' It will be seen that a further step had been gained—he was now Director of Chamber-music. The score does not mention any wind instruments, but the overture is scored for 5 strings, the songs chiefly for 4. In the 1st act one of the characters accompanies another on the stage, but the instrument, probably a cembalo, is not mentioned. The overture opens with a short introduction of a broad character, followed by a fine and spirited fugal movement, and ending with a charming minuet. The first two acts finish with a ballet; but after the 3rd and last act we have a *Scenico spettacolo rappresentato dai Musici di Corte.* This commences with a mock rehearsal, in which such sentences are found as 'Ah! ah! ah! mi sento poco in voce,' etc. (my voice is in bad order). The opera contains many fine recitatives and melodious airs. For the time it was written it is a remarkable work, bearing traces of real genius. It is curious to find Fétis stating that the *Da Capo* was first introduced by Alessandro Scarlatti in his opera 'Teodora,' given in Rome in 1693, whereas it is already here in general use 12 years before, and Steffani himself probably borrowed it from Cavalli, who had greatly advanced opera since the days of Monteverde, and whose works Steffani must have heard in Venice, either in his chorister days or during his journey in 1674. In 1683 appeared some Sonate da Camera for 2 violins, alto, and bass, and in 1685 a collection of motets entitled 'Sacer Janus Quadrifrons 3 voc. Monachii,' but no trace of these works is to be found. For the Carnival of 1685 he composed the opera 'Solone,' to words by Ventura Terzago, court poet since 1677. This appears to have been an opera buffa in 3 acts; the score however, like all the Munich operas by Steffani with the exception of 'Marco Aurelio,' is lost. In conjunction with Terzago, he further composed in this year a musical introduction for a tournament, with the following title:—'Audacia e Rispetto, prerogativo d'Amore, disputate in Campo di Marte. Torneo celebrato trà i carnevaleschi divertimenti della sua Elletorale corte dal Seren. Massimiliano Emanuele, etc., nell' anno 1685.' The new Elector Maximilian Emanuel was married at the end of 1685 to the Archduchess Maria Antonia, daughter of Leopold I., and the wedding festivities in Munich in the first days of January 1686 began with the opera 'Servio Tullio,' again by Terzago and Steffani, with ballets arranged by Rodier, and music to them by Dardespin, the Munich Concertmeister, danced by 12 ladies and gentlemen of the court, with costumes from Paris. The music made its mark, as we shall see hereafter. On Jan. 18, 1687, the birthday of the young Electress, we have an opera—the text of which was by the new Italian secretary Luigi Orlandi, whose wife sang on the stage—called 'Alarico il Baltha, cioè l'audace, rè dei Gothi,' with ballets composed, arranged, and danced as before. For this opera fresh Italian singers were brought from Italy. Of the value of Steffani's music to it no record is given. In 1688 he composed the opera 'Niobe, regina di Thebe,' probably for the Carnaval, the text again by Orlandi. This was his last work for the Court of Munich.

Various reasons have been put forward to account for his leaving a court where he had been so well treated, and where the art of music was held in such esteem, for Munich had not only at this time good singers, a good orchestra, and experienced and intelligent audiences, but had likewise a splendid musical history. Duke Albert III. (1438–1460) was a great patron of the art; he was followed by other rulers, all lovers of music. Here at the beginning of the 16th century we

[1] Rudhardt can find no trace in the accounts at Munich of his having had any lessons from Bernabei.

find Meister Ludwig Senfel 'in musica totius Germaniæ princeps'; here came Cipriano di Rore, Trajano, Venerolo, and above all, Orlando di Lasso, 'Fürst und Phönix der Musiker.' Jesuitenspiele (mysteries) were given here on a great scale; one in July 1597, where, besides the principal actors, we find 900 chorus singers, to say nothing of 300 devils, who with Lucifer were driven into the flames of Hell by St. Michael. Munich besides was one of the earliest cities where opera found a home in Germany, and where it was now perhaps best represented. Everything then made Munich a desirable residence for Steffani. The Elector had granted him 750 florins on account of his two operas and for a 'Badekur' in Italy in June 1686. In May 1688 gracious permission was given to him to go again to Italy (Welschland) in consideration of his 21 years' service; his salary was not only paid to the end of June, but from the beginning of July he was given three years' salary as a reward! Not only so, but his debts were paid by the Court Treasurer out of this, and the balance was sent to him in Venice, where he had gone. The main reason for his deserting Munich was no doubt that on the death of the elder Bernabei at the end of the year 1687 his son, who had come from Italy in 1677 to fill the post of Vice-Kapellmeister, was in the early part of 1688 made Kapellmeister, thus debarring Steffani from further promotion. Added to this, the Duke of Brunswick, Ernst August, who had been present at the festivities when 'Servio Tullio' was performed, was so delighted with Steffani's music and singing that he had already made him an offer to go to Hanover, and Steffani appears actually to have made use of the leave granted for the Badekur in Italy in 1686 to spend his time in Hanover instead of there. The appointment then of the younger Bernabei to the Munich Kapellmeistership must have decided him at once to leave Munich, and from Venice at the end of 1688 or early in 1689 he made his way to Hanover, there to remain and become Kapellmeister, and a good deal besides.

If Munich was a pleasant place for a musician of genius, Hanover was not far behind it. It might not have the same glorious musical history; but Steffani found there congenial society, and singers and players of great excellence. The Court of Hanover was renowned for its magnificence, politeness, and courtesy, which was however combined with a friendly simplicity (bürgerliche Einfacheit), and held to be the best in Germany.[1] It was presided over by the celebrated Duchess (afterwards Electress) Sophia. One of its principal ornaments was the great philosopher Leibnitz, who had resided there since 1676, and who, with the Duchess Sophia, had raised the tone of the Court to a very high intellectual standard. There was also the court poet, Abbate Ortensio Mauro, at once Geheimer Secretär, Hofceremonielmeister, and political agent, who came to Hanover in 1679, and in whom the Duchess placed great confidence. Steffani became the friend of these men. Up to this time the operas at Hanover (chiefly imported from Venice) were given in the small French theatre, but that being deemed too small, a new opera-house was built, which was pronounced to be the most beautiful in all Germany. It created the reputation of its architect Thomas Giusti, and caused him to be called to Berlin and other towns for similar purposes. The new house was opened in 1689 with 'Henrico Leone,' by Mauro and Steffani. This opera, on a truly extravagant subject, was brought out with great splendour. The score in Buckingham Palace gives a list of the scenes, machinery, etc., which might astonish even a 19th-century reader.

Scenes.	*Machinery.*
1. Spiaggia con mar tempestoso.	1. Nave che si spezza.
2. Atrio del Palazzo Ducale in Luneburgo.	2. Grifone che porta in aria Henrico, e lo pone nel suo nido.
3. Giardino.	3. L'incanto d'Errea nelle anticamere di Metilda.
4. Deserto sparso d'Alberi Sopra uno de quali e un nido di Grifoni.	4. Nube che porta Henrico sul monte Calcario.
5. Anticamere di Metilde.	5. Demone ch'alza il Leone in aria, e lo lascia cadere.
6. Prigione.	6. Assalto e presa di Bardewich.
7. Monte Calcario o Kalcberg.	7. Carro trionfale tirato da 4 Cavalli vivi.
8. Sala Regia con apparato d'un Convito di Nozze.	
9. Bardewich assediato.	
10. Porta di Luneburgo ornata a modo d'arco trionfale.	

It had a very great success, was given in German, in 1696 at Hamburgh and in 1697 at Brunswick, and acquired great celebrity. The opera shows marked progress on 'Marco Aurelio.' The character of the music is altogether of a higher kind, and has great variety. During the latter part of the overture a full chorus is heard behind the scenes before the rise of the curtain. In the 3rd act we find a fine march, and a pretty gavotte for orchestra in the 1st act. Among the songs, a charming rondeau, and an accompanied recitative of great power in the 2nd act, although Fétis again claims the invention for A. Scarlatti in 'Teodora.'[2] A remarkable change is found in the instrumentation. There are flutes, hautboys, bassoons, 3 trumpets and drums, in addition to the strings, in 4 parts. There are delightful contrapuntal devices in the scoring, all the wind instruments have obbligato passages, one air a vigorous fagotto obbligato throughout. Chrysander states (Life of Handel) that the opera company in Hanover was divided into two camps, an instrumental (French) and a vocal (Italian), both however working harmoniously. The singers must have been of the best if they could execute these difficult arias; the band too must have been excellent. The leading violin in the orchestra was Farinelli (uncle of the famous singer), who had been much in France, and in Spain too, from whence he brought 'Les Folies d'Espagne,' known in England as 'Farinell's Ground,' and turned to good account in Corelli's celebrated opera quinta, dedicated by the way to the daughter of the Electress Sophia. Corelli was a great friend of Concertmeister Farinelli, and during his tour in Germany spent

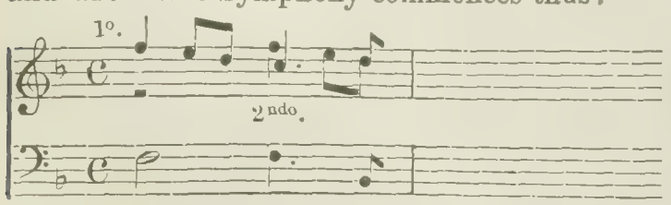
1 See Chrysander's Life of Handel.

2 The accompanied recitative appears really to have been introduced by Landi in an opera, 'San Alessio, Dramma musicale dell' Cardinale Barberini, Musica di Stefano Landi; Roma, Paolo Masatti, 1634' (Folio).

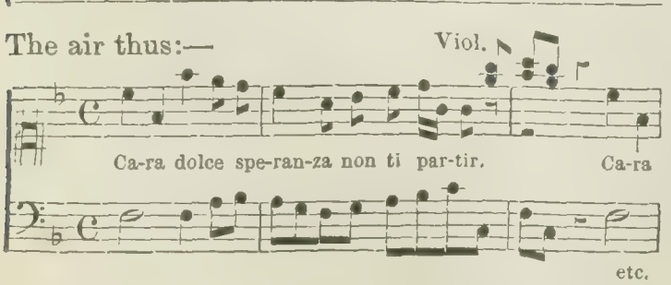
some time at Hanover, where he became acquainted with the Electoral family. The hautboys too were particularly good, and Chrysander supposes that Handel wrote his first hautboy concerto for this orchestra. It is to be noted that all Steffani's operas composed in Hanover have the 1st violin part written with the G clef on the 1st line of the stave, which Leopold Mozart in his Violin School calls the 'French Clef.' 'Henrico Leone,' it may be said, is exactly the type of one of Handel's operas, consisting of an overture alla Lulli, with its introduction consisting chiefly of a dotted crotchet followed by a quaver (as found later in the opening of the 'Messiah' overture), recitatives, songs, duets, and a short ensemble of all the characters to finish the last act, with the addition of a ballet, which does not occur in Handel, except in his early Hamburg operas. It is essential to understand how these dotted figures are to be interpreted, whether according to modern notions or according to the prevailing custom a century since. Leopold Mozart in his Violin School leaves no doubt about it. He says:—'In slow pieces there are certain passages in which the dot must be held somewhat longer than the above-written rule demands if the performance is not to become too sleepy. For example, in the following passage (*a*), if the dot were held its usual length it would at once sound

lazy and sleepy. In such a case the dotted note must be held a little longer. The time for holding it must, so to speak, be deducted from the note following the dot. It would be very good if this long sustaining of the dot were very decided and marked. I at least have often done it, and I have indicated my idea of the performance with two dots (*b*) as well as the shortening of the following note. True it appears strange to the eye; but what does that matter? The phrase has its meaning, and musical taste will be advanced.'

'Henrico Leone' was followed in the summer of this year by 'La lotta d'Hercole con Acheloo,' a divertimento drammatico in 1 act, a charming work, written probably also by Mauro. In this we find the germ of Handel's 'Angels ever bright and fair.' The Symphony commences thus:—



The air thus:—



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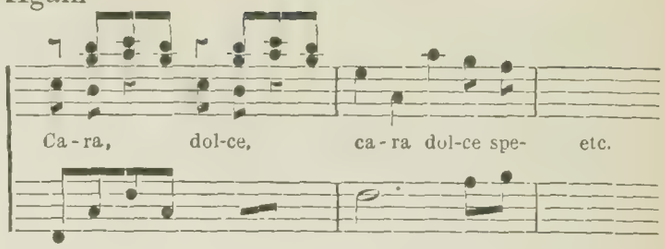
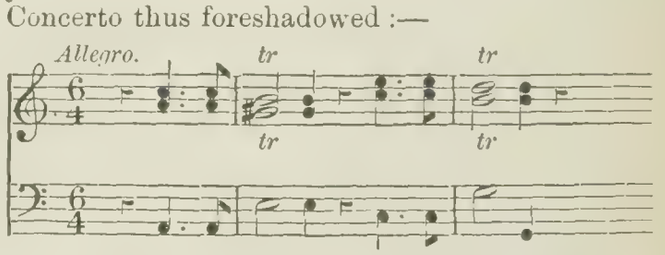
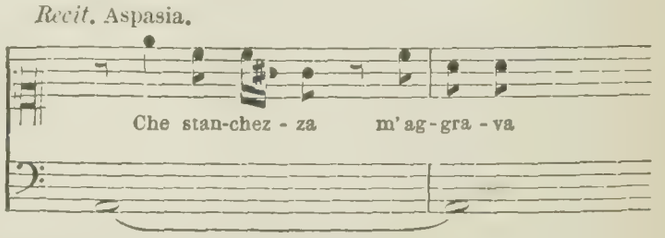
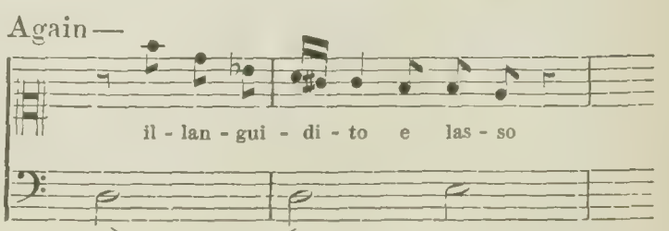

There are dances for 'Les gens de Cour.' It was probably performed at the Summer Theatre at Herrenhausen. The next opera was 'La superbia d' Alessandro,' in 1690 (the conducting score gives 1691 as the date), the words by Mauro; a fine work. Many songs have obbligato instrumental parts, especially one in the 2nd act, where 2 flutes obbligati are sustained by muted violins and alto—a beautiful piece; also one song with cembalo solo. This opera also found its way to Hamburg and Brunswick in a German translation. 'Orlando generoso' came out in 1691—another fine work written in conjunction with Mauro. Here we find the first idea of Handel's Hallelujah Chorus, and some of the divisions in 'Why do the nations?' This again was given later at Hamburg. Chrysander speaks of an opera called 'Il zelo di Leonato' in 1691, but it is doubtful if Steffani composed the music. 'Le Rivali concordi' appeared in 1692, written again by Mauro, and afterwards performed at Hamburg. We now come to 'La libertà contenta' (Mauro) in 1693, in which evidence is given of great further progress, for nothing of such importance had hitherto come from his pen. It is full of beauties of all kinds—a fine overture, fine counterpoint, beautiful melodies, very difficult arias, and powerful recitatives. It had the greatest success, and was most highly thought of at Hamburg. The movements are longer and more developed than in his previous works. We find the second subject of the last movement of Schumann's PF. Concerto thus foreshadowed:—

and a remarkable passage in a recitative:—

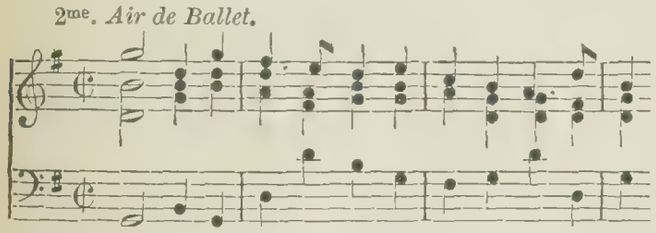


Again—



Chrysander speaks of an opera 'Der siegende Alcides,' as probably of the year 1694, but it is not in the collections of scores, nor is it mentioned in the five volumes of favourite arias and duets by Steffani brought from Hanover by George I., and now in the musical library at Buckingham Palace. It was however given in Hamburg two years later as an opera by Mauro and Steffani; the book arranged from Quinault's 'Alceste,' as written for Lulli.

It was in the next year that Steffani issued his celebrated pamphlet, entitled 'Quanto certezza habbia da suoi Principii la Musica, ed in qual pregio fosse perciò presso gli Antichi. Amsterdam, 1695. Risposta di D. A. Steffani Abbate di Lepsing Protonotario della San Sede Apostolica. Ad una lettera del Sⁿ. Marchᵉ. A. G. In difesa d'una Proposizione sostenuta da lui in una Assemblea Hannovera Sett. 1694. 72 pp. in 12.' It was translated twice into German; in 1699 by Andreas Werckmeister at Quedlinburg; in 1760 by Jean Laurent Albrecht at Mühlhausen. Padre Martini says it was printed 'da otto volte,' which has been assumed by Burney to mean that it was printed eight different times, whereas it simply signifies that it was printed in octavo! In this pamphlet he ably discusses the question whether music exists only in the imagination, or is grounded on nature and science. It is needless to say that he upholds the dignity of the art in all its bearings.—In 1695 we have the opera 'I trionfi del Fato, o le glorie d'Enea,' another charming work. It found its way to Hamburg in 1699. An opera in 1 act, 'Baccanali,' was also composed this year for the small theatre in Hanover. It is a work of great beauty, and contains the first notes of Handel's 'Let the bright Seraphim,'

2ᵐᵉ. *Air de Ballet.*

For the Carnival of 1696 the grand opera of 'Briseide' was composed, the words by Palmieri, Comes Italus. No composer's name is mentioned, and Chrysander thinks it is not by Steffani; but the two scores and collections of Steffani's songs at Buckingham Palace leave little doubt on examination that it is his work, and in his usual manner. We may add that it contains the first ideas of Handel's 'O ruddier than the cherry' and 'How beautiful.' These were the golden days of the opera in Hanover.

A change was now about to take place in Steffani's circumstances. He was no longer to be the active composer of operas, and Kapellmeister, but from this time forth was destined to devote his time chiefly to diplomacy, though he never forsook the art of which he was so great an ornament. Ernst August had sent 5000 men to assist the Emperor against the Turks, and some 8000 against the French; his two eldest sons, George (afterwards king of England) and Frederick Augustus, had served in the field, and three others had been killed in the wars. The Emperor as a reward determined, in 1692, to create a 9th Elector, and raise the younger branch of the house of Brunswick-Luneburg to the Electorate. This was generally deemed just, but many difficulties stood in the way, and during four years the position of Ernst August as Elector became more and more difficult, so that, in 1696, it was determined to send an Envoy Extraordinaire round to the various German Courts to smooth matters over, and Ernst August and Leibnitz could find no one among the court *personnel* in Hanover so well fitted for the post as Abbate Steffani. With the title of 'Envoyé Extraordinaire' he set out on his mission, and so admirably did he succeed, that at the end of the mission he was not only granted a considerably larger salary than he had hitherto had at Court, but Innocent XI. was induced to raise him to the dignity of Bishop (*in partibus infidelium*) of Spiga in Anatolia, Asia Minor—the ancient Cyzicus. This was also, perhaps in recognition of Steffani's services, aided by the tolerant Leibnitz, in procuring for the Roman Catholics in Hanover the privilege of holding public worship. Steffani was now an accomplished courtier and diplomatist. In the early part of 1698 he was sent to Brussels as Ambassador, and there had his first audience on March 1. In this year the Elector Ernst August died, and Steffani afterwards transferred his services to the Elector Palatine at Düsseldorf, where he became a Privy Councillor as well as the Pope's Protonotarius for North Germany, though at what time this occurred is not known. For some thirteen years after 1696 there is no record of there having been any operas composed for the Court of Hanover, except two by a Signor Mancia, one in 1697, another undated; but in 1709 we find Steffani again with two new operas, one for the Court at Hanover, the other at Düsseldorf. Both are stated in the scores at Buckingham Palace to be by Gregorio Piva—his secretary, whose name he adopted for his compositions after he became a statesman, and this is the earliest date at which it occurs in any of the MSS. of his works, as far as I know. The opera given at Hanover is called 'Enea, or Amor vien dal destino,' in the large copy, but in the conducting score 'Il Turno'—in 3 acts, and is a very fine work; again an advance on any previous effort. The second movement of the overture has a masterly chorus sung on the stage before the rise of the curtain, foreshadowing the grand choruses which Handel afterwards brought forward in his oratorios; also antedating the same feature in Meyerbeer's 'Dinorah.' Handel, indeed, is indebted for one or two ideas to this opera, notably the opening of the *Presto* movement in the second Suite de Pièces, and again for a phrase in the chorus 'For unto us.' The theme before referred to as being like 'Let the bright seraphim,' is here found in the minor key. One air is to be accompanied, 'deve esser

accompagnato da un Concerto intiero di Chalumeau sopra la Scena, da due Fagotti nascosti dietro le Ali; e da due Teorbe nella Orchestra le quali però non suonino che le note segnate.' A grand aria is also accompanied by three trumpets, drums, oboi, fagotti, and strings. The Düsseldorf opera, 'Tassilone, Tragedia in 5 Atti,' is only represented at Buckingham Palace by a vocal score; the overture and all instrumental effects are wanting, only the bass being given to the different pieces; but the singers' names, all Italian, are mentioned. The music is mostly excellent. The second act commences with a charming chorus alternating with dances. The movements of both these operas of 1709 are all long, well developed, and broad, and our composer has not failed to march with the times. Chrysander says that a full score of 'Tassilone' is in the Berlin library, and remarks that a much richer use of the instruments is made, and that the *coloratur* passages are longer in this than in his preceding operas.—There remains one more opera to speak of, 'Arminio,' which, according to the full score (one of those brought from Hanover by George I.), was composed for the Court of the Elector Palatine in 1707. Though bearing no composer's name, it is without doubt a composition of Steffani, entirely in his manner and one of his very finest; the instrumental colouring still more full and varied than in any other opera of his. And what further establishes its claim to be considered Steffani's is the fact that the fine air, with fagotto obbligato from 'Henrico Leone,' is introduced with other words, and for a soprano instead of a tenor voice. This opera, and 'Tassilone,' show that the Palatine Court at that time possessed a very fine orchestra, and a splendid company of singers. Or did the Hanover company occasionally join its old Hanover Kapellmeister in Düsseldorf?—'von Haus aus,' as the Germans have it. It is quite possible that Steffani composed more operas than these, and that several may have been written for Düsseldorf which have not come down to us; but what we have, form a splendid series of masterly works that establish him as a composer of the first rank, equal to Lulli, greatly his superior as a contrapuntist, if possibly, and only possibly, inferior to him in dramatic force. In Hamburg his reputation was so great that no music was thought equal to his. There Bach and Handel as young men must have listened to his operas. Among other gifts he had great tact in bringing about very fine performances with his exceptionally good singers and players.

Though, however, his operas were his greatest works, they could not attain the same universal popularity as his well-known duets for various voices, with a bass accompaniment. These are mostly in three long movements, some with recitatives and solos, in the cantata form, following Carissimi and Stradella. Of these celebrated duets (as an introduction to which Sir John Hawkins wrote a special biography) there are more than a hundred in the British Museum (Add. MSS. 5055, etc.), and in the splendid copy in 3 vols. in Buckingham Palace. The words were mostly by Ortensio Mauro, Averara, Abbate Conti, Conte Francesco Palmieri, etc. The testimony to the great excellence of these compositions is abundant. Burney says, in speaking of these duets, 'Those of the admirable Abbate Steffani were dispersed in MS. throughout Europe.' Mattheson again, 'In these duets Steffani is incomparable to all I know, and deserves to be a model, for such things do not easily become old.' Chrysander also writes, 'These duets are the greatest of their kind.' To the foregoing it is useless to add further commendation. The most renowned singers, Senesino, Strada, and others, delighted in them, and used them constantly for practice in both expressive and florid singing. No copies of these duets are dated, but they were probably all composed after he went to Hanover; and some of them are known to have been written for the Princess Sophia Dorothea.

The Duke of Brunswick, Anton Ulrich, was converted to Romanism in 1710, and we find Steffani going from Düsseldorf to Brunswick to accept in the name of the Pope a piece of ground as a site for a Romish church. At the time of the Carnival of this year we find him in Venice in company with Baron Kielmansegge, and he there met Handel, whom he induced to visit Hanover on his way to London. Handel testifies to Steffani's great kindness to him while in Hanover; he was anxious too that he should become Kapellmeister at this Court.[1] About the year 1712 the new church in Brunswick was so far ready that the Pope sent Bishop Steffani, Vicario apostolico delle missione Settentrionali, to consecrate the building and perform the opening service. Two years later the Elector of Hanover became King of England, but Steffani did not accompany him to London, indeed we do not meet with his name again till 1724, when the Academy of Ancient Music in London unanimously elected him its Hon. President for life. This Academy, of which Handel was a great supporter, had been instituted by Dr. Pepusch, J. E. Gaillard, the only known pupil of Steffani, and other musicians, and had become well known abroad. Many eminent musicians of the continent were made honorary members, Steffani among the number, who appears to have sent over the following four works for performance—the fine and well-known Madrigal, 'Qui diligit Mariam,' for S. S. A. T. B. (in which occurs a passage taken by Handel for the chorus in 'Solomon,' 'Music spread thy voice abroad'); another madrigal, called 'La Spagnuola,' 'Al rigor d'un bel sembiante,' for two altos and tenor, not so remarkable; and the beautiful madrigal, 'Gettano i Rè dal soglio.'

1 Handel said to Hawkins, 'He received me with great kindness, and took an opportunity to introduce me to the Princess Caroline and the Elector's son . . . . and being called from the city to attend to matters of a public concern, he left me in the possession of that favour and patronage which himself had enjoyed for a series of years.' The occasion of Steffani's leaving Hanover was that on April 12 the Elector was, through his Envoyé Steffani, invested by the Emperor with the post of Erbschatzmeister (Hereditary Grand Treasurer). This tends to show that Steffani was at home both at Düsseldorf, where the Elector Palatine was very musical, and at Hanover.

These are generally found in the MS. collections of the time. The fourth piece was the great Stabat Mater, composed for S.S.A.T.T.B., accompanied by 2 violins, 3 altos, cello and organo, and undoubtedly one of the finest works of any composer of the period immediately preceding that of the giants Bach and Handel. His great contemporaries Alessandro Scarlatti and Purcell produced nothing finer. No exact dates can be assigned to these four works, but they all belong to his later manner. In Steffani is to be found the perfection of counterpoint without stiffness, and with that real sign of genius, exhaustless variety. As in Bach, there is marvellous freedom in the movement of the parts, and no hesitation at a good clashing dissonance produced by this freedom. He was an adept too at writing the charming minuets and gavottes which were then so fashionable, and with which his operas abound. At the British Museum there is likewise a glorious 'Confitebor' for 3 voices with violins and bass in E minor, said to be of the year 1709, with a splendid bass solo ('Sanctum et terribile')—a species of accompanied recitative; the whole work being full of exquisite beauties. No notice of this piece has yet appeared in any life of Steffani's. In the Sacred Harmonic Society's library there is a book of 'XII Motteta par celeberrimum Abbatem Stephanum' for 3 voices with solos and recitatives, but it is only a vocal score, without the symphonies and accompaniments which all undoubtedly had. In another book in the same library however we find two of them complete. In their mutilated form it is not always easy to judge of the value of these motets, but some movements are certainly very fine, especially the last of no. 3, the first of the 5th, and the last Fugue of no. 8, which is very broad and quite Handelian. The movement 'Pro Christo' in this motet was introduced at the end of a collection of glees published by Hindle some 60 or 80 years since, and inserted 'by desire,' showing that the work was then popular. Hawkins mentions that Dr. Cooke had a book of 12 Motets for three voices, 'among them two that are exquisitely fine.' This is no doubt the book referred to.

Early in 1729 Steffani was once more and for the last time in Italy; and Handel met him at Rome in March, where he was living at the Palace of Cardinal Ottoboni. This latter enthusiast still kept up his Monday performances of music, at which Steffani, now 74 years old, occasionally sang. Handel tells us (through Hawkins) that 'he was just loud enough to be heard, but that this defect in his voice was amply recompensed by his manner, in the chasteness and elegance of which he had few equals.' From Handel we also learn that 'as to his person he was less than the ordinary size of men, of a tender constitution of body, which he had not a little impaired by intense study and application. His deportment is said to have been grave, but tempered with a sweetness and affability that rendered his conversation very engaging; he was perfectly skilled in all the external forms of polite behaviour, and, which is somewhat unusual, continued to observe and practise them at the age of fourscore.' He was back in Hanover in a short time, and the next year, going to Frankfort on some public business, died there after a short illness.

The last word has not yet been said about this remarkable musician, and it is to be hoped that some of his duets, and perhaps his glorious Stabat Mater and Confitebor may still be heard in the concert-room. His career was certainly one of the most extraordinary in musical history. Born of obscure parents, he raised himself by his talents and industry from the position of a poor choir boy, not only to be one of the foremost musicians of his age, but likewise the trusted confidant of princes and the friend of such a man as Leibnitz. The only other instance of an artist having become an ambassador is to be found in the painter Rubens. The materials for this notice have been chiefly gathered from Rudhardt, Hawkins, and Chrysander, the latter having obliged me with some important information hitherto unpublished. [W.G.C.]

STEFFKINS, Theodore, or Theodorus, was a foreign professor of the lute and viol, who resided in London in the latter half of the 17th century. He is much commended in Thomas Salmon's 'Essay to the Advancement of Music,' 1672. His brother, Dietricht, was one of the band of Charles I. in 1641, and his two sons, Frederick and Christian, were famous performers on the viol. They were members of the King's band in 1694, and Christian was living in 1711. [W.H.H.]

STEGGALL, Charles, Mus. Doc. born in London, June 3, 1826, was educated in the Royal Academy of Music, principally by Sterndale Bennett. In 1847 he became organist of Christ Church Chapel, Maida Hill; in 1851 a professor at the Royal Academy of Music, and in 1852 accumulated the degrees of Mus. Bac. and Mus. Doc. at Cambridge. In 1855 he was appointed organist of Christ Church, Paddington, and in 1864 organist of Lincoln's Inn Chapel. He has composed anthems and other church music, and has lectured upon music in the metropolis and elsewhere. [W.H.H.]

STEIBELT, Daniel, a musician now almost entirely forgotten, but in his own day so celebrated as a pianoforte-player and composer that many regarded him as the rival of Beethoven, was a native of Berlin, where his father was a maker of harpsichords and pianofortes of considerable skill and repute. The date of his birth is quite uncertain. Most of his biographers state that he was born in 1755 or 1756, but Fétis declares from personal knowledge that he was only about thirty-six years of age in 1801, which would place his birth some eight to ten years later. The details of his early life are as much involved in doubt as the time of his birth. It is, however, certain that his aptitude for music was early manifest and that it in some way attracted the attention of the Crown Prince of

Prussia, afterwards Frederick William II. Kirnberger was then the leading musician of Berlin, and to him the Crown Prince entrusted the instruction of his protégé in the harpsichord and composition. How long Steibelt was a pupil of Kirnberger it is impossible to say, but not a trace of the learned and somewhat pedantic style of his master is to be found in his method either of playing or writing. Indeed, the musical world of Berlin, then under the despotism of Frederick the Great,[1] does not present any influences to account for the peculiarities which so strongly marked Steibelt's after-life, though it may be fairly conjectured that in his father's workshops he obtained that familiarity with the mechanism of the pianoforte which he was always ready to turn to the best account. Whatever his musical education may have been, it was interrupted by his joining the army for a while,[2] and was finally brought to an end, as far as Berlin was concerned, by his departure from that city, an event which perhaps took place as early as 1784.

In what direction he turned his steps seems wholly unknown, but his career as a composer and virtuoso commences with his arrival in Paris at some date between 1787 and 1790. He did not take up his residence there permanently till the last-named year, as he was at Munich in 1788, and in 1789 was giving concerts in Saxony and Hanover, whence he journeyed to Paris by way of Mannheim; but his rivalry with Hermann at court would appear to suggest that he had been in Paris before the year that was signalised by the taking of the Bastille. However this may be, Steibelt appeared at the French capital as a full-fledged performer and composer, and was not long in proving his superiority to his rival. The reasons for his success are obvious. Though Hermann's technique, which was that of the school of C. P. E. Bach, was considered more correct than that of his opponent, he was, nevertheless, emphatically a player of the old style. Steibelt, as emphatically, belonged to the new. Their different characteristics are clearly brought out in the very curious Sonata for the Pianoforte called 'La Coquette' composed for Marie Antoinette by the two rivals, each of whom contributed one movement to it. Hermann's movement, the first, is good, solid, rather old-fashioned, *harpsichord* music; Steibelt's movement, the Rondo, by its variety of phrasing and the minutiæ of its marks of expression reveals in every line an acquaintance with the resources offered by the pianoforte. The issue of a contest in which the combatants were so unequally matched could not be doubtful, and Steibelt was soon installed as reigning virtuoso. But no musician who aspires to fame in France can neglect the stage, and Steibelt accordingly resolved to essay dramatic composition. One of his patrons, the Vicomte de Ségur, a *litterateur* of some pretensions, who had written for the Opéra a libretto founded on Shakespeare's 'Romeo and Juliet,' entrusted the composition of the music to Steibelt. The score was finished in 1792, but the work was rejected by the Académie. Its authors, nothing daunted, proceeded to alter the piece. The recitatives were suppressed and replaced by prose dialogue, and in this shape the opera was produced at the Théâtre Feydeau on Sept. 10, 1793, with Madame Scio as Juliet. The 'Moniteur' of Sept. 23 describes the music as 'learned, but laboured and ugly'—a criticism which, with the music before one, it is impossible to understand. Theatre-goers were of a different opinion, and 'Roméo et Juliette' was a decided success. The merits of the work, perhaps Steibelt's greatest achievement, will be discussed subsequently. It will be enough at present to note that it was performed with success in Stockholm on Jan. 30, 1815 (and again in 1819), and was revived with great applause in Paris at the Théâtre Royale de l'Opéra Comique in 1822. It does not appear that it was ever brought forward on the German stage, but the Overture was played in Vienna in 1841. The concert given after Steibelt's death for his son's benefit was closed with the Funeral Chorus from the third act.

The success of this operatic venture completely confirmed Steibelt's position in Paris. His music, though considered difficult, was extremely popular, and as a teacher he counted amongst his pupils the most eminent ladies of the time, including the future Queen of Holland. Society made up its mind to overlook his discourteous and overbearing manners in consideration of his artistic merits, and nothing was needed to confirm his fortunes and his fame but that he should be true to himself. Unfortunately, this condition was not fulfilled. He appears to have been a victim to kleptomania, and in the last century this was regarded as a proof of moral rather than of intellectual disease. It must also be admitted that facts seemed to warrant this view in Steibelt's case. On his first coming to Paris he had been received with great kindness by Boyer the publisher, who had not only procured for him powerful patronage but even took him into his own house. His services were ill rewarded. Steibelt had already published some Sonatas for the Pianoforte and Violin (ops. 1 and 2) at Munich. He now added to them a cello *ad libitum* part, which merely doubled the bass of the pianoforte part, and sold them to Boyer as new works. The fraud seems to have been discovered about 1796, and though Steibelt made reparation by presenting to the aggrieved publisher his Pianoforte Concertos, Nos. 1 and 2, this transaction, combined with other irregularities, so injured his reputation that he felt it desirable to leave Paris, at any rate for a time. England attracted his attention, and, journeying by way of Holland, he reached London about the close of 1796.[3]

By this proceeding Steibelt challenged comparisons quite as dangerous as those which he

[1] For an interesting account of music in Berlin at this period see Jahn's 'Life of Mozart,' ch. 30 (vol. ii. p. 374 etc. in Eng. trans.).

[2] A. M. Z. ii. p. 622.

[3] According to Fétis, Steibelt did not leave Paris till 1798, but Messrs. Broadwood and Sons have records in their possession which prove that he was established in London by Jan. 2, 1797. This information is due to the kindness of Mr. A. J. Hipkins.

had recently risked by bringing out an opera in Paris. Pianoforte music had originated in London a quarter of a century before, and at Steibelt's arrival no fewer than three players and composers of the first magnitude were resident there, Clementi, Dussek, and Cramer. Few particulars of Steibelt's life in London have been recorded. His first public performance seems to have been at Salomon's Benefit Concert on May 1, 1797, and a fortnight later (May 15) he played a pianoforte concerto of his own at an opera concert. Not long after this he wrote the celebrated Pianoforte Concerto in E (No. 3), containing the 'Storm Rondo.' Whatever may be thought of the merits of this work now, its popularity at the beginning of the century was enormous, and far exceeded that accorded to any other of Steibelt's compositions. It is not too much to say that it was played in every drawing-room in England; indeed, the notorious 'Battle of Prague' alone could compete with it in popular favour. It was, in all probability, first performed in public at Salomon's concert on March 19, 1798. At the close of the same year (Dec. 11) its author again came forward as a composer for the stage, and again met with a favourable reception. His work on this occasion was an English opera, or, as it was described in the Covent Garden play-bill, 'a new grand Heroic Romance, in 3 acts, called Albert and Adelaide; or the Victim of Constancy.' It must have been an extraordinary medley. The first two acts were a translation from the German of Schoerer, who had taken them from the French, and the third act was added from another French play. The music was only in part original, and was eked out by the insertion of a Quintet from 'Lodöiska' and the like expedients. Even the original music was not all written by Steibelt, as Attwood contributed some of it.[1] Yet, after all, the most curious part of this curious production must have been the Overture, which was 'enlivened by a pantomime'! Such as it was, however, the piece proved sufficiently attractive to keep the boards for some time, and the Overture, arranged for the pianoforte, was published in France and sold in Germany. As teacher and performer Steibelt appears to have been as fully employed during his stay of three years or so in London as he had been previously in Paris. Whether he was as much liked by his brother artists as by the amateurs seems very problematical; at any rate his music is conspicuous by its absence in the concert programmes of the time. Two other circumstances of interest connected with Steibelt's visit to England have been preserved. The first of these is the fact that he conceived a decided predilection for English pianofortes, always using them in preference to any others; the second is his marriage with a young Englishwoman, described as possessed of considerable personal attractions and as a good player on the pianoforte and tambourine. The last-named accomplishment led her husband to add a tambourine accompaniment to many of his subsequent pieces.

Steibelt now resolved on visiting his native country, from which he had been absent, according to some authorities, as much as fifteen years. He reached Hamburg in September or October 1799, but made no great stay there. His next stopping-place was Dresden, where he met with a very enthusiastic reception. Besides several more or less private performances, he gave a concert of his own on Feb. 4, 1800, with the greatest success. Almost immediately after this he went to Prague. His concert in the Bohemian capital attracted a large audience of the upper classes and brought him no less than 1800 gulden, but his playing made little impression, and he went on forthwith to Berlin.[2] Before the end of April he had given two performances in his native city. It was not very likely that his style would please audiences who still held to the traditions of the school of Bach, and the main result of his visit seems to have been to give great offence to his brother artists. From the capital of Prussia he turned to the capital of Austria, then the metropolis of the musical world, where he arrived about the middle of May. We are told that his reputation was such as to cause some anxiety even to Beethoven's friends. If such was the case they were speedily relieved. At the first meeting a sort of armed truce was observed, but at the second Steibelt was rash enough to issue a distinct challenge. Beethoven was not the man to decline such a contest, and his victory was so decided that his rival refused to meet him again. [See BEETHOVEN, vol. i. pp. 168 *a*, 178 *b*.] This adventure was not likely to contribute to Steibelt's success at Vienna, and a concert that he gave at the Augarten-Saal was rather thinly attended. His German tour as a whole was only partially successful, and Steibelt determined to return to the more congenial atmosphere of Paris. He arrived there in August 1800, carrying with him the score of Haydn's 'Creation.'

The 'Creation' is one of the very few triumphs of musical art that have been received with favour from the first, and at this time an active competition for the honour of producing it was going on everywhere. Steibelt does not seem to have been first in the field at Paris, as Pleyel, Haydn's favourite pupil, had been despatched to request the veteran composer to come and conduct his own work. Pleyel, however, was unable to reach Vienna [PLEYEL, vol. iii. p. 3 *a*], and the field was thus left open to Steibelt. He made the most of his opportunities. Not content with obtaining 4000 francs from Erard for himself and his assistant, M. de Ségur, as the price of the translation adapted to the music, and 3600 francs for himself and 2400 francs for his fellow-translator from the administration of the Opéra, where the work

[1] This information is derived from an advertisement of Longman, Clementi & Co. in the 'Morning Chronicle' of Jan. 22, 1799. These pasticcios were common enough then, and until the end of the first quarter of the present century.

[2] All authorities seem to place the visit to Berlin between his concert at Prague and his arrival at Vienna. Otherwise it would be natural to conjecture from the dates that he went to Berlin before going to Dresden.

was to be performed, he transposed the part of Adam to suit the tenor Garat, and in many places even attempted to improve Haydn's music by additions and alterations of his own. In spite of these drawbacks, the performance, which took place on Christmas Eve, 1800, proved a decided success. Public curiosity was much excited; a fortnight before the performance not a box was to be had; an eager crowd surrounded the Opera House at nine in the morning; at the end of the first part a subscription was started to strike a medal in honour of the composer (nay, so much was the work on every one's lips that one of the vaudeville theatres produced a parody of it three days later called 'La récreation du monde'). Rey directed the performance and Steibelt presided at the pianoforte. The adaptation of the words seems to have been fairly performed; at the alterations made in the score competent judges were, naturally enough, extremely indignant. Moreover, the circumstances of his departure some four or five years before had not been forgotten, and thus, in spite of the éclat of the 'Creation,' Steibelt did not feel very comfortable in Paris. Even the success of his ballet 'Le Retour de Zéphyr' at the Opera, on March 3, 1802, did not reconcile him to his position, and he embraced the opportunity afforded by the conclusion of the Treaty of Amiens on the 22nd of the same month, and returned to London.

The next six years of his life, about equally divided between London and Paris, were among the busiest of his busy career. His popularity in London was as great as ever; he lived in the most fashionable part of the town, and was received with applause wherever he went. For the King's Theatre in the Haymarket he wrote two ballets, 'Le Jugement du berger Paris' in 3 acts (produced May 24, 1804), and 'La belle Laitiére' (produced Jan. 26, 1805). It seems very characteristic of the composer that his work was not ready on either occasion. In the former case several airs had to be written at a very short notice by Winter, who was also responsible for the scoring of the second act[1]; in the latter case an apology was circulated for the omission of the *dénouement* of the piece, 'Mr. Steibelt not having finished that part of the music.'[2] Both ballets were, nevertheless, received with great favour, the march in the first act of 'Le Jugement' and the pastoral scene in the second act of 'La belle Laitiére' coming in for special applause. He also played his Pianoforte Concerto No. 5 (à la chasse, op. 64) at the Opera concerts, apparently in the summer of 1802, with great success. After his return to Paris Steibelt followed up his dramatic achievements in England with an Intermezzo, 'La Fête de Mars,' composed in celebration of the Austerlitz campaign, and performed at the Opera on March 4, 1806. Encouraged by these successes he again tried his hand on a larger work, 'La Princesse de Babylone,' an opera in 3 acts. This was accepted by the Académie and was in active preparation when the importunity of his creditors compelled the composer to leave Paris suddenly in the autumn of 1808. But his energies were by no means confined to writing for the stage. Several of his chief sonatas date from these years. Still more important are the two Concertos in Eb (Nos. 4 and 5), for the pianoforte, and the 'Méthode' for that instrument published in French, German, and Spanish, in which he claims to have invented the signs for the use of the Pedals adopted by Clementi, Dussek, and Cramer. [See SORDINI, vol. iii. p. 636*b*.] Above all, it was on his return to Paris in 1805 that he published his Etude,—a collection of 50 studies in 2 books—undoubtedly the best of his pianoforte works. In the midst of all this occupation he found time to meditate further travels. Russia, a country that in the previous century had attracted Galuppi, Paisiello, Sarti, Cimarosa, and Clementi, had just furnished an asylum to Boieldieu and a home to Field, was then a sort of Promised Land to French musicians, and it is not strange that Steibelt should have been more than willing to go there, when he received in 1808 the offer of a very advantageous appointment from the Emperor Alexander. Owing to causes already mentioned he left Paris for St. Petersburg in October, 1808. His journey was not however very speedy when he felt himself out of the reach of his creditors. He stopped at Frankfort to give a great concert on Nov. 2,[3] and at Leipzig made a stay of some weeks and repeated the programme of the Frankfort concert. During his sojourn in Leipzig he put forth (Nov. 24, 1808) a notice in which he complains that some German publishers had issued very faulty editions of his works even going so far as to annex his name to compositions by other people, and announces his intention of having all his future works published by Breitkopf & Härtel, an intention that was not very consistently carried out. Even after leaving Leipzig he lingered at Breslau and Warsaw to give concerts, so that he could hardly have reached St. Petersburg till the beginning of the spring of 1809.

Here, at last, his wanderings came to an end. He was appointed, it is not very clear when, director of the Opéra Français, and when Boieldieu left, at the close of 1810, Steibelt received the title of 'Maître de Chapelle' to the Emperor in his place. It was, however, a title to which no emolument was attached, and that in no way relieved its possessor from professional duties. In managing and writing for the Opera, and in teaching and composing for the pianoforte, the remaining years of Steibelt's life were spent, comparatively at least without excitement. About the year 1814 he ceased to play in public, and did not appear again for six years, when the production of his Eighth Pianoforte Concerto—a very remarkable work—induced him to come forward once more as a performer on March 16, 1820. Meanwhile his pen was not

[1] 'Morning Chronicle,' May 25, 1804. [2] Ibid. Jan. 28, 1805.

[3] The correspondent of the A. M. Z. (xi. 170) oddly describes him as 'Steibelt of London.'

idle. His early years at St. Petersburg were marked by the ballets 'La Fête de l'Empereur' in 1809, and 'Der blöde Ritter' (before the end of 1812); and the three Concertos for pianoforte, Nos. 6, 7, and 8, appear to belong to the period of his abstention from playing in public. For the theatre he wrote two operas, each in three acts, 'Cendrillon'[1] and 'Sargines'; a third, 'Le Jugement de Midas,' he did not live to finish. He also spent some time in revising 'Roméo et Juliette.' In the midst of these avocations he was seized with a painful disease, of which, after lingering some time, he died on Sept. 20, 1823. A number of his friends combined to honour him with a quasi-public funeral, and the military governor of St. Petersburg, Count Milarodowitsch, organised a subscription-concert for the benefit of his family, who were left in very straitened circumstances.

Comparatively little has been recorded of Steibelt's personal character, but the traits preserved are, to say the least of it, far from prepossessing. Almost the only occurrence that presents him in a pleasing light is his death-bed dedication of the revised score of 'Roméo et Juliette' to the King of Prussia, in token of gratitude for the kindnesses received from that monarch's father. He appears to have been perfectly eaten up with vanity, which exhibited itself unceasingly in arrogance, incivility, and affectation. In his native country he provoked

The above is reduced from the aquatint engraving by Quenedey, of the portrait by Gérard, prefixed to each of the two parts of the original edition of the 'Etude pour le Piano Forte.'

dislike by acting the foreigner and professing ignorance of German—indeed in Berlin, his birthplace, he inspired such disgust by his demeanour at his first concert that the orchestra refused to take any part in the second, and similar violations of courtesy are related of him wherever he went. Graver faults still are not wanting. That he was a kleptomaniac has been already mentioned. To this he added a reckless extravagance in money matters that amounted to criminality. Though he must have been for many years in receipt of a large income, he was always out at elbows, and this exercised a most pernicious influence on his character both as an artist and as a man. His respect for his art, never too great, was destroyed by the quantity of worthless music that he wrote hastily to meet temporary difficulties, and he not unfrequently stooped to expedients still more unworthy. One of these has been already mentioned, but it was not the only one. Complaints of old works palmed off as new on publishers, and through them on the public, by the alteration of the first few bars, transpositions, or the like, are only too rife. A device that seems to have been specially common was to add a violin part to a published set of pianoforte sonatas and then bring out the result as an entirely new work.

The greatness of his abilities as a musician is perhaps best proved by the fact that they caused so unattractive a person to be not merely tolerated but welcomed. His pianoforte-playing was just what might have been expected from his life and character. The highest ranges of his art were a *terra incognita* to him, and his inability to perform a slow movement was the subject of universal comment. To do him justice, he was aware of his deficiency, and seldom attempted an Adagio. Quick movements, on the contrary, he played with a precision and fire that made the liveliest impression. His technical training appears to have been defective, and, though in his prime he was considered a great executant, his left hand was always conspicuously weak. He was one of the first to discover the resources presented by the pedals of the pianoforte, and, like some other discoverers, was led to exaggerate the importance of his discovery. The result of this was that his performance was always apt to degenerate into mere tricks of effect. The critics of his day also complained of his excessive use of the *tremolo*, a judgment that appears well grounded, and declared that his fingering was faulty, which seems more doubtful. It is strange, too, considering his appreciation of the resources of the pianoforte and his preference for instruments by English makers (or by Erard, who used the English action up to 1808), that he should have made little or no use of their *cantabile* powers. But, after making all deductions of this sort, the broad fact remains that Steibelt's playing was thoroughly striking and original, and that he possessed in a very eminent degree the invaluable power of carrying his audience with him. Whatever censure critics might be disposed to pass after the performance was over, the *aplomb* and spirit of his playing fascinated them at the time, and when he was in a good mood he would interest his hearers for hours together.

It has been said that the truest test of a composer's genius is to be found in his slow move-

[1] It is worth noting that some authorities declare this was written for Paris. This opera has been considered his greatest work.

ments. Judged by this standard the multitudinous pianoforte works of Steibelt would be declared wholly wanting. Sonata after sonata has no slow movement at all, consisting merely of an Allegro and a Rondo. When an Adagio or Andante is interpolated, it is either an insignificant trifle of some 30 or 40 bars in length, or else consists of a popular melody, such as 'If a body meet a body,' 'Twas within a mile of Edinbro' town,' or the like. He does not seem to have ever realised the powers of the pianoforte for an Adagio, and when a violin part is added, as is often the case in his sonatas, he almost invariably assigns the melody to the latter instrument and accompanies it with a *tremolo* on the pianoforte. His Allegros and Rondos, on the contrary, particularly the former, are often of remarkable merit, and many of his sonatas, such as that dedicated to Madame Bonaparte (in E♭, op. 45), are really fine and original compositions. Yet, even at his best, a want of sustained power makes itself felt. Though the absence of records as to his early life makes it probable that his musical training was not sacrificed to the profitable speculation of exhibiting a youthful prodigy, his constructive skill was never developed. All his music sounds like a clever improvisation that happens to have been committed to paper. There is little or no attempt at development or design. Whenever a new idea occurs to the writer it is straightway thrust in, and when no fresh idea presents itself one of the old ones is repeated. Hence it is that his music is now totally forgotten, for, whatever the opinion of contemporaries may be, posterity has invariably consigned to oblivion all music, no matter what other qualities it may possess, that is deficient in design.[1] Moreover, Steibelt exhibits a most annoying inequality of style. Again and again the opening movement of a sonata excites the expectation of a really satisfactory work, as if for the very purpose of disappointing it by the deficiencies of the Adagio, if there is one, and the trivialities of a 'brilliant' Rondo. His contemporaries pronounced the 'Etude' his best work, and time has confirmed their opinion. It has been often republished, and may indeed be said to be the only work of his that still lives. To a modern pianist one of the most striking features of the collection is the fact that several of the pieces (*e.g.* Nos. 3 and 8) anticipate in a very noteworthy manner the style made popular by Mendelssohn in his 'Songs without Words.' The vast mass of Airs with variations, Fantasias, Descriptive pieces, Pot-pourris, Divertissements, Bacchanals, and the like, that had a great sale in their day, are now deservedly forgotten. The sample of his descriptive pieces already given [PROGRAMME-MUSIC, vol. iii. p. 36*a*] may serve as a type of them all. They are of the worst class of programme-music, with no intrinsic musical merit. In England and France these pieces made their composer popular. In Germany, his reputation was comparatively *nil*. His pianoforte works however, good and bad, have all the great merit of feasibleness, and invariably lie well under the hand.

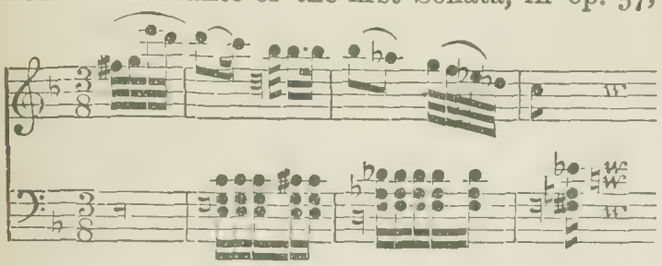
For the orchestra and other instruments Steibelt wrote comparatively little—wisely, in the judgement of one of his biographers.[2] Unfortunately, the scores of many of his operatic works, especially those written for St. Petersburg, are inaccessible and perhaps lost. It cannot, however, be said that an examination of the score of 'Roméo et Juliette' quite bears out the sentence just quoted. We are told that an even division of the interest of the music between the various instruments is one great mark of skilful orchestral writing. If this be so, Steibelt's opera is in one respect skilfully written, for almost every instrument in the orchestra comes to the front in turn. More than this, the composer uses the forces at his command with power and freedom. The trombones are introduced to an extent then unusual, though not excessive. Many of the resources of modern scoring are to be found, especially the employment of wood-wind and strings in responsive groups. The main complaint that can be sustained against the work is that the concerted pieces are unduly protracted and impede the action—this is certainly the case with the Trio in the first Act. It should moreover be observed that when Steibelt writes for the pianoforte and other instruments, as in his quintets, the pianoforte is not allowed to monopolise the interest. His concertos are formed on the orthodox Mozartean model, and it must be added that they contain, especially in their first movements, most excellent writing. 'The instrumentation of the first movement is quite exceptionally beautiful' was the opinion of one who listened to the performance of his Eighth Concerto in London,[3] and even when the work as a whole is weak, as in the Sixth Concerto, the instrumentation is not deficient in skill and novelty.

Steibelt's originality as a composer was questioned in his own day. It was said that his famous 'Storm Rondo' was a feeble copy of a work for the organ by the Abbé Vogler, a statement on which the thoroughly *pianoforte* character of Steibelt's music throws considerable doubt. His enemies also averred that 'Roméo et Juliette' was a mere plagiarism from Georg Benda's opera of the same name—an allegation that is certainly unfounded. More serious objection may be taken to his Sixth Pianoforte Concerto, 'Le Voyage au Mont St. Bernard,' in which not only the general idea, but even the most striking details—the hymn of the monks, the tolling of the convent bell, and the national music of the Savoyards with accompaniment of triangles—are borrowed from Cherubini's opera of 'Elisa ou le Voyage au Mont Bernard.' It is, in fact, as it has been aptly described, 'the work, not of an architect, but of a decorator.' On the other hand, Steibelt must be credited with some contributions to musical progress.

[1] Mme. Arabella Goddard, among her numerous revivals, included Steibelt's Sonata in E♭, ded. Mad. Bonaparte; and some Studies.

[2] A. M. Z. xxv. p. 725.

[3] Ibid. xxiv. no. 25.

Modulation he used with a freedom unknown before him. The following passage, for instance, from the Andante of the first Sonata, in op. 37,

was an unheard-of thing in 1799. Of course, nothing is easier than to carry such innovations to excess, and he may be fairly said to have overstepped the line when in the 'working-out' of his Sonata for pianoforte and violin in E minor, op. 32, he introduces the second subject in E♭ major, changing the signature for 56 bars. Another instance is supplied by the two Sonatas for pianoforte that form op. 56. In the first, which is in E♭ major, he opens the development with an excursion into G♭ major for 13 bars and into F♯ minor for 31 bars, in each case changing the signature. In the second he leaves E major for G minor in the same part of the composition, employing a new signature for 33 bars. Greater licence still is to be found in works of less definite outline than a sonata. In the Fantasia dedicated to Madame Moreau, which is nominally in B♭ major, he passes after 56 bars through B major and B minor to C, and with the exception of the last 33 bars, which return to B♭ major, all the rest of a long work is in this key. But though he never grasped the plan that groups a number of subsidiary keys round the central key [FORM, vol. i. p. 550 *a*, and 552 *a*], and seems rather to be quite aimless in his wanderings, the fact remains that in his use of keys he shows the workings of an original mind. Other cases that show his readiness to strike out in fresh directions are to be found in his discovery of the *tremolo* on the pianoforte and in his free use of the *pizzicato* in chamber music. He employs the latter, for example, most effectively in the Rondos of the Sonatas for Pianoforte and Violin, op. 32, no. 2, and op. 35, no. 3, in the second of which he uses this expedient in giving out the subject. The device of introducing a pantomime into an overture has found no imitators, unless the overture to 'Euryanthe' is to be reckoned as an imitation [OPERA, vol. ii. p. 521 *b*], but some of his other novelties have had a better fate. The manner in which he suggests the 'Lieder ohne Worte' in his 'Etude,' and his use of the trombones, alto, tenor, and especially bass, in 'Roméo et Juliette' have been already noticed. A similar boldness in orchestral writing is to be found in the first movement of his Sixth Concerto for Pianoforte, where a passage occurs in which the violoncellos are divided into three parts. Neither Haydn, nor Mozart, nor Beethoven divide their strings, except the violas, to any extent, and Steibelt's Concerto is at least thirteen years anterior to the Overture to 'Guillaume Tell,' which is usually quoted as the early instance of division of the violoncellos into more than two parts. More important still is the *finale* of the Eighth Concerto for Pianoforte, in which—probably following the lead of Beethoven—he adds voices to the instruments to form a climax, with an effect described as thrilling. We may fairly say that a composer who did these things deserves to be distinguished from the crowd of merely clever musicians. Had he but steadily lived and written up to his abilities it is probable that he might have taken one of the chief places in the roll of musical worthies; as it is, he only adds one more to the many instances which prove that conspicuous talent unaccompanied by moral earnestness will never succeed in making a man great.

The list of his works which follows has been compiled with considerable trouble. Not only had Steibelt a careless and, it is to be feared, dishonest habit, of publishing different works under the same opus number, and the same or a slightly altered work under different numbers, but, according to his own protest already mentioned, works were published under his name with which he had nothing to do. Under such circumstances the task of drawing up a complete and accurate list is wellnigh hopeless, and this catalogue, though compiled with all the care possible, does not profess to be more than a contribution towards a complete and exact list. An asterisk attached to a work means that it certainly contains *one* sonata (or the number given) and *may* contain more. A date has been added in some cases, where it seemed likely to be of any value.

Op. 1. 3 Sonatas, PF. and Violin (1788). | Sonata, PF. | 2 Sonatas, PF. | 3 Sonatas, PF. | 3 Sonatas, Harp with Violin and Cello *ad lib.* | 6 Sonatas, PF., with Flute or Violin and Cello.

Op. 2. *Sonata, PF. and Violin (1788). | Sonata, PF. | Sonata, PF. and Violin (1791). | 3 Sonatas, PF., the first with Violin.[1] | 2 Sonatas, PF. | 3 Sonatas. PF., Violin, and Cello.

Op. 3. Sonata, PF., Violin, and Cello (1791). | Turkish Overture, PF., Violin, and Cello.[2]

Op. 4. 3 Sonatas, PF. and Violin. | *Sonata, PF., Violin, and Cello (1791). | 3 Sonatas, PF., the first with Violin obbligato.[3]

Op. 5. Premier Caprice, PF. (1792). | Preludes and three pieces, PF. (1792).[4] | 3 Preludes, PF.[5]

Op. 6. Second Caprice, PF. | Grand Sonata, PF. and Violin; A (1792). | 3 Sonatas, PF. | 2 Sonatas and 'La Coquette,' PF., the first with Violin. | *Sonata, PF. | Rondo from 3rd PF. Concerto.

Op. 7. 3 Grand Sonatas, PF. (1793). | Turkish Overture, PF., Violin, and Cello.[6] | 3 Sonatas.

Op. 8. Grand Sonata, PF. and Violin; D (1793). | 6 Grand Preludes or Exercises, PF. (1794). | 3 Quartets for Strings (1799).[7] | 'Enfant cheri des Dames' with var. PF. (1799).[8] | 3 Sonatas, PF., the third with Violin.

Op. 9. 6 Divertissements, PF. (1793). | 2 Grand Sonatas, PF. | 'La Coquette,' PF.; A.[9]

Op. 10. Mélange d'airs et chansons en Forme de Scène, PF. (1794).[10]

Op. 11. 3 Sonatas, PF. and Flute, or Violin; B♭, A, D (1793). | 6 Sonatas, PF. and Violin. | 6 Sonatas, PF. | 6 Sonatas, PF., nos. 1, 4, 5, and 6, with Violin obbligato, nos. 2 and 3 with Flute obbligato. | 3 Sonatas, PF., Violin, and Cello. | 3 Sonatas, PF. with Violin acc. (ded. to Mme. Eugenia de Beaumarchois).

Op. 12.

Op. 13. 6 Airs with var., PF. | Duo, PF. and Harp.

Op. 14. 2 Grand Sonatas, PF. (1795). | Duo, Harp and PF.

Op. 15. Grand Sonata, PF.

Op. 16. Grand Sonata, PF. | Mélange d'Airs.[11]

Op. 17. 3 Quartets for Strings; E♭, C, F min. (1797).[12]

Op. 18. 3 Sonatas, PF., nos. 2 and 3 with Violin (1797). | 3 Sonatas, PF., with acc. for Flute, or Violin; G, C, B♭ (1799).

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1 See op. 4. 2 See op. 7. 3 See op. 2.
4 This appears to have been also styled Preludes and Capriccios.
5 Six Preludes are also published as op. 5. They are probably a combination of the Preludes in the works given. 6 See op. 3.
7 Probably part of op. 34, and perhaps the same as op. 17.
8 See op. 32. 9 From op. 6. 10 See op. 16.
11 See op. 10. 12 Perhaps the same as op. 8.

Op. 19. 3 Sonatas, PF. (1797).
Op. 20. Sonatas, PF.
Op. 21.
Op. 22.
Op. 23. Grand Sonata, PF.; G min.
Op. 24. Preludes, PF. (1797). | Ladies' Amusement, PF.[1] | Trois Caprices en Prelude, PF. | Sonata, PF.; G.
Op. 25. Grand Sonata (L'Amante disperata), PF.; G min. (1797). | Preludes, PF. | 2 Sonatas, PF. and Violin; C, B♭.
Op. 26. 3 easy Sonatas, PF. and Violin; D, A, F (1799).
Op. 27. 6 Sonatas, PF. and Violin (ded. to Queen of Prussia); C, E♭, E, B♭, G, and ? A (1797).[2]
Op. 28. 3 Quintets, PF. and Strings; no. 1, G; no. 2, D; no. 3, ? (1798).[3] | 3 Sonatas, PF. à 4 mains (1798).[4] | 'A me tutte le belle,' Rondo, PF., Violin, and Cello; E♭ (1798).[5] | 3 easy Divertissements, PF.
Op. 29. 3 Grand Sonatas, PF. | 2 Rondos, PF.; F, G.
Op. 30. 3 Sonatas, PF. and Violin. | Grand Sonata, PF. with acc. for Violin; B♭. | 2 Rondos, PF.; F, A.
Op. 31. Grand Trio, PF., Violin, and Bass; A (1798).[6] | First Quintet, PF. and Strings; D.[7]
Op. 32. Grand Sonata, PF. with acc. for Violin; E min. | 'Enfant cheri des Dames,' Air with var., PF., Violin, and Cello; E♭.[8] | 2 Sonatas (with Scotch airs), PF.[9]
Op. 33. 4 Sonatas of progressive difficulty, PF., with Violin *ad lib.*; C, F, G, D (1798). | Concerto no. 3 ('The Storm'), PF. and Orch.; E (1799).[10] | 2 Sonatas, PF., with Violin and Cello *ad lib.*; B♭, F.[11] | 6 Rondos, PF.; C, F, G, D, B♭, F.
Op. 34. 6 Quatuors concertante for Strings, in two books (1798).[12] | 24 Waltzes, PF., with acc. for Tambourine and Triangle (1800).[13]
Op. 35. 3 Sonatas, PF., with Violin *ad lib.*; E♭, F, A (1799). | Grand Concerto, no. 3 ('The Storm'); E (1799).[14] | 'Amusement pour les Dames' (easy PF. pieces).[15]
Op. 36. 3 Sonatas (ded. to Mme. de Boigne), PF., with acc. for Flute, or Violin; F, B♭, A (1799).[16] | 3 Divertissements and 5 Rondos, PF. (1799). | 3 easy Divertissements, PF. | 3 easy Divertissements and Airs with var., PF. | Sonata for 2 PF.s (1800). | 12 Waltzes, PF., with acc. for Tambourine and Triangle.[17] | Combat Naval, PF., with Violin and Cello (and Gr. Tambour *ad lib.*); E♭.[18]
Op. 37. 3 Sonatas, PF., with Violin *ad lib.* The first has also a Tambourine obbligato; C, A, E♭.[19] | 3 Progressive Sonatas, PF.; C, B♭, F. | 3 Sonatas of progressive difficulty, PF., with Violin and Cello *ad lib.* | Sonata, PF., with Violin *ad lib.*; E♭.[20]
Op. 38. 3 Sonatas, PF., with acc. for Flute, or Violin; C, B♭, G.[21] | 3 Sonatas, PF., with acc. for Flute or Violin; A, D, B♭. | 12 Divertissements (Marches, Waltzes, and Rondos), PF., with acc. for Tambourine.
Op. 39. 3 Sonatas (ded. to Mlle. de Boigne), PF., with acc. for Flute or Violin (1800).[22] | 6 Bacchanals, PF., with Tambourine *ad lib.*
Op. 40. 3 easy Sonatas, PF., with Violin *ad lib.*; A min., C, F. Sonata, PF., with Violin *ad lib.*; E♭. | 3 progressive Lessons (also called Sonatas), PF.; C, B♭, F. | 3 favourite Rondos, PF.; C, A, E♭.
Op. 41. 3 Sonatas, PF. and Flute (1800). | Combat Naval, PF. (1800).[23] | 3 Rondos, PF., with Flute, or Violin; A, D, B♭. | 3 Sonatas, PF.; C, B♭, G.[24] | 3 easy, pleasing, and progressive Sonatas, PF.; C, B♭, F. | Easy Sonatas, PF. and Violin. | Easy Sonata, PF.
Op. 42. 6 easy and pleasing Sonatinas; Book 1, C, B♭, C; Book 2, D, E♭, A. | 3 easy Sonatas, PF. and Violin. | 3 Sonatas, PF., with Flute or Violin; A, D, B♭.[25] | 'Mamma mia,' arranged as a Rondo, PF.; E♭. | Naval Fight, a grand national piece, PF.[26]
Op. 43. 3 Sonatas, PF.; D, B♭, E♭. | Rondo, PF.; D. | 'Amusement pour les Dames,' PF.[27]
Op. 44. Grand Sonata, PF., with Flute or Violin; A. | Fantasia with var. on 'Der Vogelfänger,' PF.
Op. 45. 3 Sonatas, PF., with acc. for Violin; A, E♭, B♭. | Grand Sonata (ded. to Mme. Bonaparte), PF.; E♭. | 3 Sonatas, PF., with acc. for Flute or Violin; A, D, B♭.[28] | Sonata, PF. and Violin; A. Grand Polonaise, PF. and Violin; E. | Polonaise, PF.
Op. 46. 3 Sonatas ('in which are introduced some admired airs'), PF., with acc. for Flute or Violin; B♭, A, D.[29]
Op. 47.
Op. 48. 2 Sonatas, PF.; E♭, A.[30]
Op. 49. 6 Sonatas (in 2 books), PF. | Duet for Harp. | 3 Quartets for Strings. | 6 Sonatinas of progressive difficulty, PF.
Op. 50. 6 favourite (also called progressive) Sonatas, PF.; C, B♭, G, D, E♭, A.
Op. 51. 3 Sonatas, PF.; C, G, F. Quartet, PF., Violin, Viola, and Cello; A.
Op. 52.
Op. 53. 6 Bacchanals, PF., with acc. for Flute, Tambourine, and Triangle.
Op. 54.
Op. 55.
Op. 56. 3 Grand Sonatas, PF. and Violin; C, D, B♭. | 3 Grand Sonatas, PF., with Violin *ad lib.*; A min., F, C. | 3 Sonatas, PF., Violin, and Cello. | 2 Sonatas, PF.; E♭, E.
Op. 57. 3 Rondos, PF.; C, B♭, A.
Op. 58. Rondo, PF.; B♭.
Op. 59. Sonata, PF., with Violin *ad lib.*; E♭. | Grand Sonata, PF. Sonata, PF., Violin, and Cello.
Op. 60. Sonata (ded. to Duchess of Courland), PF.; E♭. | 6 Sonatas, PF. | 2 Rondos, PF.; F, A.
Op. 61. Grand Sonata, PF.; E♭. | 3 Sonatas, PF., with Violin and Cello. | 2 Sonatas, PF., with Violin and Cello (*ad lib.*); G, E♭. | 2 Sonatas, PF., with acc. for Violin and Cello; F, D. | 2 Sonatas, PF., Violin, and Cello; B♭, E♭. | Grand Sonata, PF., Violin, and Cello.[31]
Op. 62. 2 Sonatas, PF.; F, D (1802).[32] | 3 Sonatinas, PF.; E♭, G, C. 3 Sonatas, PF., with Violin or Flute; C, B♭, G.
Op. 63. Sonata, PF.; D. | 3 Grand Sonatas, PF.; C, F, D (1802). Sonata, PF.; B♭. | Le Rappel à l'armée, Military Fantasia on an air by Mozart, PF.; F.[33] | *Rondo, PF.
Op. 64. Grand Concerto, no. 5 (à la chasse), PF. and Orch.; E♭ (1802). | Grand Sonata, PF.; G. | Second Military Fantasia with a triumphal march by Haydn, PF.
Op. 65. 3 Sonatas, PF., Violin, and Cello. | 3 Sonatas, PF. | Le Rappel à l'armée, Military Fantasia, PF.; F.[34] | *Rondo, PF.
Op. 66. 3 Grand Sonatas, PF., with acc. for Flute or Violin added by I. Pleyel; F, G, A (1802). | 3 Sonatas, PF. and Violin. | 2 Sonatas, PF.; F, A.[35] | Air favori de Léonce Varié, PF.; D.[36]
Op. 67. 2 Sonatas, PF. | Grand Sonata, PF., with acc. for Violin. Sonata, PF., with Flute or Violin; D.
Op. 68. 3 Sonatas, PF., with Violin *ad lib.* | 2 easy Sonatas, PF. | 6 Bacchanals, PF., with Tambourine *ad lib.*
Op. 69. 3 Sonatas, PF., with Violin, or Cello, or Bassoon obbligato. | Grand Sonata, PF. and Violin obbligato; G min. | Les Papillons, Rondo, PF.; E♭. | 3 Sonatas, PF., Violin, and Cello. | Grand Sonata, PF.; E♭.
Op. 70. 3 Sonatinas, PF., with Flute or Violin; C, B♭, G. | 3 Sonatas, PF., with Violin; G, F, A. | Sonata for Harp.
Op. 71. 3 Grand Sonatas, PF., with Violin obbligato; G min., G, B♭. | Sonata (with a dance air by Duport), PF. and Flute.
Op. 72. 3 Sonatas (or Sonatinas), PF. and Violin or Flute; C, B♭, G. | La Bohemienne (Air by Choron), with var.; PF.; G.
Op. 73. 3 Sonatas, PF. and Violin; G, F, A.[37] | Fantasia with 6 var. on 'Belisaire,' PF.; D min.[38]
Op. 74. 3 Sonatas, PF. and Violin; E♭, A, E min. | 6 Bacchanals, PF., with Tambourine *ad lib.*
Op. 75. 3 Sonatas, PF. | 3 progressive Sonatas, PF., with Violin *ad lib.*; F, G, A. | 2 easy Sonatas, PF. | Fantasia, PF.
Op. 76. 3 Grand Sonatas, PF.; A, G, E♭.[39] | New Turkish Overture, PF., Violin, and Cello.[40]
Op. 77. 6 Sonatinas, PF.[41] | Fantasia with 6 var. on the Romance of Richard Cœur de Lion, PF.; C.
Op. 78. Etude for PF., containing 50 exercises of different kinds (in 2 books) (1805). | 6 Bacchanals, PF., with Tambourine *ad lib.*
Op. 79. 3 Sonatas, PF. and Flute; G, F, A.[42] | Grand Sonata, PF. and Violin obbligato; E.
Op. 80. Grand Sonata, PF., with Violin obbligato; B♭. | Military Fantasia on 'La Sentinelle,' PF.; C.[43]

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1 See opp. 35 and 43.
2 *Selections* from these six appear to have been also published as op. 27.
3 Six similar Quintets appeared in the following year (see op. 31). These Quintets were especially famous.
4 These were followed the next year by a fourth, published separately.
5 Also published for Harp and PF. The air comes from Paisiello's 'La Modista raggiratrice.'
6 This appears to have been also published for PF., Flute, and Cello.
7 See op. 28.
8 This was also published for PF. and Harp. See op. 8.
9 See opp. 46 and 62.
10 See op. 35.
11 These 2 Sonatas are described as 'Liv. 2,' so that another book may have been published.
12 These Quartets appear to be some sort of arrangement or selection.
13 In 2 books, each containing 12 Waltzes. The first book was also published (1) for Harp, Tambourine, Flute, and Triangle; (2) for 2 Violins; (3) for 2 Flutes. One book was also published as op. 36.
14 See op. 33.
15 Also published as op. 43. See op. 24.
16 These appear to have been also published as op. 39.
17 Also published for PF., Violin and Triangle. These Waltzes are part of op. 34.
18 See opp. 41 and 42.
19 In 1802, 5 Sonatas with Violin *ad lib.* are announced as forming this work.
20 It is possible that all the works numbered op. 37 are variants of the first-mentioned.
21 This was also published as op. 41.
22 These appear to have been also published as op. 36.
23 See opp. 36 and 42.
24 See op. 38.
25 These were also published as op. 45. They may be identical with the preceding.
26 See opp. 36 and 41.
27 Also published as op. 35. See op. 24.
28 Also published as op. 42.
29 The 'admired airs' are—in no. 1, "Twas within a mile of Edinbro' town' and 'The Caledonian Beauty'; in no. 2, 'The Maid of Selma' and 'Life let us cherish.'
30 These appear to have been also published (1) for PF. and Violin, (2) for PF., Violin, and Cello.
31 These last 5 works are suspiciously like the same thing in different disguises.
32 The following airs are introduced—in no. 1, 'If a body meet a body,' and Sir David Hunter Blair's Reel; in no. 2, 'Jesse Macpharlane' (*sic*), and 'La chantreuse.'
33 Also published as op. 65.
34 Also published as op. 63.
35 The second movement of the first Sonata is on a Scotch song, and the third movement on a Russian theme.
36 'Léonce' was an opera by Isouard, 1805.
37 These appear to have been also published for Flute, both as op. 73 and as op. 79.
38 'Belisaire' was an air by Garat.
39 Also published as op. 81.
40 Not, apparently, the same as op. 7.
41 Selections from these six seem to have been also published as op. 77.
42 See op. 73.
43 'La Sentinelle' was an air by Choron.

Op. 81. 3 Grand Sonatas, PF.; A, G, E♭.[1] | Grand Sonata, PF. and Violin obbligato; B♭.

Op. 82. Grand Martial Sonata, PF.; D.[2] | Grand Fantasia with var., PF.; D.

Op. 83. Grand Sonata, PF., with Violin; E min. | 2 Sonatas, PF.; C, F.

Op. 84. Grand Sonata, PF., with acc. for Violin or Flute; G. | 3 Sonatas, PF.; B, G, E♭.

Op. 85. Grand Sonata, PF.; C. | Grand Sonata, PF.; D.

Op. 86. 6 Sonatinas, PF.

Op. 87. Grand Sonata, PF. with Violin; B♭.

Op. 88. Grand Martial Sonata, PF.; D.[3]

Op. 89. Grand Sonata, PF. and Flute; G.

Op. 90. Fantasia en forme de Scène, PF.; F min. | Fantasia en forme de Scène, PF.; G.

Op. 91. Sonata, PF.; C.

Op. 92—100.[4]

Op. 101. Grand Fantasia ('L'Incendie de Moscou'), PF.

Op. 102. Etrennes aux Dames (Favourite Russian Dance with var.), PF.; G.

Op. 103—109.

Op. 110. Fantasia (Battle of Neerwinde), PF. (1792).

WORKS WITHOUT OPUS NUMBERS.

1. Vocal and Orchestral.

Six Operas—'Roméo et Juliette,' in 3 acts; produced at Théâtre Feydeau Sept. 10, 1793. | 'Albert and Adelaide,' in 3 acts, an English opera, not wholly original, produced at Covent Garden Dec. 11, 1798. | 'La Princesse de Babylone,' in 3 acts. | 'Cendrillon,' in 3 acts. | 'Sargines,' in 3 acts. | 'Le Jugement de Midas,' unfinished, but apparently performed.

Five Ballets—'Le Retour de Zéphire' (Paris Opera, March 3, 1802). | 'Le Jugement du berger Pâris' (King's Theatre, London, May 24, 1804).[5] | 'La belle Laitière, ou Blanche, Reine de Castile' (King's Theatre, Jan. 26, 1805). | 'La Fête de l'Empereur' (St. Petersburg, 1809). | 'Der blöde Ritter' (St. Petersburg, before 1812); and an Intermezzo, 'La Fête de Mars' (Paris Opera, March 4, 1806).

Vocal Music.—The 20 Songs of Estelle, with acc. for PF. or Harp.[6] | 30 Songs, with acc. for PF. or Harp, in 5 vols., each of 6 songs.

Music for Orchestra.—Ouverture en Symphonie (1796). | Waltzes for Orch. | Grand Concerto for Harp, with Orch. acc. | Pot-pourri, arranged as Concerto, with acc. for Orch. | 8 Concertos for PF. and Orch., viz.—

No. 1. In C (1796).
2. In E min., with acc. for Violin or Full Orch. *ad lib.* (1796?).
3. In E ('The Storm'). Op. 33 or 35 (1798-9).
4. In E♭.
5. In E♭ ('à la chasse'). Op. 64 (1802).
6. In G min. ('Le Voyage au Mont St. Bernard') (about 1816).
7. In E min. (Grand Military Concerto, 'dans le Genre des Grecs,' with 2 Orchestras) (before 1817).
8. In E♭ (with Bacchanalian Rondo, acc. by Chorus). (Produced at St. Petersburg March 16, 1820, and played by Mr. Neate at the London Philharmonic Concert of March 25, 1822.)

2. Pianoforte.

I. *Fantasias.* Of these there are some 30, part with variations, besides those which have opus-numbers. Amongst them may be mentioned:—

4 Military Fantasias (the 4th called 'La Fête de Napoleon'), F, E, C, E♭. | Grand Military Fantasia, G. | First Fantasia (on an air from the 'Mystères d'Isis'—the Zauberflöte). | Second Fantasia (on an air from the 'Dansomanie').[7] | Third Fantasia (on an air from the 'Mystères d'Isis.') | Fourth Fantasia (on an air from the same). | Fifth Fantasia (on an air from the same). | Sixth Fantasia (on the Waltz from 'Don Giovanni'). | Fantasia with 9 var. on 'La Nouvelle Zoë,' A.[8] | Grand Fantasia with 7 var. on 'La Jeanne,' D.[9] | Fantasia with 9 var. on a Russian Waltz, A min. | Fantasia with 8 var. on Cavatina from 'Tancredi,' B♭. | Fantasia with 5 var. on 'Le Clair de la Lune,' B♭. | Fantasia with 5 var. on a theme from 'Virtuosi ambulanti,' C.[10] | Fantasia (consisting of the airs 'Richard, o mon roi and 'Charmante Gabrielle') with 8 var. on 'Vive Henri IV,' D. | Fantasia with 8 var. on Rondo d'Aline[11] and an air from 'Maris Garçons,' C. | Fantasia with 10 var. on 'Nel cor piu,' B♭ min. | Fantasia on the air 'Le point du Jour.' | Fantasia on the air 'Firmin et son chien.' | Fantasia on the Polonaise 'La placida campagna' and other airs sung by Mme. Catalani. | Fantasia, 'L'Orage sur mer,' on the Venetian Barcarole 'La Biondina en Gondoletta' and other airs sung by Mme. Catalani.[12] | Fantasia en forme de Scène, with var. (ded. to Mme. Narischkin), F min.[13] | Fantasia on an air of Mme. Narischkin. | Fantasia en forme de Scène, with 8 var. on 2 Russian airs, D min. | Fantasia with 6 var., F. | Fantasia (ded. to Prince Lobkowitz), G. | Fantasia on an air from the 'Mystères d'Isis' (ded. to Mme. Moreau), B♭. | Fantasia with var. on the air 'L'on revient toujours' from 'Joconde,' E.[14]

II. *Rondos.* Amongst the vast quantity of these the following may be particularised:—

15 Rondos in 5 Books: Bk. 1, C, A, E♭; Bk. 2, D, E♭, F; Bk. 3, D, C, A; Bk. 4, G, C, A; Bk. 5, F, A min., D. | La Bouquet, A. | Turkish Rondo (with Violin *ad lib.*), C. | Neapolitan Rondo, F. | Cosack Rondo (with Violin *ad lib.*), D. | 2 Scotch Rondos (with Viclin *ad lib.*). | 2 Pastoral Rondos, E, E♭. | Le Berger et son Troupeau, B♭. | Départ de Paris pour Petersbourg, B♭. | Les Adieux de Bayard à sa Dame, E. Tink-a-tink (from the duet in 'Blue Beard'), G.[15] | Bird duet from 'The Cabinet,' D.[16] | Polacca from 'The Cabinet.' | Castanet song in 'The Caravan,' B♭.[17] | Favourite Polonaise sung by Mrs. Billington arr. as a Rondo. | 3 Favourite Rondos (with Flute). | Rondo on a Swiss Theme, B♭.

III. *Airs with Variations.* Of these there are a very great number. Amongst the chief may be distinguished:—

10 Sets of Variations (pub. about 1808), No. 1. Air favori de 'Léonce' (cp. op. 66), D. No. 2. Air du ballet 'Les Noces de Gamache.' No. 3. Polonaise de Viotti, E♭. No. 4. Thême de Haydn. No. 5. Andante with var. No. 6. Air du petit Commissionaire. No. 7. Thême de Haydn. No. 8. Thême de Mozart ('Alles fühlt'). No. 9. Andantino ('Un jour de cet Automne') with var. No. 10. Air by Mozart ('Bei Männern'). | L'Himne des Marseillois with var. | 'Lullaby' (by Storace) with var. | Monostatos (Zauberflöte) with var. | Papageno (Zauberflöte) with var. | Var. on a Russian Theme (with Violin *ad lib.*). | Romance and Pastorale from 'Nina'[18] with 8 var. | Variations on a Song ('A peine au sortir') by Méhul. | Two Russian Airs ('Schöne Minka' and 'Kleine Zigeunerin') with var., D min., D. | Polonaise de Viotti with var., B♭. | Pastorale and 7 var. (with Violin *ad lib.*). | Russian Air with var. (with Violin *ad lib.*). | Air ('And does a fond emotion') from 'The Cherokee'[19] with var. | Air Montagnard de Viotti with 8 var., C.

IV. *Pot-pourris.* Of these there is a series of 20. The keys of the first 7 are F, A, A, E♭, D, D, E♭, and of the 19th, E♭. Nos. 1—16 were published in Paris between 1791 and 1798, and the remainder shortly after. Besides the piece already mentioned under Orchestral works, a Caprice-Pot-pourri with var. on an air from 'Alceste' may be mentioned.

V. *Programme Music.* As samples of this class may be mentioned:—

Grande Marche de Bonaparte en Italie (with Tambourine acc.), 1796(?). | Grande Bataille de Gemappe (with var. on Marseillais), 1796. | Defaite des Espagnols par l'armée Française (Military Sonata), 1797. | Britannia, or Admiral Duncan's Victory, 1797. | St. Paul's Procession, 1798. | La Journée d'Ulm (also arranged for Wind Instruments), 1806. | The Public Christening of the Neva, 1806. | See also opp. 36, 101, and 110.

3. Miscellaneous.

I. Amongst the higher class of music that falls under this head may be noticed:—

Méthode de PF. contenant les principes necessaires pour bien toucher de cet instrument, des gammes dans tous les tons, des exercices pour les doubles cadences, 12 petites leçons, 6 sonates d'une difficulté graduelle, et des grands exercices, le tout doigté, et enfin une instruction sur la manières de se servir des pedales, 1805. | 12 Sonatas, PF. (4 hands)—the first 6 in F, G, G, C, B♭, F. | 6 Sonatas for Harp. | 3 Duets, PF. and Harp. | 6 Duets or Sonatas, 2 PF.s, or PF. and Harp. | 6 Sonatas for Harp, with acc. for Violin and Cello. | 6 Sonates periodiques (one with Violin or Flute *ad lib.*), PF. | 3 Preludes, PF. | 12 Sonatinas in 2 Books—Bk. 1, C, B♭, G, D, E♭, A; Bk. 2, C, G, F, D, B♭, E♭, PF. | 3 Sonatas (for beginners), PF. | Sonata for Harp with Violin *ad lib.* | Elégie (on the death of Marshal Prince Soltykoff), PF., D min., 1816. | 2 Airs by Braham ('The beautiful maid' and 'Never think of meeting sorrow') in Reeve's opera 'The Cabinet' arranged as a Sonata, PF., B♭. | La Chasse, Sonata, PF., with Violin *ad lib.*, D. | Sonata, PF., with Violin, C min. | Overture and Rondo, PF. | Overture and Polonaise, PF.

II. The following are among the chief of his lighter works:—

12 Bacchanals, PF. (with Tambourine *ad lib.*). | 2 Books of Serenades, PF. | 12 Capriccios, PF. | Turkish March, PF. | Marche de Peterhof, 1811, PF. Triumphal March on the entry of Alex. I. and Fred. Will. III. into Paris, 1814, PF. | Le Retour de Cavalerie Russe à St. Petersbourg le 14 Oct. 1814, piéce militaire, PF. | Le Départ, Impromptu, PF.; C. | Caprice on 'Non più andrai,' PF., 1816. | 6 Nouvelles Walzes à trois mains (the 6th Waltz is a parody of the finale of the 'Vestale'), PF. | Polonaise, PF.; D. | Turkish Rondo for Harp, with Violin and Tambourine *ad lib.* | Air ('Enfant chéri') with var., PF. and Harp. | Favourite Rondo for Guitar and Flute or Violin; D.

In the third book of 'Pandean Music' for the PF., published by N. Corri of Edinburgh, the first number is 'Air from Blaise et Babet by Steibelt,' but no single item of information about 'Blaise et Babet' is forthcoming, except that it does not seem to have been a piece brought out in London. [J.H.M.]

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1 Also published as op. 76.
2 Also published as op. 88.
3 Also published as op. 82.
4 At this point, about the date of Steibelt's arrival in Russia, almost all record of his works disappears.
5 The original score of this work came into the possession of Moscheles, and was sold by him on leaving London in 1847.
6 Some authorities declare that Steibelt only wrote 5 of this set of 20 songs.
7 The 'Dansomanie' was a ballet, set by Méhul in 1800 and by Rossi before 1806.
8 'La Nouvelle Zoë' was an opera dance.
9 'La Jeanne' was a dance air.
10 'I Virtuosi ambulanti' was an opera by Fioravanti, 1807.
11 Apparently from Berton's opera 'Aline,' 1803.
12 This Fantasia has nothing to do with the 3rd PF. Concerto.
13 This may be op. 90.
14 This was a posthumous work. 'Joconde' was an opera by Isouard, 1814.
15 An opera by Kelly, 1798.
16 An opera by Mazzinghi, Reeve, and Braham, 1801.
17 An opera by Reeve, 1803.
18 An opera by Paisiello.
19 An opera by Storace, 1794.

STEIN, a family of pianoforte makers and players.

1. JOHANN ANDREAS, the founder of German pianoforte-making, was born at Heidesheim in the Palatinate in 1728. Nothing is known of his early life, but he appears to have been in Paris in 1758, and to have remained there for some years. We may conclude that he was engaged in organ-building and harpsichord-making, since he was not only a good musician, but a proficient in both handicrafts, before he turned to pianoforte-making. After Paris we find him at Augsburg, organist of the Barfüsserkirche, the famous organ of which he built, as well as that of the Kreuzkirche. When the article PIANOFORTE was written special enquiries were made in Vienna and elsewhere, to discover any pianoforte remaining of Stein's make, but without success. These enquiries, however, led to the discovery of a grand piano, which was secured by M. Victor Mahillon, of the Museum of the Conservatoire, Brussels. It is inscribed

Jean André Stein
Facteur d'orgues et des Clavecins
Organiste à l'Eglise des Minorites
Augsbourg 178[0].[1]

The action of this bichord grand piano is the same as that in Fig. 10, p. 718, vol. ii. of this Dictionary, which was copied from a scarce pamphlet preserved in the Library of the Gesellschaft der Musikfreunde at Vienna. The wedge damper is Cristofori's; the escapement and other parts of the action differ entirely from that maker's and from Gottfried Silbermann's as preserved in three instruments at Potsdam, in which the Florentine maker Cristofori is closely followed. This instrument has also the *genouillière* or knee-pedal for raising the dampers, which preceded the foot-pedal. [See SORDINI.] The genouillière and Stein's escapement are described by Mozart with great *gusto* in a letter addressed to his mother, in October 1777, only a very few years before M. Mahillon's piano was made. What action was used by Spaeth of Ratisbon, also referred to by Mozart, we do not know, but M. Mahillon's recent discovery at Brussels of a square piano, with the rudiments of Stein's action—that is, the same centred percussion without the hopper escapement—leads directly to the conclusion that this simple action, clumsy as Mozart found it without the escapement, was in common use before Stein brought his inventive genius to bear upon its improvement.

Welcker von Gontershausen ('Der Clavierbau,' Frankfort 1870, p. 173) gives a drawing of this action without hopper escapement, attributing it to Silbermann; but, as far as we can see, without proof. Many of the early German pianos have neither date or inscription, which makes the attribution to a maker difficult. We are disposed to think that Silbermann would not have abandoned the good action of Cristofori, which he knew how to finish well, for a crude tentative mechanism; we therefore conclude that the Seven Years War having entirely stamped out Saxon pianoforte-making, a new era began with the restoration of peace, and that the merit of founding that German pianoforte-making which was so long identified with the School of Vienna, belongs to Stein, whose inventive talent and artistic devotion were displayed in the good instruments he made, which, by 1790 at latest, were adopted as models both in North and South Germany, as the two grand pianos formerly belonging to Queen Louise, made by Huhn, '*Organbuilder*' of Berlin,[2] and preserved in memory of her at Potsdam, unmistakeably show.

Gerber, in his Lexicon, has preserved a list of numerous inventions by Stein; of which none are now of value save the escapement and the keyboard shifting by means of a pedal. He introduced the latter in his 'Saitenharmonica' in 1789, carrying the hammers from three strings to one, which he spaced rather away from the other two unisons. This 'una corda' he named 'Spinettchen.' Mr. Thayer[3] has unearthed a record of Pastor Junker, showing that Beethoven in 1791, when residing at Bonn, always used an instrument of Stein's.

Stein died in 1792, leaving two sons, Matthäus Andreas and Friedrich (see below), and a daughter, Maria Anna, known as NANETTE, who in 1794 married Streicher, and was really the most prominent of the group.

Though Streicher ultimately succeeded to the business, which had been removed from Augsburg to Vienna, his name does not appear for several years in connection with it. [See footnote to PIANOFORTE, p. 718 *a*.] The firm as late as 1801 was 'Geschwister Stein'; subsequently 'Nannette Stein' only, which appears as the maker's name on a grand pianoforte with six pedals, existing (1882) in Windsor Castle. For the continuation of the Stein business see STREICHER. [A.J.H.]

2. MARIA ANNA, or NANETTE STEIN, was born Jan. 2, 1769, at Augsburg. When barely 8 she played to Mozart on his visit to Augsburg in 1777, and, in spite of the bad habits she had contracted, he said of her 'She may do yet, for she has genius' (Jahn, i. 368). Her talent and capacity were so obvious that her father early initiated her into the details of his business, and on his death, Feb. 29, 1792, she carried it on, in conjunction with her brother Matthäus Andreas, with a decision and energy almost masculine. In 1793 she married Johann Andreas STREICHER, an excellent pianist and teacher from Stuttgart, and then she, her husband, and mother, moved to Vienna. The new firm of 'Nanette and Andreas Stein' (constituted by Imperial decree Jan. 17, 1794) established itself in the house where it still remains, the 'Red Rose,' No. 301 in the Landstrasse suburb. In 1812 the factory was removed to premises of their own, which had been rebuilt and enlarged some years before, No. 27 in the Ungargasse. In 1802 the brother and sister dissolved partnership, each setting up

1 The last figure is indistinct, and M. Mahillon thinks that it might be 5 or 6 instead of 0.

2 One of these instruments, and apparently the older one, bears no name outside, but internal examination shows that the maker was the same who made the 1790 one; both closely resemble Mozart's piano by Walther, at Salzburg, and the original model by Stein of 1780.

3 'Beethoven,' i. 209–215.

for themselves, as 'Matthäus Andreas Stein,' and 'Nanette Streicher, geborene Stein.' Streicher, who had hitherto managed only the commercial part of the business, now took his full share of the work. Both firms endeavoured to perfect their instruments in every possible way,[1] while still adhering to the traditions of their father, and Stein of Vienna became as celebrated as Stein of Augsburg had been. In 1823 the Streichers took into partnership their son Johann Baptist (born in Vienna 1795). Nanette Streicher was at once an energetic and capable woman of business, a pianist of remarkable excellence, a person of great general cultivation, and a model wife and mother. Her name is closely connected with that of Beethoven. It is well known that she did much to help him in his domestic arrangements, lightened the burden of his housekeeping, and even looked after his bodily health. Thayer, in his 'Beethoven' (iii. 239), gives us a striking picture of their relationship, for which the reader must be referred to that excellent work. [See also vol. i. of this Dictionary, p. 190*b*.] Nanette Streicher died Jan. 16, 1835, and was followed by her husband on May 25 of the same year. The business is still carried on by their son, J. B. Streicher. Her brother,

3. Matthäus Andreas Stein, was born at Augsburg, Dec. 12, 1776, accompanied his sister to Vienna, set up for himself in 1802, married Nov. 12, 1796, and died May 6, 1842. His son,

4. Karl Andreas, also a pianoforte-maker and composer, was born in Vienna Sept. 4, 1797, early showed talent for music, and became an excellent pianist and teacher. He was a pupil of Förster in harmony and composition, and published a considerable number of works principally for his instrument. He also left in MS., among others, two PF. concertos with orchestra, two orchestral overtures, and a comic opera 'Die goldene Gans,' words by Langbein. He appeared several times in public, but latterly devoted himself entirely to the factory, in the working of which his father had early initiated him. In 1829 a patent was granted to him. Karl Andreas travelled much, and his pianos were appreciated abroad, as well as by the first artists of his own country. In 1844 he was appointed Court pianoforte maker. His book 'on the playing, tuning, and preservation of Stein pianofortes,'[2] contains valuable matter. He died Aug. 28, 1863. [C.F.P.]

5. His uncle, Friedrich, was born at Augsburg May 26, 1784, and at the age of ten went to Vienna, and studied counterpoint and composition with Albrechtsberger. He became one of the first pianoforte-players of the capital, and was considered to be a very promising composer. He appeared rather frequently in the Augarten and Burgtheater concerts as a player of concertos, especially those of Mozart. Reichardt (April 1, 1809) calls him:—'A performer of great power and genius. . . . A rare power, combined with the deepest feeling, characterised his performance. He played some of Beethoven's most difficult pieces, and variations of his own composition, full of invention and deep sentiment, and of monstrous difficulty. Since then I have heard him at home on his magnificent Streicher pianoforte, and am confirmed in my opinion of his assiduous study and great talents.' These eulogies are borne out by other contemporary notices.

Friedrich Stein is the subject of Ries's anecdote (Notizen, p. 115). Beethoven had played his Concerto in G at his own concert, Dec. 22, 1808 (see vol. i. p. 187), with astonishing spirit and speed, and immediately after called upon Ries to play it in public, with only five days for its study. Ries naturally shirked such a task, preferring to play the C minor one instead. At this his master was offended, and turned to Stein, who accepted the task, but was unable to accomplish it, and played the C minor instead, not satisfactorily. This anecdote, which has kept Stein's name alive, leaves unintentionally a false impression as to his powers. Ries would have played the C minor Concerto better; for he had carefully studied it under Beethoven himself, and was then in his full strength. Stein had had no such instruction, and was forced to play it with little practice, when so far gone in consumption that he died four months later.

Stein was an industrious composer, but few of his vocal compositions reached the stage. He left 3 operettas and a ballet, of which only one—'Die Fée radiante'—came to public performance. Also a set of Songs, a Violin Concerto, a Grand Sonata for the PF., and a PF. Trio. He also arranged Beethoven's 4th and 6th Symphonies, and most of Mozart's and Cherubini's Overtures, for two PFs.

His widow, Caroline, daughter of a Vienna official named Haar, was also a very fine pianiste. Like her husband, she depended upon teaching for her subsistence. [A.W.T.]

STEINWAY AND SONS, an eminent firm of pianoforte makers in New York, distinguished by the merit of their instruments and by their commercial enterprise, which, in comparatively few years, have placed their firm in equal rank with those famous older makers in Europe whose achievements in the improvement and development of the instrument have become historical.

Henry Engelhard Steinway (originally Steinweg) was born February 15, 1797, at Wolfshagen, in the Duchy of Brunswick. The youngest of a family of twelve, at the early age of 15 he was the sole survivor of his family. From the age of 17 to 21 he served in the army, and during that time his natural taste for music led him to learn the zither. On his discharge, which was honourably obtained, from the army, he thought of becoming a cabinet-maker, but was too old to serve the five years apprenticeship and five years as journeyman which the guild required prior to his becoming a master. He therefore went for a year to an irregular master, and then turned to organ-building, which was free from

[1] From this period dates the so-called 'Viennese mechanism,' the principle of which was really the same as that of the Augsburg pianos.

[2] 'Kurze Bemerkungen ü. d. Spielen, Stimmen, u. Erhalten d. F. P. etc. Wien, 1801.'

the narrow limits of a guild. Circumstances however, allowed him in 1825 to marry and settle as a cabinet-maker at Seesen, near the Hartz mountains, where he had been already working; and in that year (Nov. 25) his eldest son Theodore was born. Steinway in a few years turned his attention to piano-making, and in 1839 exhibited a grand and two square pianos at the State Fair of Brunswick. Seesen being in Hanoverian territory, the foundation of the Prussian 'Zollverein' in 1845 brought Steinway's hitherto flourishing business to a standstill, and the revolution of 1848 destroyed it entirely. The course of events now induced Steinway to leave Germany, and in April 1849 he emigrated to New York, whither his family, with the exception of Theodore, the eldest son, followed him the next year. For three years the father and the three sons, Charles, Henry, and William, worked in different New York piano factories. In March 1853 they agreed to unite and start in business on their own account, and the firm of 'Steinway & Sons' was established. In 1855 they exhibited a square piano in which the American iron frame principle of a single casting was combined with a cross or overstrung scale, forming the foundation of the so-called 'Steinway system,' which, as applied to grand pianos, attracted great attention in the London International Exhibition of 1862. Both Charles and Henry Steinway dying in 1865, Theodore, the eldest son, disposed of his business in Brunswick and became a partner of the New York firm. Their spacious concert-room there was built and opened in 1866. About this time the Steinways began to make upright pianos, and their instruments of all kinds shown at Paris in the Universal Exhibition of 1867, not only gained them success, but became models for Germany, to the great improvement of the German make and trade. Henry Steinway, the father, died in 1871. We may quote from the New York Encyclopædia of Contemporary Biography the summary of his life: 'By virtue of his abilities and his inborn strength of character, he, an orphan boy, became one of the greatest manufacturers in his special industry, not only of his own country, but of the world.' Theodore and William Steinway are now (1882) the senior partners of the firm. In 1875 they opened a branch of their business in London, to which a concert-room is attached, and in 1880 another branch establishment at Hamburg. [A.J.H.]

STEINWEG, the original of STEINWAY (Grotian, Helfferich, Schulz, TH. STEINWEGS NACHFOLGER). This firm of pianoforte-makers in Brunswick succeeded, as the style implies, to Mr. Theodor Steinweg or Steinway, when he retired, in 1865, from the business founded by his father, to join the New York firm of Steinway & Sons, of which, being the eldest brother, he has become the senior partner. Soon after the Steinway system of construction was brought out in America, he introduced it in Germany, and in the season of 1860-1 his concert instruments, made on that principle, were publicly used. His successors in Brunswick have maintained the good reputation he founded for these instruments, which are favoured with the preference of some eminent pianists; notably of Madame Schumann, who since 1870 has used them exclusively in Germany for her public performances. Although the present firm preserve the Steinway model in the main, they claim to have made deviations and alterations, particularly in the action, that give the instruments of 'Th. Steinwegs Nachfolger' their own *cachet*. [A.J.H.]

STEPHENS, CATHERINE, born in London Sept. 18, 1794, having given early indications of aptitude for music, was in 1807 placed under the instruction of Gesualdo Lanza, whose pupil she remained for some years. Early in 1812 she appeared in subordinate parts at the Pantheon as a member of an Italian Opera Company. Soon afterwards her father, dissatisfied with the apparently small progress she made under Lanza, placed her under the tuition of Thomas Welsh. On Sept. 23, 1813, she appeared anonymously at Covent Garden as Mandane in 'Artaxerxes' with decided success. She repeated the part on Sept. 28, as 'Miss Stevens,' and on Sept. 30, under her proper name. She soon afterwards performed Polly in 'The Beggar's Opera,' Rosetta in 'Love in a Village,' and Clara in 'The Duenna,' in each gaining ground in public favour. Her success occasioned an animated controversy between her two instructors as to which of them could claim the credit of having really developed her abilities. In March 1814 she was engaged at the Concert of Ancient Music, where she was at once allotted all the principal soprano songs, and later in the year she sang at the festivals at Norwich and Birmingham. She continued at Covent Garden until 1822, when she broke with the managers on a question of terms and transferred her services to Drury Lane. She occupied the principal position on the English operatic stage, at the first concerts, and the festivals, until 1835, when she retired into private life. Her voice was a pure soprano, rich, full, and powerful, and of extensive compass, and her execution neat, although not very remarkable for brilliancy. She somewhat lacked dramatic instinct and power, and her enunciation was very bad, but she excelled in the expression of quiet devotional feeling and simple pathos. In such songs as Handel's 'Angels, ever bright and fair,' and 'If guiltless blood,' and in ballads like 'Auld Robin Gray,' and 'Savourneen Deelish,' she captivated every hearer. On March 14, 1838, she was married to the widowed octogenarian Earl of Essex in his house No. 9 Belgrave Square,[1] and on April 23, 1839, became his widow. She

[1] In the Parish Register of St. George, Hanover Square, the marriage was originally entered as having been celebrated in 'the Parish Church.' Those last three words were, however, subsequently *erased* (in two places) *with a sharp instrument*, and '9 Belgrave Square' written upon the erasures, but without any note, or authentication, of the alteration being made in the Register. The original entry is proved by the words 'the Parish Church' remaining unaltered in the certified copy of the register at Somerset House, until March 1882, when the discrepancy was pointed out by the present writer, and measures taken for its correction. It is to be hoped that this is a solitary instance of so flagrant a violation of the directions of the Act of Parliament as to the mode in which erroneous entries in Registers are to be rectified.

survived him for nearly 43 years, dying in the house in which she was married, Feb. 22, 1882. [W.H.H.]

STEPHENS, Charles Edward, nephew of the preceding, was born in the Edgeware Road, March 18, 1821. Displaying early tokens of musical organisation, he was placed under Cipriani Potter for pianoforte, J. A. Hamilton for harmony, counterpoint, and composition, and Henry Blagrove for the violin. In 1843 he was elected organist of St. Mark's, Myddelton Square, and subsequently held the same office at Trinity Church, Paddington, 1846, St. John's, Hampstead 1856, St. Mark's, St. John's Wood, 1862-63, St. Clement Danes, 1864-69, and St. Saviour's, Paddington, 1872-75. In 1850 he was elected an associate, and in 1857 a member of the Philharmonic Society, of which he has repeatedly been chosen a director. In 1865 he was elected a Fellow of the College of Organists, in 1870 an honorary member of the Royal Academy of Music, and in 1877 a licentiate, *honoris causâ*, of Trinity College, London. His first important composition was a trio for pianoforte, violin and violoncello, produced at the Society of British Musicians, himself performing the pianoforte part, and he afterwards produced a symphony and several concert overtures of great merit, No. 4 of which, 'A Dream of happiness,' was played at the Crystal Palace, Nov. 13, 1875. He has also composed many works for pianoforte and organ, and much vocal music, comprising anthems and services, songs, ballads, part-songs, etc. His part-song, 'Come, fill ye right merrily,' gained the prize given by Mr. Henry Leslie's Choir in 1858, and in April 1879 he was awarded both the first and second prizes given by Trinity College, London, for the best string quartet. Although an able pianist, he has, for some years past, rarely appeared in public, having devoted himself almost exclusively to teaching, in which he is much esteemed. [W.H.H.]

STEPHENS, John, Mus. Doc., educated as a chorister in Gloucester Cathedral, in 1746 succeeded Edward Thomson as organist of Salisbury Cathedral. He graduated as Mus. Doc. at Cambridge in 1763, conducted the Gloucester Festival in 1766, and died Dec. 15, 1780. A volume of 'Cathedral Music' by him, edited by Highmore Skeats, was published in 1805. [W.H.H.]

STERKEL, Johann Franz Xaver (sometimes styled Abbé Sterkel), born at Würzburg, Dec. 3, 1750, was a distinguished amateur. Though music formed a part of his education it was only a part. He went through his college course at Würzburg university, took orders, and became vicar and organist of Neumünster. In 1778 he was called to the court of the Elector of Mayence at Aschaffenburg as chaplain and pianist. Next year the Elector sent him on a journey through Italy; success attended him everywhere, and at Naples he brought out an opera, 'Farnace,' with éclat. In 1781 he returned to Mayence and was promoted to a canonry. All this time he was composing as well as playing in all departments of music. He wrote about this date some German songs which were great favourites, and he formed some excellent pupils — among composers Hofmann and Zulehner, among singers Grünbaum and Kirschbaum. In September 1791 occurred the great musical event of Sterkel's life, though he probably did not know its significance — his meeting with Beethoven, then a youth of twenty. Beethoven came to Aschaffenburg with the band of the Elector of Bonn, and was taken by Ries and Simrock to call on the great player, whose reputation was something like that of Liszt at the present day. Sterkel was the first great executant that Beethoven had heard, and the extreme refinement and finish of his style evidently struck him much. He watched him with the closest attention, and not unnaturally declined to play in his turn, till Sterkel induced him to do so by speaking of his 24 variations on Righini's 'Venni Amore.' They had been published only a few months previously, and Sterkel declared that they were so hard that he did not believe even the composer could play them. Beethoven played what he could recollect, and improvised others fully equalling the originals in difficulty—but the curious thing was that he adopted Sterkel's delicate style all through. They do not appear to have met again. In 1793 Sterkel succeeded Righini as Capellmeister to the Elector, and this threw him still more into serious composition, but the French war forced the Elector to leave Mayence, and his Capellmeister returned to Wurzburg. In 1805 he became Capellmeister at Ratisbon, where all his old energy revived, and he taught and composed with the greatest vigour and success. The war of 1813 at length drove him back from Ratisbon to Wurzburg, and there he died Oct. 21, 1817.

The list of Sterkel's published compositions is immense. It embraces 10 symphonies; 2 overtures; a stringed quintet; 6 string trios; 6 do. duos; 6 PF. concertos; a very large number of sonatas for PF. both for 2 and 4 hands; variations, and minor pieces; 10 collections of songs for voice and PF.; Italian canzonets, duets, etc. The number of editions which some of these went through, shows how widely popular Sterkel was in his day. [G.]

STERLING, Antoinette, born Jan. 23, 1850(?) at Sterlingville, in the State of New York, though American by birth and parentage is of English extraction, tracing her descent through William Bradford, one of the Pilgrim Fathers who crossed in 'The Mayflower,' and was the second Governor of Plymouth Colony, from the family of John Bradford, martyr, burnt in 1555.

She possessed, even in childhood, a voice of extraordinary range, which afterwards settled into a contralto of great richness and volume, with a compass from Eb in the Bass stave to the top F in the Treble one. Her first serious study of singing began in 1867 in New York under Signor Abella, better known as the husband of Mme. d'Angri. She came to England in 1868 and remained a few months, singing chiefly in the provinces, *en route* for Germany. There she

was first a pupil of Mme. Marchesi at Cologne; then of Pauline Viardot at Baden Baden, and lastly of Manuel Garcia in London. She returned to America in 1871, and soon took a high position as a concert singer. On May 13, 1873, she took leave of her native country in a concert at the Irving Hall, Boston, arrived in England, and made her first appearance on Nov. 5 at the Covent Garden Promenade Concert, under the conductorship of Sir Julius Benedict. At the Crystal Palace she first sang on Dec. 6, and shortly after appeared at the Saturday Popular, Feb. 21, 1874, Sacred Harmonic, Philharmonic, Albert Hall and London Ballad Concerts. At Gloucester, in the following September, she sang at the Festival. She was married on Easter Sunday 1875, at the Savoy Chapel, to Mr. John MacKinlay; and since then, excepting a few months in that year, when she sang in America in a series of 40 concerts under Theodore Thomas, has resided in London, and is one of the best known and most popular singers there.

Mme. Sterling is not unknown in classical music. On her first arrival here she sang the Cradle Song from Bach's Christmas Oratorio with much effect, and her répertoire contains songs of Mendelssohn and Schumann. But she is essentially a ballad singer. Her voice is one of great beauty and attractiveness; but it is her earnestness and intention, the force which she throws into the story—especially if it be weird or grim, such as 'The three fishers,' 'The sands of Dee,' or 'The three ravens'—and, probably more than all, the distinctness with which she declaims the words, whether they be German or English, that form the real secret of her success. [G.]

STERN, Julius, was born at Breslau, Aug. 8, 1820, but removed at an early age to Berlin, where he learned music under Maurer, Ganz, and Rungenhagen, at the Singakademie and the Royal Academy of Arts, and soon began to compose. 'Please enquire about Mr. Julius Stern of Berlin,' says Mendelssohn,[1] 'who has sent me a book of songs with a kind note. From the first glance I think they show talent, but I have not seen or heard anything else about him.' In 1843 he received a travelling scholarship from the King, which led him, first to Dresden for the special study of singing, and then to Paris, where he soon became known as conductor of the German 'Gesangverein.' Here he performed the Antigone, first in the studio of Henry Lehmann the painter,[2] and then at the Odéon theatre, which drew from Mendelssohn a very characteristic letter (May 27, 1844). In 1846 he returned to Berlin, and in 1847 founded the well-known Singing Society which bore his name. The first performance of 'Elijah' in Oct. 1847, gave a specimen of the powers of the new association, and the level has since been fully maintained by performances of a very wide range of works both ancient and modern. In 1872 the Society celebrated its 25th anniversary, amid an enthusiasm which conclusively showed how wide and deep was the public feeling. In 1874 ill-health obliged Stern to retire from the conductorship, and he was succeeded by Stockhausen.

Meantime, in 1850, with Kullak and Marx, he had founded his Conservatorium, which, notwithstanding the defection of his two colleagues, still flourishes and has educated many good musicians. From 1869 to 71 he conducted the Berlin 'Sinfonie-Kapelle,' and at Christmas 1873 undertook the Reichshall Concerts, which however were not commercially successful, and only lasted for two seasons. He then confined himself to his Conservatorium till his death, Feb. 27, 1883. Stern has published many vocal pieces and arrangements, but his most enduring work will probably be his edition of Exercises by Vaccai (Bote & Bock), Crescentini (Peters), etc. He was made a 'Königliche Musikdirector' in 1849, and 'Königliche Professor' in 1860. [G.]

STEVENS, Richard John Samuel, born in London in 1757, was educated in St. Paul's Cathedral choir under Richard Savage. He distinguished himself as a glee composer, and obtained prizes from the Catch Club for his glees, 'See, what horrid tempests rise,' 1782, and 'It was a lover and his lass,' 1786. He was appointed organist of the Temple Church, 1786, organist of the Charter House, 1796 (retaining his appointment at the Temple), and on March 17, 1801, was elected Professor of Music in Gresham College. He published three sets of glees and some songs. Nine glees and a catch by him are included in Warren's collections. Among his best glees may be mentioned 'Ye spotted snakes,' 'Blow, blow, thou winter wind,' 'Crabbed age and youth,' 'Sigh no more, ladies,' 'The cloud-capt towers,' 'From Oberon in fairy land,' 'Some of my heroes are low,' 'Prithee, foolish boy,' 'To be gazing on those charms,' and 'Strike the harp in the praise of Bragela,' all of which still retain their popularity with lovers of that class of composition. He edited 'Sacred Music for one, two, three and four voices, from the works of the most esteemed composers, Italian and English,' an excellent collection in 3 vols. fol. He died Sept. 23, 1837. [W.H.H.]

STEVENSON, Sir John Andrew, Knight, Mus. Doc., son of John Stevenson, a violinist in the State Band in Dublin, was born in Dublin about 1762. In 1773 he was admitted a chorister of St. Patrick's and Christ Church Cathedrals, Dublin, and continued so until 1779. He afterwards became a vicar choral of both cathedrals, and a member of the choir of Trinity College, Dublin. He composed new music to O'Keeffe's farces, 'The Son-in-Law' and 'The Agreeable Surprise,' to enable them to be performed in Dublin, and also composed for the Irish stage the operas of 'The Contract,' 1783; 'Love in a blaze,' 1800; 'The Patriot,' and 'The Burning of Moscow.' He obtained his Mus. Doc. degree at Dublin in 1791, and his knighthood from the Lord Lieutenant (Lord Hardwicke), in 1803. He composed some Services and Anthems (a collection of which he published, with his por-

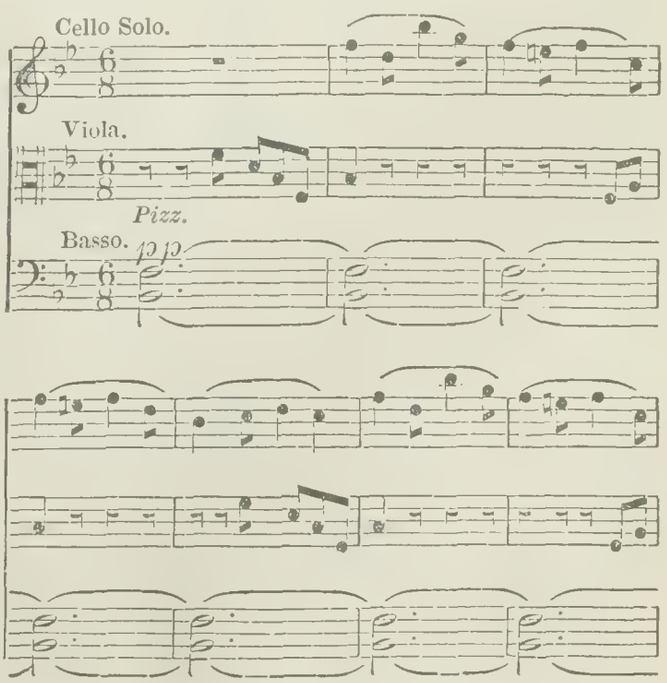
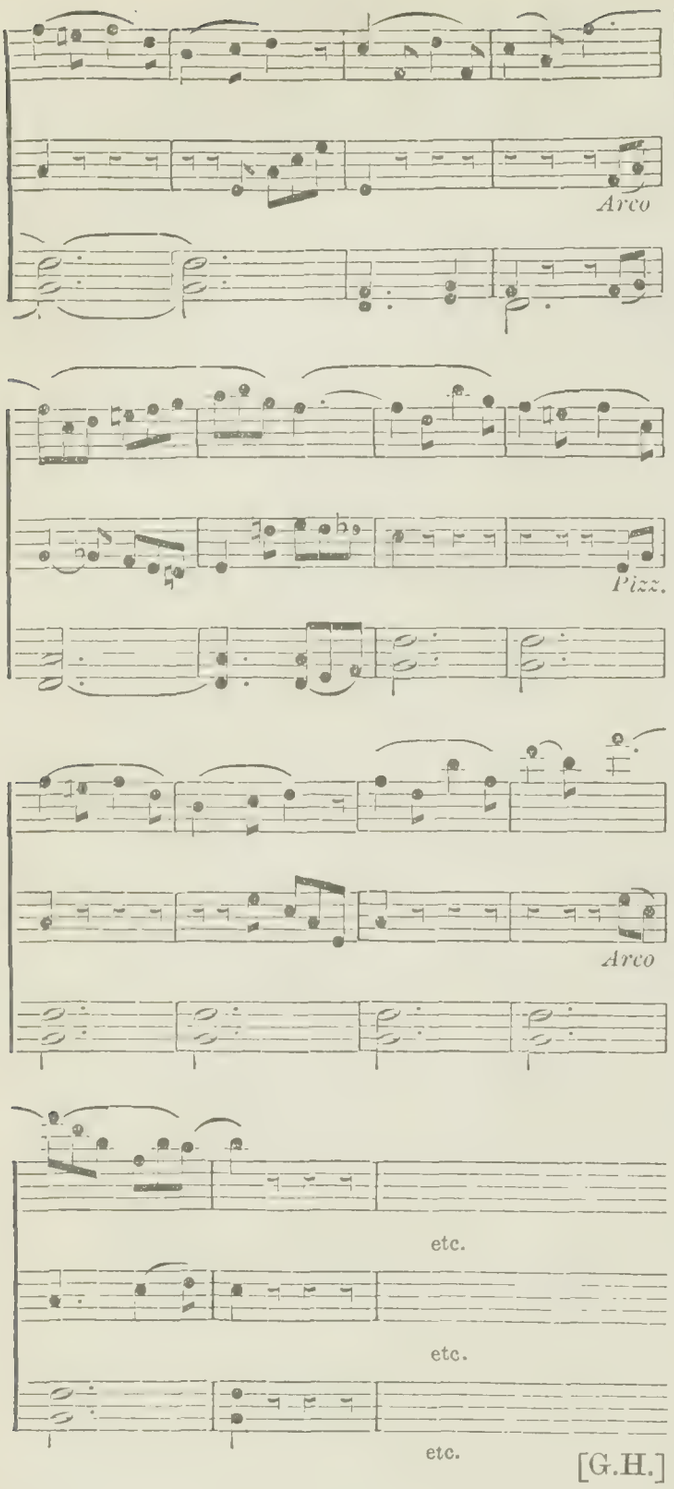
[1] Mendelssohn Family, ii. 57. [2] Ibid, 295.

trait prefixed, in 1825), 'Thanksgiving,' an oratorio, and numerous glees, duets, songs, etc. But the work by which he is best known is the symphonies and accompaniments to the collection of Irish Melodies, the words for which were written by Thomas Moore. He died Sept. 14, 1833. [W.H.H.]

STEWART, Sir Robert Prescott, Knight, Mus. Doc., son of Charles Frederick Stewart, librarian of the King's Inns, Dublin, was born in Dublin, Dec. 16, 1825. He was educated as a chorister of Christ Church Cathedral, Dublin, of which he was appointed organist at the early age of 18. In 1844 he was appointed organist of Trinity College, Dublin. In 1846 he became conductor of the University of Dublin Choral Society, the members of which defrayed the expenses of the performance of his music for degrees of Mus. Bac. and Mus. Doc., which took place in 1851, besides presenting him with his graduate's robes and a jewelled bâton. In 1852 he became a vicar-choral of St. Patrick's Cathedral, and in 1861 was appointed Professor of Music in the University of Dublin. He was chosen to represent Ireland at the great Peace Festival held at Boston (U.S.A.) in 1872, on which occasion he composed a fantasia on Irish airs for orchestra, organ, and chorus. Upon his return from America he was knighted by the Lord Lieutenant (Earl Spencer). In 1873 he was appointed conductor of the Dublin Philharmonic. Amongst Sir Robert Stewart's many compositions, his glees deserve particular mention. In this branch of his art he has won numerous prizes and well-merited renown. His more important works include an ode for the opening of the Cork Exhibition of 1852; 'Ode on Shakespeare,' produced at the Birmingham Festival 1870; a 'Church Hymnal,' which has passed through three editions; and two Cantatas, 'A Winter Night's Wake' and 'The Eve of S. John.' Sir Robert Stewart enjoys a high reputation as an organist; his playing at the Great Exhibition of 1851 and that at Manchester in 1857 excited general admiration. As occupant of the Dublin chair of music, his excellent lectures and writings on music bear evidence to his wide culture and literary skill, as well as to his high musical attainments. His musical memory is remarkable. [W.H.H.]

STIASTNÝ, Bernard Wenzel, violoncellist, born at Prague in 1770. Little is known of him except that he was probably professor at the Conversatoire, to which he dedicated his work on the violoncello. It is remarkable for what may be almost called a treatise on the accompaniment of recitative as it was then practised, and which our own Lindley brought to such perfection as will probably never be heard again. He dedicates no less than 30 pages to this subject, of which 29 consist of examples of all the forms and harmonies then in use. He has however strangely omitted to figure the bass.

Stiastný, Jean, brother of the above, born at Prague in 1774. We know scarcely anything of his career. He seems to have studied harmony and the violoncello at Prague, under his brother, but he must have soon left that city as he is described on the title of his op. 3 as 'Violoncelle de S.A.R. le Grand Duc de Frankfort.' According to Fétis he was musical director at Nuremberg in 1820, and from thence went to Mannheim. He is known to have been in London, and he dedicated two of his finest compositions to Lindley and Crosdill, as well as his three duets op. 8 to Sir W. Curtis. His last and perhaps finest work was also published and probably written in London. He was also in Paris when he arranged his op. 11 for cello and piano, and he also dedicated his op. 3 to the pupils of the Conservatoire. There exists a beautiful French edition of his six grand duets op. 1, and also of his two sonatas op. 2, the latter in score. I heard from one who knew him that he was nervous and diffident in the highest degree, and this may account for his having left no mark or record of himself as a performer. But his compositions for the violoncello must render his name immortal, for though the list of his works only amount to 13, the originality and purity of them all entitle him to rank among the very first writers for the instrument. He is often called the Beethoven of the violoncello, nor can that be considered too high praise. A list of his works follows:—

Op. 1. 6 grand duets for 2 cellos, dedicated to his brother.
Op. 2. 2 sonatas for cello solo with accompaniment for a 2nd cello.
Op. 3. Divertissement for cello solo with accompaniments for tenor and 2nd cello.
Op. 4. 12 'Petites pièces pour violoncelle et basse à l'usage de commençants.'
Op. 5. 6 pièces faciles for cello and bass.
Op. 6. 3 grand duets for 2 cellos.
Op. 7. Concertino for cello with accompaniments for flute, 2 tenors, cello, and contrabass, dedicated to Lindley, who said it was the finest piece ever written for the instrument. Played by the late Mr. Hancock.
Op. 8. 3 duets for 2 cellos.
Op. 9. 6 pièces faciles for cello and bass.
Op. 10. Andante with variations for cello solo with accompaniments for flute, 2 violins, tenor, and cello, dedicated to Crosdill.
Op. 11. 6 solos for cello and bass.
Op. 12. Theme with variations and rondo with quartet accompaniment.
Op. 13. Grand trio for cello solo with accompaniment for tenor and 2nd cello, published in London by Welsh & Hawes, but unknown on the Continent. The finale, a rondo in 6-8 begins as follows:—

[G.H.]

STICH, JOHANN WENZEL, known as PUNTO, eminent horn-player, born about 1755 in Bohemia. Was taught music and the French-horn by Matiegka and Hampel of Dresden, at the expense of Count Thun. On his return to the Count's household he considered himself ill-treated, took offence, and ran away with some of his comrades. To avoid recognition he Italianized his name to Punto, and travelled in Germany and France, settling for a time in Würzburg, Treves, Coblenz, Paris, etc., and attracting considerable attention. In Paris he made the acquaintance of Mozart, who composed for him a Sinfonie concertante for flute, oboe, horn, and bassoon, never played and now unfortunately lost. 'Punto plays magnificently' (*bläst magnifique*) writes Mozart to his father. In 1788 he was engaged by Mara (with Graff, Fischer, and Florio) for her concerts at the Pantheon, London (?). In Vienna, Beethoven composed his sonata for PF. and horn (op. 17) for him, and they played it together without rehearsal, at Punto's concert, April 18, 1800. It was received enthusiastically, and at once encored. After this Punto made another tour with Dussek, returned to Prague and gave a concert at the theatre there in 1801. He died after a long illness Feb. 16, 1803, and his epitaph runs

> Omne tulit punctum Punto, cui Musa Bohema
> Ut plausit vivo, sic morienti gemit.

His compositions were published in Paris by Sieber, Nadermann, Cochet, Imbault, Le Duc, and Pleyel. [C.F.P.]

STIEHL, HEINRICH, born at Lübeck, Aug. 5, 1829, second son of T. D. Stiehl, an esteemed organist there. He studied at Lübeck and Weimar, and at Leipzig under Moscheles, Gade, and Hauptmann. In 1853 he settled in St. Petersburg as organist to the St. Peter's Church, and Director of the Sing-Akademie. In 1867 he moved to Vienna, and after staying there two years went on to Italy. In 1872 and 1873 he was in London, and from Oct. 1874 to 1877 resided in Belfast as conductor of the Philharmonic Society and founder of the Cecilia Society there. He then returned to London, and in 1880 was called to Reval in Russia, where he holds the leading position as professor of music, organist, and conductor of the Musical Society of the town, in which he is indefatigable and most successful in the revival, practice, and performance of the best music, and is universally liked and esteemed. He gave an excellent performance of Bach's Matthew-Passion (the first in Russia) on March 17, 1883, and repeated it at St. Petersburg April 6.

Stiehl's compositions are numerous. A little orchestral piece called 'The Vision' was produced at the Crystal Palace, April 12, 1873, and was much applauded for its delicate fanciful character. A 'Hexentanz,' 'Ungarisch,' Waltzes, and a Gavotte are also well known in Germany. He has published 3 PF. Trios, a Sonata for PF. and Cello, Sonata quasi Fantasia for PF. solo, and many others, the latest being 'Mosaik' for the Pianoforte, op. 161. [G.]

STIFELLIO. An opera in 3 acts; libretto by Piave from a play of Emile Souvestre's, music by Verdi. Produced at the Teatro Grande, Trieste, Nov. 16, 1850. Not being successful, Verdi revised it throughout and adapted it to the libretto of 'Aroldo,' also by Piave, which was produced at the Teatro Nuovo, Rimini, Aug. 16, 1857, and was equally unsuccessful. [G.]

STIGELLI, or STIGHELLI, GEORG. His real name was STIEGELE, and he was born at Ingstetten, Würtemberg, in 1819. He was educated for the law, but his voice was so promising that he gave that up and devoted himself to music, which he studied in Stuttgart, Paris, and Milan. His early career was spent in Italy, where he had great success at the Scala at Milan, and elsewhere. In 1848 he returned to Germany, and settled at Frankfort as singer and teacher. In 1849 and 50 he was in London, and

sang at concerts with such success that in 1851 he was engaged at the Royal Italian Opera, Covent Garden, where he first appeared, replacing Signor Mario as Rambaldo in 'Roberto' on April 24; and with that brilliant company he remained as a second tenor, doing thoroughly good work, and meeting with success, both in opera and at concerts, till 1854, after which his name disappears from the lists.

In 1861 he was singing at the Court Opera, Vienna, and in 1866 a tenor named Stiegele sang at the Mainz Theatre, who was probably the same person. He was favourably known as a writer of songs of a popular cast with much graceful melody. [G.]

STIRLING, Elizabeth, an eminent English organist and composer; born at Greenwich, Feb. 26, 1819; learned the organ and piano from Mr. W. B. Wilson and Edward Holmes, and harmony from J. A. Hamilton and Prof. Macfarren. She attained a remarkable degree of execution on the organ pedals, as may be inferred from her first public performance, given at S. Katherine's Church, Regent's Park, when, out of 14 numbers, the programme contained 5 pedal fugues and preludes by J. S. Bach; 3 pedal trios, and other pieces, by the same master, etc. In Nov. 1839 she was elected organist of All Saints', Poplar, which she retained till Sept. 1858, when she gained the same post at S. Andrew's, Undershaft, by competition. This she resigned in 1880. In 1856 she submitted an exercise (Ps. cxxx. for 5 voices and orchestra) for the degree of Mus. Bac. Oxon.; but though accepted it was not performed, owing to the want of power to grant a degree to a lady. Miss Stirling has published some original pedal fugues and slow movements, and other pieces for her instrument, as well as arrangements from the works of Handel, Bach, and Mozart. Also songs and duets, and many part-songs for 4 voices, of which a well-established favourite is 'All among the barley.' In 1863 she married Mr. J. A. Bridge. [G.]

STOCKHAUSEN, Madame, was born Margarethe Schmuck, at Gebweiler in 1803, and trained in Paris as a concert-singer by Cartruffo. She became the wife of the harpist and composer Franz Stockhausen, and the mother of the singer Julius Stockhausen. Husband and wife travelled, giving not very remunerative concerts in Switzerland (1825). Paris was visited later, but Mme. Stockhausen's greatest successes attended her in England, where she was induced to return almost every year from 1828 to 1840, singing at some of the concerts of the Philharmonic and Vocal Societies, and also taking part in the principal private and benefit concerts. She had little or no dramatic feeling, but as she gained in power she grew in public favour, and came to be recognised as a true musician and an accomplished singer of Swiss airs (with or without the 'jodel' burden), and also, and especially, those of Mozart, Spohr, Handel and Haydn. Mme. Stockhausen was frequently engaged at provincial festivals, and her delivery of the music of Mary in Spohr's 'Calvary,' evoked special praise among her oratorio parts. The Earl of Mount-Edgecumbe, in his criticism of the Musical Festival in Westminster Abbey, 1834, notes the 'science and skill which enabled her always to sing well.'

Mme. Stockhausen's voice is described by Henry Phillips as 'a clear, high soprano, the upper part of her register being unusually sweet and liquid, qualities which she rarely missed the opportunity of exhibiting, for she almost always terminated her songs on the highest octave.'

A few years after her farewell appearance in London, a home was made in Colmar, whither the Stockhausens retired to devote themselves to the education of their six children. Up to 1849 Mme. Stockhausen was heard with her son at local concerts; she left Alsace only occasionally to appear in public, and in her last visit to Paris (1849) her singing showed a great falling off. She died in 1877, nearly ten years after her husband, much regretted by her many English friends. [L.M.M.]

STOCKHAUSEN, Julius, son of the foregoing, one of the most remarkable singers of our time, was born at Paris, July 22, 1826. His gifts showed themselves early, and his mother was accustomed to say that he could sing before he could speak. He and his younger brother Edward (who died early) accompanied their parents on a concert tour to England, and learnt there to sing Bishop's duet 'Where are you going, sweet sister Fay?' In 1833 Julius was placed at a school at Gebweiler in Alsace, where he remained till 1840, with a view to the clerical profession. But such intentions were dispelled by the violent turn for music which asserted itself after a concert at Basle in 1842, at which Mme. Stockhausen made her last appearance. He took a prominent part in the concerts at Gebweiler as singer, accompanyist, violin-player, and even drummer. In 1844 he moved to the seminary of Strasburg, and there his performances on the cello and organ sealed his fate as a priest. In 1845 and 1846 he visited Paris with his father, took lessons in the piano from Charles Halle and Stamaty, and in singing from Emanuel Garcia, and entered thoroughly into the abundant musical life of the French capital, to the great advantage of his musical education. His devotion to the profession of music was however not absolutely decided till 1848, when, at the invitation of Ernst Reiter, the conductor, he suddenly took the part of Elijah in a performance of that oratorio at Basle. His success decided his future course, and he at once threw himself energetically into the art, and for the next few years travelled in all directions, singing at innumerable concerts Schubert's Schöne Müllerin and other songs. In 1849 he came to England, renewed his lessons with Garcia and sang at various concerts. In 1851 he returned, and sang three times at the Philharmonic, April 7 in the Choral Symphony, April 28 in two trios, and June 9 in a scena from Boieldieu's 'Chaperon Rouge.' Taste in England was not then sufficiently advanced to call for the Lieder just mentioned. To these, at the instance

of Schröder-Devrient, he shortly added Schumann's 'Dichterliebe' and others. His first appearance on the stage seems to have been at Mannheim in 1852, 53, and he joined the Opera Comique at Paris in 1857–59, supporting such parts as the Seneschal in 'Jean de Paris.' At this time he became much *lié* with Ary Scheffer; and with Mme. Viardot, Berlioz, Duprez, St. Saëns, and others, formed one of the circle by whom much German music was performed in the studio of the great painter.

1859 to 62 were occupied in more concert tours, and it was during this time at Leipzig and Cologne that he first attempted Schumann's Faust music. In 1862 he came to an anchor at Hamburg as Director of the Philharmonic Concerts and of the Singakademie, a position which he retained till 1869, when he was made Kammersinger to the King of Wurtemberg at Stuttgart with a salary of 2000 gulden, residing at Canstatt. During all this time he took many concert tours, especially with Mme. Schumann, Joachim and Brahms. In the latter part of 1870 he brought over his pupil Sophie Löwe to England, and remained till late in 1871. He once more sang at the Philharmonic, and appeared at the Crystal Palace and the Monday Populars, where he introduced several fine unknown Lieder of Schubert. He and Miss Löwe reappeared here the next winter, and remained till the end of the summer season of 1872.

In 1874 he moved from Stuttgart to Berlin, and took the direction of the Vocal Society founded by Stern (Sternsches Gesangverein), which under his genial and able direction rose to the highest point of excellence. In the four years that he conducted it there were no less than 28 performances of great works, including Beethoven's Mass in D, Mozart's Requiem, Bach's Matthew Passion, Schumann's Faust music (complete) and Paradise and the Peri, Brahms's Requiem, etc. In 1878 he again changed his residence, this time to Frankfort, to take the department of singing in the Conservatorium founded by Dr. Hoch, and presided over by Raff. This post, however, he soon gave up, and retired to his house at Frankfort, teaching the many private pupils who resorted to him there. Since the death of Raff in 1882 he has returned to the Conservatorium.

Stockhausen's singing in his best days must have been wonderful. Even to those who, like the writer, only heard him after he had passed his zenith, it is a thing never to be forgotten. Perhaps the maturity of the taste and expression made up for a little falling off in the voice. His delivery of opera and oratorio music—his favourite pieces from Euryanthe, Jean de Paris, Le Chaperon rouge, and Le Philtre; or the part of Elijah, or certain special airs of Bach—was superb in taste, feeling, and execution; but it was the Lieder of Schubert and Schumann that most peculiarly suited him, and these he delivered in a truly remarkable way. The rich beauty of the voice, the nobility of the style, the perfect phrasing, the intimate sympathy, and, not least, the intelligible way in which the words were given—in itself one of his greatest claims to distinction—all combined to make his singing of songs a wonderful event. Those who have heard him sing Schubert's 'Nachtstück,' 'The Wanderer,' 'Memnon,' or the Harper's songs; or Schumann's 'Frühlingsnacht,' or 'Fluthenreicher Ebro,' or the 'Löwenbraut,' will corroborate all that has just been said. But perhaps his highest achievement was the part of Dr. Marianus in the third part of Schumann's Faust, in which his delivery of the scene of the 'Drei Himmelskönigin' ('Hier ist die Aussicht frei'), with just as much of acting as the concert-room will admit—and no more—was one of the most touching and remarkable things ever witnessed. [G.]

STODART. A family of eminent pianoforte-makers, whose business was founded in Wardour Street, Soho, about the year 1776, by Robert Stodart. It is said he had been in the Royal Horse Guards, to be a private in which corps involved at that time the payment of £100, an amount that must now be estimated by the then higher value of money. Having little duty and much leisure, Stodart became a pupil of John Broadwood to learn pianoforte-making, and in the books of Broadwood's firm appears, during the year 1775, to have taken his share in tuning for customers. It was while he was under Broadwood that he had the privilege, enjoyed by them as friends, of assisting Americus Backers in the invention of the new movement for the grand pianoforte since generally known as the 'English' action. After Backers' death, Stodart, now upon his own account, entered upon grand pianoforte making with energy and ability, and soon made a considerable reputation. The pianoforte was at that time hardly emancipated from the harpsichord, and there were frequent endeavours to combine both principles in one instrument. An endeavour of this nature was patented by Stodart in 1777, which is otherwise remarkable by the first mention of the word 'grand' in connection with a pianoforte. In it he worked his crowquill registers, and also a swell, by means of pedals.

We find the business in 1795 removed to Golden Square, William Stodart in that year taking out, from that address, a patent for an 'Upright Grand.' This was the horizontal grand turned up vertically in the same way the upright harpsichord had been. The giraffe-like upright grand was then coming into fashion, and the speciality of Stodart's patent was to introduce one in the form of a book-case. Of the highest importance was the patent of James Thom and William Allen, who were in Stodart's employ, a compensating framing of metal tubes and plates at once secured by Stodart's firm. This meritorious invention, which was really Allen's, was brought out in 1820, and paved the way to the general introduction of iron in pianofortes as a resisting power. [See PIANOFORTE.] When Malcolm Stodart, who had shown great promise, died, the interest of the survivors ceased, and the business, which had been declining, came, in 1861, to an end. [A.J.H.]

STOKES, CHARLES. This excellent musician was born in 1784, and received his first instructions as a chorister in St. Paul's Cathedral. He was afterwards a pupil of Mr. Webbe, senior, the glee composer, who was his godfather—and of other masters; but he was most indebted for his musical knowledge to Mr. Samuel Wesley, with whom he was long and intimately acquainted. Mr. Stokes officiated for several years as assistant-organist to Dr. Callcott, at St. Paul's, Covent Garden, and for Mr. Bartleman at Croydon; but he latterly preferred the quiet pursuit of his own studies, in domestic retirement, to the exertion and fatigue of public engagements. Yet his musical acquirements were of the highest order. Vincent Novello speaks of him as a most able teacher, an excellent organist, a delightful pianoforte-player, a refined and tasteful composer, and one of the most profound musical theorists now living. His name was little known, and his published music was almost confined to the pieces printed in Novello's 'Select Organ Pieces' (from which this notice is derived). That collection contains 10 pieces by Stokes, full of quiet feeling, and real, though somewhat antiquated, musicianship. Novello also published an Anthem of his, 'I will lay me down in peace.' [G.]

STOLTZ, ROSINE, celebrated French singer, whose chequered life has afforded materials for more than one romance, born in Paris, Feb. 13, 1815. According to Fétis her real name was Victorine Noeb, but she entered Ramier's class in Choron's school in 1826 as Rose Niva. She became a chorus-singer at one of the theatres after the Revolution of 1830, and in 1832 made a very modest début at Brussels. In 1833 she sang at Lille under the name of Rosine Stoltz. Her knowledge of music was deficient, and she never became a perfect singer, but nevertheless made a considerable mark in lyric tragedy. The first time she displayed her powers was when acting with A. Nourrit as Rachel in 'La Juive' at Brussels in 1836. She re-appeared in the part at the Opéra in Paris, Aug. 25, 1837. Though inferior to Mlle. Falcon, who had created the *rôle*, the public was interested by a talent so original and full of fire, though so unequal, and Mme. Stoltz became a favourite from the day she appeared in parts written expressly for her. Indeed throughout Léon Pillet's management (1841 to 47) she reigned without a rival. She created the following mezzo-soprano parts:—Lazarillo in Marliani's 'Xacarilla' (1839); Léonore in 'La Favorite' (1840); Agathe in 'Der Freischütz' (1841); Catarina in 'La Reine de Chypre' (1841); Odette in 'Charles VI' (1843); Zayda in Donizetti's 'Dom Sébastien' (1843); Beppo in Halévy's 'Lazzarone,' Desdemona in 'Otello,' and 'Marie Stuart' in Niedermeyer's opera (1844); Estrelle in Balfe's 'Etoile de Séville' (1845); David in Mermet's opera of that name, and Marie in Rossini's pasticcio 'Robert Bruce' (1846). The last three were failures, and in 1849 she left Paris, but appeared for some time longer in the provinces and abroad. Then no more was heard of her excepting the fact of her successive marriages to a Baron and two foreign princes. Schoen published in her name six melodies for voice and PF. in 1870.

Among the works based on the life of Rosine Stoltz may be mentioned Scudo's 'Histoire d'une cantatrice de l'Opéra'; Lamer's 'Mme. Rosine Stoltz' (Paris 1847, 16mo); Cantinjou's 'Les Adieux de Mme. Stoltz' (Paris 1847, 18mo) and Mlle. Eugénie Pérignon's 'Rosine Stoltz' (Paris 1847, 8vo).

She must not be confounded with Teresina Stolz, an Italian soprano who distinguished herself in Verdi's operas, especially as Aïda. [G.C.]

STONARD, WILLIAM, Mus. Doc., Oxon. 1608, was organist of Christ Church Cathedral, Oxford. Some of his compositions are preserved in the Music School, Oxford, and an Evening Service in C in the Tudway Collection (Harl. MS. 7337). The words of some of his anthems are in Clifford's Collection. He died in 1630. [W.H.H.]

STOOPS TO CONQUER, SHE. An English opera, in three acts; adapted by E. Fitzball from Goldsmith's comedy; music by G. A. Macfarren. Produced at Drury Lane Theatre (Pyne & Harrison), Feb. 11, 1864. [G.]

STOPPED PIPE. An organ pipe, the upper end of which is closed by a wooden plug, or cap of metal. The pitch of a stopped pipe is one octave lower (roughly speaking) than that of an open pipe of the same length; it is usual therefore, in a specification, to state the pitch of a stopped pipe instead of its length; thus, 'Open Diapason 16 ft.,' 'Bourdon 16 ft.-tone.' etc. By the former it is understood that the longest pipe is 16 ft. long; by the latter that the longest pipe (though only 8 ft. in length) gives the same note as an open pipe of 16 ft. For the acoustic law which governs the pitch of closed pipes, see PIPES, VIBRATION OF AIR IN, vol. ii. p. 754. [J.S.]

STOPPING. The technical term for the operation of pressing the fingers on the strings of a violin, viola, etc., necessary to produce the notes. DOUBLE-STOPPING is the producing of two notes at once. [G.]

STOPS (HARPSICHORD). Like the organ, the harpsichord had stops, by which, with double keyboard, contrasts as well as changes could be made. The principle, borrowed from the organ, was the simple movement of each rack of jacks forming a register, so that the quills of the jacks might or might not touch the strings. The earliest notice of stops to a keyed stringed intrument appears in the Privy Purse Expenses of Henry VIII., April 1530, published by Sir N. Harris Nicholas in 1827 (Rimbault, History of the Pianoforte, 1860, p. 33). The item mentions 'ii payer of Virginalls in one coffer with iiii stoppes.' The term 'Virginals' in England under the Tudors and up to the Commonwealth, had, like 'Clavier' in German, the general signification of any keyed stringed instrument. [See VIRGINAL.] We therefore interpret this quotation as a double harpsichord, in one case, with

four stops. If this be so, we must perforce limit Hans Ruckers's invention to the 'ottava,' the octave string [see RUCKERS], withdrawing from him the double keyboard and stops. In all unaltered Ruckers harpsichords, we find the registers made as in the old Positive organs,[1] by the prolongation of the racks as rails or slides, so as to pass through and project beyond the right-hand or treble side of the case. Each rail-end has a short loop of cord to pull it by. Miss Twining's Andries Ruckers of 1640, and Mr. Leyland's Hans Ruckers the younger of 1642, have only this simple arrangement. But subsequently, to be nearer the hands, the registers were shifted by iron crank levers, and manipulated by brass knobs divided into two groups on either side of the nameboard, and immediately above the keys. The older instruments were often altered and modernised by the addition of this contrivance. The two unison stops were placed to the player's right hand, and as the reversed position of the quills when acting upon the strings required, could be brought into play by squeezing the two brass knobs together, or made silent by pushing them apart. The ottava was placed to the player's left hand, with the Lute and Harp stops, which were of later introduction, and require separate description.

The Lute, a *timbre* or colour stop, doubtless arose from observation of the power which lute-players, like viol- and guitar-players, had of changing the quality of the tone by touching the strings closer to the bridge. Perhaps the earliest reference to an attempt to imitate these instruments on the harpsichord has been found by Count L. F. Valdrighi, of Modena, in a letter in the Este records dated March 3, 1595, by Giacomo Alsise, horn-maker of Padua, who says: 'I have let Messer Alessandro see and hear . . . one of my quill instruments (da penna), of new invention, that with two unisons (due mani di corde) forms three changes of sound.' The passage is obscure, but if, as is probable, two jacks touched one string in Alsise's instrument, one must touch nearer the bridge than the other, and produce a different quality of sound. This might seem far-fetched were not Mr. Leyland's Antwerp harpsichord of 1642 actually so made. Here are four certainly original changes, with three strings, two unisons and an octave, and the different quality is sought for upon the octave string! A few years later, and in England, Thomas Mace ('Musick's Monument,' 1676) speaks of the 'Theorboe' stop, which may have been only another name for the Lute stop. Certainly in England in the next century the use of the Lute stop, with its fascinating oboe quality, was universal,[2] and it was frequently added to old harpsichords.

The second fancy stop, the 'Harp,' was contrived to push small pieces of firm leather against the second unison.[3] We have unquestionable authority for this in a double harpsichord of Shudi's, of 1771, that has never been disturbed. From the material being leather, this is often called the 'buff' stop, and a single harpsichord, now at Torquay, inscribed 'Longman & Broderip,' but bearing inside the real maker's name, 'Culliford,' and date 1775, which has all the stops named, has this one marked 'Silent.' The earliest mention of the Harp stop (as 'Welch harp') is in a patent taken out by Roger Plenius in 1745. The combination of the Lute stop by the first unison on the upper keyboard, and the second unison, which could be muted by the Harp stop on the lower, was effected by a pedal for the left foot. But to allow this pedal to be used, a stop placed inside the case, at the bass end of the keyboards, away from the other stops, had to be pushed back. Culliford's harpsichord gives the name for this pedal stop, the 'Machine,' derived from the ironwork of the pedal movement placed outside the case, and usually concealed by a box covering. The alternation of Lute and Harp with the normal registers of the upper and lower keyboards, is the most pleasing colour effect of the harpsichord. In Kirkman's harpsichord we find the Lute muted, without knowing for certain if this was the original plan. This muting has the high authority of Mr. Carl Engel, who transferred Messrs. Kirkman's description of the stops from the Catalogue of the Special Exhibition at South Kensington, 1872, to his admirable General Catalogue of Musical instruments in the Museum, 1874, p. 352.

The right-foot pedal is for the Swell. [See SWELL (HARPSICHORD).] Mace attributes the invention of the harpsichord pedal to John Hayward, a 'harpsichon' maker. Kirkman and Shudi did not place their fancy stops alike. Kirkman's arrangement (and Culliford's), proceeding from the bass, was Harp, Lute, Octave; Shudi's was Lute, Octave, Harp. In all, the Lute, Octave, and first Unison move to the right; the Harp and second Unison to the left. Shudi marked this on Frederick the Great's harpsichords, still preserved at Potsdam, with arrows and the English words 'ring' and 'dumb'; the Machine stop, 'open,' 'shut.' The Germans do not appear at that time to have cared for the varieties in the harpsichord given by stops. C. P. E. Bach makes no remarks in his 'Versuch' about them. He merely says (1753, p. 131) that on a Flügel with more than one keyboard the player has the forte and piano; that is to say, the lower and upper keyboards make those changes.[4] [A.J.H.]

STOPS (ORGAN). This word is used in two senses—for the handles or draw-stops which are placed near the organ-player, and by which he can shut off or draw on the various registers; and for the registers themselves. Thus we speak of a 'stop' being half-out, meaning the actual handle

[1] See the organ depicted in 'Music,' attributed to Melozzo Da Forli (1438–1494), in the National Gallery, London.

[2] Queen Charlotte's Shudi harpsichord at Windsor Castle has an original Lute stop, and the date is 1740. This instrument, long at Kew Palace, was probably made for Frederick, Prince of Wales, George the Third's father.

[3] Shudi put a spring on the 2nd unison slide, so that it could not be pushed off without moving a rail outside the case, next the 'Machine.'

[4] In the posthumous 2nd edition, 1797, he recommends Hohlfeld's pedal, which appears to have been a sostenente, for a dynamic change.

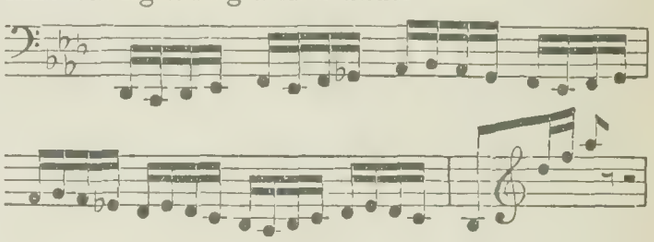
communicating with the sliders, and at the same time we speak of 'an organ having 20 stops,' meaning 20 registers. The latter use of the word has caused the appearance of a new expression, namely, 'sounding stops' or stops acting on pipes, as opposed to couplers and other accessory movements governed also by a stop-handle. When the pipes governed by a stop do not go through the whole compass, it is said to be a 'short-stop,' 'incomplete stop,' or 'half-stop.' When a complete row of pipes is acted upon by means of two stops, treble and bass, it is called a 'divided stop.' [See ORGAN § 3, vol. ii. p. 605.] [J.S.]

STORACE, ANN (otherwise ANNA) SELINA, daughter of Stefano Storace, an eminent Italian contrabassist who had settled in England, was born in London in 1766. She was first instructed in music by her father, and when only 8 years old appeared as a singer at the Haymarket Theatre, in a concert given by Evans, the harper, April 15, 1774. She was afterwards a pupil of Rauzzini, and in 1777 sang in the oratorios at Covent Garden and at Hereford Festival. On April 27, 1778, she had a benefit concert at the Tottenham Street Rooms (now the Prince of Wales's Theatre), 'to enable her to pursue her studies, as she intends to go to Italy in the course of the ensuing summer.' She accordingly repaired to Venice, where she became a pupil of the Conservatorio del l'Ospedaletto, under Sacchini. In 1780 she appeared at La Pergola, Florence, with great success. In 1781 she sang at Parma, and in 1782 at La Scala, Milan. In 1784 she was engaged at the Imperial Theatre, Vienna, at a salary equal to £500 sterling for the season, a then unprecedented sum. During her stay in the Austrian capital two important events in her career happened, (1) her appearance on May 1, 1786, as the original performer of Susanna in Mozart's delightful opera, 'Le Nozze di Figaro,' and (2) her ill-starred marriage with Fisher the violinist. [See FISHER, JOHN ABRAHAM.] She returned to England in March 1787, and appeared at the King's Theatre, March 24, as Gelinda, in Paisiello's opera, 'Gli Schiavi per amore,' and afterwards in other comic operas, but she soon abandoned the Italian for the English stage, on which she made her first appearance at Drury Lane, Nov. 24, 1789, in her brother's opera, 'The Haunted Tower,' and for several years afterwards sustained, with the greatest success, a variety of characters in comic opera. In 1791 she sang at the Handel Festival in Westminster Abbey, and in 1792 at Hereford Festival. In 1801 she was engaged at Covent Garden, where she continued to perform until May 30, 1808, when she took her leave of the public in the opera of 'The Cabinet.' She resided in retirement at Herne Hill Cottage, Dulwich, until her death, Aug. 24, 1817, and was buried at St. Mary's, Lambeth. She accumulated a considerable fortune, and by her will, dated Aug. 10, 1797 (20 years before her death), bequeathed upwards of £11,000 in pecuniary legacies alone, including two munificent gifts of £1000 each to the Old Musical Fund (Royal Society of Musicians), and New Musical Fund. This will was proved Oct. 11, 1817, the personalty being sworn under £50,000. It was said in 1820 that after payment of all the legacies, there remained but little short of £40,000 for her cousin, Miss Trusler, the residuary legatee. Her studious concealment, after her return to England, of her marriage, is evidenced by her having made her will in her maiden name and avoided any description in it of her quality or condition, and also by the fact that her executor, in proving the will, describes her as a spinster. [W.H.H.]

STORACE, STEPHEN, brother of the preceding, was born in London in 1763. His early taste for music was cultivated by his father, so that when ten years old he was able to perform the most difficult violin music of Tartini and Giardini—the Paganinis of the day—with correctness and steadiness. When 12 years old he was placed in the Conservatorio of St. Onofrio at Naples, where he studied the harpsichord, violin, and composition. On his sister's arrival in Italy, a few years later, he joined her and visited with her the principal cities of that country, and eventually went to Vienna, where he produced his two operas, 'Gli Sposi malcontenti' (June 1, 1785) and 'Gli Equivoci,' the subject taken from Shakspere's 'Comedy of Errors,' Dec. 27, 1786. He gained great advantage whilst there from his association with Mozart. In March 1787 he returned to England and was engaged to superintend the production of the opera in which his sister appeared at the King's Theatre, but soon became disgusted with the prevalent petty jealousies and intrigues, and retired for a time to Bath, where he devoted his attention to drawing, for which he had considerable talent. He returned to his musical pursuits in the ensuing year, and on Oct. 25, 1788, produced at Drury Lane the musical farce of 'The Doctor and the Apothecary' (the music of which he had previously used for a 'Singspiele' entitled 'Der Doctor und der Apotheker,' performed at Vienna, July 11, 1786), with great success. Besides his own music a few pieces by Dittersdorff were included in it. On Nov. 24, 1789, he brought out his opera 'The Haunted Tower,' the success of which was unbounded; it was performed 50 nights in the first season and kept its place upon the stage for nearly half a century. On April 16, 1790, he produced his charming little opera, 'No Song no Supper,' in which he introduced some of the music of 'Gli Equivoci.' Jan. 1, 1791, witnessed the production of the opera 'The Siege of Belgrade,' in which he introduced much of the music of Martini's 'La Cosa rara.' This also long continued an established favourite. On May 3 in the same year he produced the 'Cave of Trophonius,' an adaptation of Salieri's 'La Grotta di Trofonio,' with some additional music by himself, but with no success. He fared better when, on Nov. 20, 1792, he brought out 'The Pirates,' in which he incorporated several pieces from 'Gli Equivoci.' The finale to the first act is regarded as his masterpiece. In the same year he produced his opera, 'Dido, Queen of Carthage,'

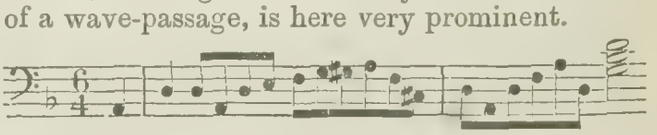
which met with but small success, notwithstanding that the heroine was undertaken by Mara. 'The Prize,' musical entertainment, first performed on his sister's benefit night, March 11, 1793; 'My Grandmother,' musical farce, produced Dec. 16, 1793; 'Lodoiska,' musical romance, the music partly adapted from Cherubini and Kreutzer, and partly composed by himself, performed June 9, 1794; 'The Glorious First of June,' occasional piece, produced July 2, 1794; and the 'Cherokee,' comic opera, first played Dec. 20, 1794, were all well received, as was also 'The Three and the Deuce,' musical drama, performed Sept. 2, 1795. On March 12, 1796, Colman's 'Iron Chest,' with Storace's music, was performed for the first time, and although the play, owing to accidental circumstances, failed to produce an immediately favourable impression, the music was rapturously received. But few however, if any, of the gratified and applauding auditors knew or thought that anxiety for the success of that music had impelled its composer to a course which had laid him upon his deathbed. He was then recovering from a severe attack of gout and fever; yet urged by a sense of duty, he determined, despite the entreaties of his family, to attend the first rehearsal. The consequence was fatal: he took cold, the gout attacked his stomach, and on March 19 he expired, at the early age of 33 years.

At the time of his death he had an opera, 'Mahmoud, or The Prince of Persia,' in preparation for Braham's *début* in London. This work was left incomplete, but, by the assistance of Kelly, and the selection of some music by the composer's sister, A. S. Storace, it was fitted for performance and produced for the benefit of his widow and child, April 30, 1796, was well received, and performed many times. Storace's melodies are thoroughly English in character, whilst in his instrumentation the influence of Mozart and the Italian composers is evident. He was almost the first English composer who introduced into his works the modern finale, in which the business of the scene is carried on by concerted music.[1] Some fine examples occur in his works. There is reason for believing that his early death delayed for many years the advance in that direction which might otherwise have been made. [W.H.H.]

STORM, REPRESENTATION OF, IN MUSIC. The endeavour to portray the strife of the elements has always had a fascination for composers. Most of the best-known efforts in this direction are catalogued in the article PROGRAMME MUSIC, and it only remains here to glance at the technical means by which the effect has been produced. These vary but little. In many musical tempests, especially the older ones, an agitated movement with plenty of tremolos and semiquaver passages is deemed sufficient to convey the idea, but many composers have sought accurately to imitate the sounds and even the aspect of nature during a storm, with varying success. Haydn has an exceedingly impressive movement in his 'Seasons.' The four bars of hesitating quavers before the storm bursts convey vividly the idea of the first few heavy drops of rain, an effect which Beethoven produces by rather different means in the opening of his inimitable movement in the Pastoral Symphony. With regard to this latter piece it should be noticed that its general idea is anticipated in the 'Prometheus' ballet-music introduction, some passages and modulations pursuing an identical course, the descending bass with double bowed violin figure above, and the latter bars especially. As to the famous passage which imitates lightning and thunder

we believe it has never yet been pointed out that the lightning comes *after* the thunder throughout; a rather startling violation of nature's laws, when one comes to think of it!

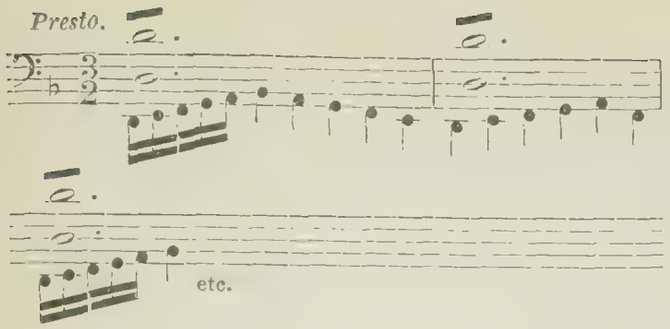
One grave absurdity should here be alluded to; namely, the imitating, *by the appearance of a written passage on paper*, the form of soundless objects! It is quite admissible to represent the howling of the wind by rising and falling chromatic scales, but to imitate a flash of lightning by a zigzag passage on the piccolo, as is done by Haydn (Seasons) and Wagner (Die Walküre); or, still worse, to depict the form of waves by broken chords and arpeggios, as is done by almost every composer, is an immemorial custom as ridiculous as was Mattheson's attempt to represent the rainbow round about the throne by quavers arranged in circular arcs, or the practice of the composers before Palestrina, who wrote the notes expressing blood in red and those expressing grass in green.

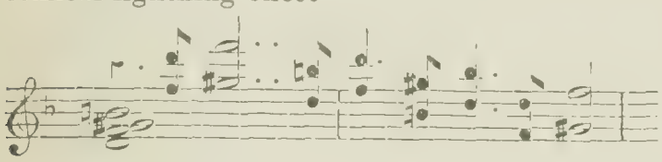
To the kettledrums has always been confided the task of imitating thunder. Rossini, in the 'William Tell' Overture, rather misses his effect by one long-continued roll; Beethoven's thunder in the Pastoral Symphony is realistic, and at the same time idealised, while Berlioz, in the 'Episode de la vie d'un artiste' is startlingly true to nature. Wagner presents us with several striking examples of storms. A storm at sea is vividly depicted by the Overture and other portions of the music to the 'Fliegender Holländer,' although the absurdity above alluded to, of a wave-passage, is here very prominent.



The most original treatment, perhaps, of a storm is in the prelude to 'Die Walküre.' Throughout this drama the weather is very bad, and there are various kinds of storms, but the first is a magnificent one. The tremolo D held by the violins and violas for nearly 70 bars against the rushing wind of the basses,

1 Dibdin had foreshadowed it in his 'Quaker.'



is surprisingly effective, and were it not for the comical lightning effect

the artistic value of the movement would be much greater. In Act 2 a theatrical 'thunder machine' is used to enhance the effect, but this cannot be said to belong to the score, though it stands there. [F.C.]

STORNELLO. 'A short poem, in lines of eleven syllables each: it is peculiar to, and liked by, the people in Tuscany, who extemporise it with elegant simplicity.' This is the definition of Stornello we find in Mons. Tommaseo's Dictionary, and, in this matter at least, we are not aware of any greater authority. The 'Vocabolario degli Accademici della Crusca,' the stronghold of the purity of the Italian language, does not contain the word: this fact, added to the other, not less significant, that neither Crescimbeni, nor Quadrio, nor Tiraboschi, mention the word in their elaborate works, inclines us to believe that the word *Stornello* has not the definite meaning that, for instance, *Sonnetto* has; but is merely a name given in some parts of Italy to very short poems, more with regard to their purport than their form. Tommaseo again, somewhere else, speaking of Tonio and Beatrice, two peasants who sang and recited popular songs and popular poems to him, says: 'Tonio makes a difference between *Rispetti* and *Ramanzetti*: the latter are composed of only three lines, the former of eight or ten. And those that Tonio called *Ramanzetti* Beatrice called *Strambotti*, as Matteo Spinello and King Manfredi did; and in the territory of Pistoja and in Florence they are distinguished by the name of *Stornelli*.' Although in the true popular songs of Italy there is a great freedom in the number of lines and rules of rhyming, the two Stornelli we subjoin may be taken as fair examples of this kind of poem.[1]

(1) Tutta la notte in sogno mi venite:
Ditemi, bella mia, perchè lo fate?
Echi viene da voi quando dormite?

(2) Fiori di pepe.
So giro intorno a voi come fa l'ape
Che gira intorno al fiore della siepe.

The first line may contain either five or eleven syllables; the other two are of eleven syllables each. The first line rhymes with the third, *i. e.* the two have the last syllable, and the vowel of the last syllable but one, alike: the intermediate line, while corresponding in its last syllable with the last syllable of the other two lines, changes the vowel of the accented one.

The etymology of 'Stornello' is very uncertain: Tommaseo, however, has some ground for asserting that it is a corruption of 'Ritornello,' or 'refrain.' [G.M.]

STRADA DEL PÒ, Anna. An Italian soprano, brought from Italy by Handel in 1729, with Bernacchi, Merighi, Fabri, and others, for the opera in the Haymarket. She appeared there in 'Lotario,' Dec. 2, 1729; in 'Partenope,' Feb. 24, 1730; 'Poro,' Feb. 2, 1731; 'Ezio,' Jan. 15, 1732; 'Sosarme' (originally 'Alfonso Primo'), Feb. 19, 1732—including the lullaby, 'Rend' il sereno,' for Strada, afterwards so well known in an English dress as 'Lord, remember David'; in 'Acis and Galatea,' June 10, 1732; and in 'Orlando,' Jan. 23, 1733. She was the only one of Handel's company who did not desert him for the rival new opera in Lincoln's Inn in the end of 1733, and she remained faithful to him till her departure from this country in June 1738, when a quarrel with Heidegger, the manager, put an end to her connexion with England. In the interval between 1733 and the last-named date she took part in Handel's 'Ariodante,' 'Alcina,' 'Atalanta,' 'Arminio,' 'Giustino,' 'Berenice'; also in 'Athaliah' and 'Alexander's Feast.'

Even on her arrival, though, according to Handel,[2] 'a coarse singer with a fine voice,' Strada must have had some brilliant execution, for the first air which she sang on those boards contains no less than thirty opportunities to display her shake. Coming after Cuzzoni and Faustina, and having so little to recommend her to the eye that she was nicknamed 'the pig,' it took her some time to get into favour. But Handel took pains with her, wrote for her, and advised her, and at length rendered her equal to the first singers of the Continent. [G.]

STRADELLA, Alessandro, an Italian composer of the 17th century. The earliest and only detailed account of him is that given by Bonnet-Bourdelot,[3] of which we here subjoin the literal English translation.

A man named Stradel, an eminent musician, while in Venice, engaged by the Government of the Republic to write the music of the operas, charmed everybody no less by the beauty of his voice than by the merit of his compositions. A Venetian nobleman, named Pig. . . ., whose mistress was well educated in the art of singing, desired to have her perfected by the fashionable musician, and that he should teach her at her own house; a thing much against the habits of the Venetians, who are known to be extremely jealous. After a few months' lessons such a reciprocal affection had grown up between teacher and pupil, that they resolved on the first opportunity to escape together to Rome. The opportunity soon presented itself. The elopement drove the Venetian almost to despair, and he determined to revenge himself by having them both murdered. He at once sent for two of the most notorious assassins then in Venice, agreed to pay them a hundred pistoles, to enable them to follow and murder Stradel and his mistress; and in addition to defray expenses and advance half

1 From Tigri's 'Canto Populare Toscani' (Florence, 1869).

2 Burney's History, iv. 342. The above information is compiled from the same volume, 339—427.

3 Histoire de la musique et de ses effets. Paris, 1715.

the sum. At the same time he gave them full instructions for the safe accomplishment of the murder. They made for Naples, where they learned that Stradel was in Rome with his mistress, who passed for his wife. They informed the Venetian nobleman of this, . . . and begged him to send them letters of introduction to the Venetian ambassador at Rome, that they might be sure of finding an asylum. On their arrival in Rome they discovered that on the next day, at five in the afternoon, Stradel was to have a spiritual opera, or oratorio, performed at St. John Lateran, where the murderers did not fail to go in the hope of carrying out their design as Stradel went home with his mistress. But the enthusiasm of the public for the music, and its effect on the murderers themselves, was such as to change by magic their anger into piety, and they agreed that it would be a pity to kill a man whose musical genius formed the admiration of all Italy; in fact, moved by one and the same feeling, they resolved upon saving his life instead of taking it. Accordingly, on his leaving the church, they complimented him on the oratorio, told him their intention of assassinating him and his mistress, to revenge the Venetian nobleman . . .; but that the charm of his music had changed their minds; and advised him to leave on the morrow for a place of safety. Meanwhile, lest they should be suspected of neglecting their duty, they would inform the nobleman that he had left Rome on the eve of their arrival there. Stradel did not wait for further advice, but with his mistress made straight for Turin, where the present 'Madame Royale' was then Regent. The murderers returned to Venice, and informed the nobleman, as they had already written, that Stradel had left Rome for Turin, where it was certainly much more difficult to commit an important murder than in any other Italian town, owing to the garrison, and to the fact that no places of asylum were respected, save only houses of ambassadors. But Stradel was no safer for that: for the Venetian nobleman began to consider how best to carry out his revenge in Turin, and with that view interested his mistress's father in it, who betook himself to Venice with two assassins, with the express purpose of slaying his own daughter and Stradel in Turin, after having obtained letters of introduction from the Abbé d'Estrade, French ambassador at Venice, to the Marquis de Villars, French ambassador at Turin. M. d'Estrade requested protection for three merchants staying in Turin. These merchants were the assassins, who regularly paid their homage to the ambassador, while waiting for an opportunity to accomplish their design. But the Regent having been apprised of the true cause of Stradel's flight, and being fully aware of the character of the Venetians, placed Stradel's mistress in a convent, and engaged him for her own band. One evening, as he was walking on the ramparts of Turin, he was suddenly attacked by the three murderers, who each stabbed him in the chest, and then took refuge in the house of the French ambassador. The deed being witnessed by many people, who were promenading on the ramparts, instantly caused an immense excitement. The gates of the town were closed, and the Regent gave orders that the utmost diligence should be employed to find out the assassins. On learning that they were in the house of the French ambassador she demanded that they should be delivered up, but the ambassador refused to do so without an order from his king. . . . . The occurrence made much noise throughout all Italy. On the request of M. de Villars the assassins gave him the reasons for their proceeding; he wrote to d'Estrade, who answered that he had been deceived by Pig. . . . ., who was one of the most powerful noblemen in Venice. As however Stradel did not die from his wounds, M. de Villars allowed the assassins to escape, the chief being, as we have said, the father of the nobleman's mistress, whom he would have killed had he found the opportunity.

But as the Venetians never forgive treachery in love affairs, Stradel could not escape his enemy, who left spies in Turin charged to follow his movements; and a year after his recovery, while in Genoa with his mistress, Ortensia, whom the Regent had given him in marriage during his convalescence, they were murdered in their bedroom. The murderers escaped on a boat that was waiting for them in the harbour, and nothing more was said about them. In this manner died the most excellent musician of all Italy, about the year 1670.

Contrary to M. Fétis's opinion, we believe, for the reasons now to be submitted, that this narrative has been too readily accepted by all writers on Stradella, with the exception of M. Richard[1] and M. Catelani,[2] whose researches, however, have not led to any positive result. Being thus thrown back again upon the statement of Bonnet-Bourdelot, we shall point out the main objections to its veracity, as well as the mistakes that occur in it either from carelessness or want of exact information.

The materials for the 'Histoire de la musique et de ses effets' were collected by Pierre Bourdelot, who at his death in 1685 entrusted the compilation of the work to his nephew Pierre Bonnet; who in his turn dying in 1708, before the history was completed, it fell to the lot of his brother Jacques Bonnet—an erudite person but of unsound mind and much given to the *cabala*—to wind up and publish the book. None of the three appear to have been musicians, and this fact, added to the mental condition of the final editor, is much against the accuracy of the statement. Moreover the story is told à propos to Poliziano's death, merely to strengthen the opinion advanced by Bourdelot that 'no young teacher of singing ought to be given to a young lady.'[3] If we were to take his narrative of Poliziano's death as a test of the accuracy and truth of Stradella's history, we should be very cautious in accepting it. The particulars of Poliziano's death are well known to us,[4] as they might have been even to Bourdelot himself, had he not preferred to adopt Varila's legend.[5] If he has so grossly mis-stated a matter regarding which he had documents at hand, how can we believe a statement which, with the exception of the occurrence in Turin—apparently taken from the correspondence of the ambassadors—was made simply on the faith of court gossip?

The mistakes in the narrative are three: (1) Stradella could not have been engaged by the Government of Venice to write operas, because neither in the official lists, nor in Allacci, is there any mention of such; in addition to which the operatic performances in Venice have always been left to private enterprise; (2) the name of the nobleman in question was not Pignaver, as implied by the abbreviation Pig., but Contarini; (3) the date of Stradella's death is to be assigned to a much later period than 1670, as will be seen farther on. The account of the effect of the music on the assassins savours too much of the marvellous; and even the murder at Genoa must be very doubtful, seeing that the most accurate historians do not mention it.[6]

The place of Stradella's birth is unknown. Wanley[7] thinks he was a Venetian, while Bur-

[1] Le Ménestrel; 1865, 51, 52; 1866, 1 to 6, and 12 to 18.

[2] Delle opere di A. Stradella esistenti nell Archivio Musicale della R. Biblioteca Palatina di Modena. Modena, 1866.

[3] Hist. de la mus. etc., vol. i. chap. iii, 'Opinions of the philosophers, poets, and musicians of ancient times, on the use of vocal and instrumental music, and of its effects on passions.'

[4] Classici Italiani, vol. xxxv, Vita di Angelo Poliziano. Milano 1808.

[5] Relation of Poliziano's death by Roberto Ubaldini, a Dominican monk, who after having assisted him during his last illness, dressed him, by consent and order of Fra Domenico Savonarola, in the garb of the religious order of the *Predicatori*. 1494.

[6] 'Annali di Genova,' di Filippo Casoni; 'Storia d'Italia,' di Carlo Botta; Bossi, 'Istoria d'Italia'; Muratori, 'Annali d'Italia'; Sismondi, 'Républiques Italiennes du moyen age.'

[7] A Catalogue of the Harleian manuscripts in the British Museum, vol. i. p. 642, cod. 1272.

ney[1] states he was a Neapolitan, apparently for no other reason than that he sends Stradella and Ortensia, *en route* for Rome, to Naples, which, he adds, was 'the place of Stradella's nativity.' Fétis,[2] evidently on Burney's statement, but without quoting his authority, describes him as born at Naples about 1645, and the assertion is now an accepted statement.[3] The dates both of his birth and death are in fact unknown. But though we reject the story of his murder at Genoa, it is not impossible that he ended his life there, since the composition, which we may presume to have been his last, is dated from thence.

The date of his death was probably about 1681, since there exists in the Biblioteca Palatina of Modena, a cantata, 'Il Barcheggio,'[4] written for the wedding of Carlo Spinola and Paola Brignole, at Genoa, July 6, 1681. The poem contains numerous allusions to it, and the names of both bride and bridegroom; no mistake is possible as to the real date of the composition, and thus the dates 1670 and 1678, given by Bourdelot and Burney for his death, are evidently wrong.[5]

The statements that besides being a composer Stradella was a singer,[6] 'an exquisite performer on the harp,'[7] 'a great performer on the violin,'[8] 'excelled in an extraordinary hand, so as to have been accounted the best organist in Italy,'[9] 'was a Latin and perhaps also an Italian poet,'[10] are all more or less gratuitous, and except composing, it cannot be proved that he possessed any of these qualifications. His name is never met with in any of the best treatises of Italian literature, either as a Latin or an Italian poet,[11] and with respect to his skill on the organ, we have been unable to find anything to justify Wanley's assertion, beyond a short Sonata in D for two violins and basso continuo per l'Organo.[12] As to the statements in the 'Penny Cyclopædia,' that 'Stradella was not handsome, but remarkable for the symmetry of his form, his wit and polished manners,' and in Wanley's catalogue, that 'he was a comely person and of an amorous nature,' I can do no more than submit them to the reader, as striking instances of the way in which mythical statements gather round a central figure.

Nothing can be positively asserted as to his having been married to Ortensia by the Royal Madame after the occurrence in Turin, because the archives of S. Giovanni di Torino, the parish of the Court, have been destroyed by fire. The Madame Royale alluded to by Bourdelot must be Jeanne Marie de Nemours (who became Regent at the death of her husband, Charles Emanuel II., June 12, 1675), and not Christine de France (who died Dec. 27, 1663), as M. Filibert[13] and other writers have stated.

Where or with whom Stradella studied is entirely unknown. In the archives of the Royal Conservatorio di Musica in Naples, where all the documents formerly belonging to the superseded Conservatori are most carefully kept, his name does not occur: nor is it mentioned in Lichtenthal's catalogue.[14] None of his numerous operas are known to have been performed in his life-time,[15] with the possible exception of 'Il Trespolo.'[16]

Stradella as a composer is known to modern audiences by the Aria di Chiesa, 'Pietà! Signor!' attributed to him. Space will not allow us to enumerate the few *pros* and many *cons* respecting its authenticity. It is enough to say that no musician, even though but slightly acquainted with the works that are indisputably by Stradella, will attribute it to him. The composer of that beautiful composition is generally believed to be Fétis, Niedermeyer, or Rossini. The words are taken from the second stanza of Arsenio's aria in Alessandro Scarlatti's oratorio 'Santa Teodosia,' two copies of which are in the Biblioteca Palatina of Modena, and bear the signature 'A. S.'

Stradella's name has lately been invested with fresh interest on account of a Serenata attributed to him, in which the subjects of many of the pieces in 'Israel in Egypt' exist in a more or less crude form. [See vol. i. p. 49; ii. 25.] A copy of this, formerly belonging to Dr. Gauntlett, is in the Library of the Royal College of Music, London, and another (older) in that of the Conservatoire, Paris: the original is not known. For

[1] A General History of Music, iv. 100, 101.

[2] Biographie universelle des musiciens.

[3] See 'Dictionnaire général de Biographie et d'Histoire' (Paris 1857); 'Dictionnaire de la Conversation et de la lecture' (Paris 1858); Mendel, 'Mus. Conversations-Lexikon' (1877); Riemann, Musik-Lexikon (1882).

[4] On the first page of the score is written: 'Il Barcheggio, del Sig. Alessandro Stradella 1681. L'ultima delle sue sinfonie.' After the overture, and before the duet with which the scene opens, at the top of the page is written 'Inuentione per un Barcheggio 1681. 16 Giugno. L'ultima composizione del Sig. Alessandro Stradella' This is a cantata for soprano, tenor and bass, in two parts. Each part is preceded by an overture. The score is for two violins, cornet or trumpet, and bass: a trombone di rinforzo at times with the bass.

[5] Burney's mistake is easily explainable, because, when he wrote, 'Il Barcheggio' had not yet been discovered, and he was in possession of a libretto 'La forza dell' amor paterno,' Genoa 1678, dedicated to Signora Teresa Raggi Saoli, by Alessandro Stradella, the dedication apparently written by Stradella himself. The facts that the oratorio 'S. Giovanni Battista'—supposed to be that which saved its author's life in Rome—bears the date 'Rome 1676,' and the fact that Bourdelot's account implies a period of two years between Stradella's singing in Rome and his murder in Genoa, induced Burney to believe that Stradella might have met his death in Genoa while attending the rehearsals of his new opera. However, that libretto was seen by Burney only, and has since disappeared.

[6] Bourdelot and all biographers.

[7] Hawkins's History, vol. iv. bk. 2. chap. 10.

[8] Burney, 'A General History of Music,' iv. 100.

[9] A Catalogue of the Harleian MSS.

[10] Catelani. 'Delle opere di A. Stradella esistent, etc.'

[11] 'Della Storia e della Ragione di ogni Poesia,' di F. S. Quadrio. Bologna-Milano, 1739-1742. Tiraboschi, 'Storia della letteratura italianas.' Ginguene, 'Histoire littéraire d'Italie.' Giovan Mario Crescimbeni, 'Dall' Istoria della volgar Poesia.' In this last work, Stradella is spoken of only where the author, dealing with the *Cantatas*, thus expresses himself: 'they are pretty things and the best and most pleasant diversion that one can enjoy in any honourable and noble conversation; especially when set to music by eminent *maestri*, as, amongst the old ones, are those by the famous Alessandro Stradella, one of which was sung not long since in the Academy of the Cardinal Ottoboni by Andrea Adami detto il Bolsena.' Vol. i. lib. iv. chap. xii. p. 330. This passage is quoted from Edn. 3, 1731.

[12] 'Scielta delle suonate a due violini con il Basso continuo per l'Organo, raccolte da diversi eccellenti autori.' In Bologna per Giacomo Monti 1680. With the exception of this Sonata, no other of Stradella's compositions was printed in the 17th century.

[13] 'Supplément à la Biographie universelle,' Paris 1853.

[14] Dizionario e Bibliografia della Musica del D. Pietro Lichtenthal. Milano, 1826.

[15] The following is the list of books in which the names of Stradella's operas should have been mentioned, if any of them had been performed. Leone Allacci, 'Drammaturgia.' Groppo, 'Catalogo di tutti i drammi per musica.' Bonlini, 'Le glorie della Poesia e della Musica.' C. F. Menestrier, 'Des représentations en musique ancienne et moderne'; Paris, 1681. Pietro Napoli Signorelli, 'Storia critica de teatri antichi e moderni.' Ditto, 'Discorso storico critico da servire di lume alla storia dei teatri.'

[16] Performed at Modena 1686, and possibly at Bologna 1682.

a review of the work, by Mr. Prout, see 'Monthly Musical Record,' Dec. 1, 1871.

Burney (iv. 105) gives an analysis of his Oratorio di S. Gio. Battista, and mentions a MS. of his opera 'La Forza dell' Amor paterno,' dated Genoa, 1578.

There are 148 of Stradella's compositions at Modena: amongst them 6 oratorios and 11 dramas. The library of S. Marco in Venice possesses a collection of 'Canti a voce sola dell' insigne A. Stradella, legate alla Biblioteca S. Marco di Venezia dalla nobile famiglia Contarini.' Some of his compositions are also at the Conservatorio at Naples, and some in that at Paris. The Christchurch Library, Oxford, contains 1 motet for 2 voices, and 8 cantatas for 1 and 2 voices.

The following are in the British Museum.

PRINTED.

Cosi amor mi fai languir. Canzonetta.
Medea. Cantata.
Il Nerone. Cantata.
O del mio dolce ardor. Aria.[1]
Se i miei sospiri. Aria di chiesa.
Anco in cielo. Aria.
Se nel ben sempre. Arietta.

MANUSCRIPT.

1. In the Harleian Library.

Se nel ben sempre. Arietta.[2]
Stelle non mi tradite. Cantata.
La ragion ni assicura. Duetto.
Se t'ama, Filli, o cor. Arietta.
Chi dira' che nel veleno. Cantata.

2. Add. MSS.

Troppo grave. Duetto.
Ahi che in sentirlo. Duetto.
La povera mia fè. Duetto.
Pupillette amorose. Madrigal à 5.
Clori son fido amante. Do.
Piangete occhi dolenti. Do.
E' pur giunta. Madrigal à 3.
Tirsi un giorno piangea. Do. à 5.
Feritemi, feritemi. Do. à 4.
Colpa de' bei vostr' occhi. Do.
Aure fresche. Do. for 2 voices.
A Sonata for two violins and basso.

[G.M.]

STRADELLA. 1. French lyric drama, music by Flotow. Produced at the Palais Royal theatre, Paris, Feb. 1837. Then recomposed, as a Grand Opera, and produced at Hamburg, Dec. 30, 1844, as 'Alessandro Stradella.' In English (altered by Bunn), as 'Stradella,' at Drury Lane, June 6, 1846. 2. Opera in 5 acts, by Niedermeyer; produced at the Académie, March 3, 1837. [G.]

STRADIVARI, ANTONIO (ANTONIUS STRADIVARIUS[3]), a celebrated violin-maker of Cremona, born in 1649 or 1650,[4] died December 1737. The name carries us back to the middle ages. It is the plural form of Stradivare, a Lombard variety of Stradiere (Stratiarius), a toll-man or douanier, a feudal official who was posted on the strada or high-road for the purpose of exacting dues from passengers. The name is erroneously stated by Fétis to occur in the municipal archives of Cremona as far back as the year 1127. The earliest mention of it is in fact in the Matricola of the Collegio Dei Notai for 1213, after which date it frequently recurs during three centuries. Arisi, in his 'Cremona Litterata,' mentions Galerio Stradivari as a learned orientalist in 1230, Alessandro as another orientalist in 1400, about which time Costanzo Stradivari, a monk of the order of Umiliati, wrote a treatise on the natural philosophy of Aristotle. Other notables of the name occur in the middle ages. It is clear that it was a common name in Cremona: but there is no evidence to connect the fiddle-maker with these eminent persons. His pedigree, so far as we know it, goes back only to his father, one Alessandro Stradivari, who married Anna Moroni. The famous fiddle-maker was the child of his father's mature years, for he had at least one elder brother, Giuseppe Giulio Cesare, who was born March 20, 1623, and was thus not less than 26 years older than Antonio. Whether Stradivari was a native of Cremona is doubtful; probably not, for the registers of the 37 parishes of Cremona have been searched in vain for evidence of his birth and baptism by Signore Lombardini, who has taken great pains to elucidate the genealogy of the Stradivaris. He may possibly have been a native of some neighbouring village.

At the age of 17 or 18, Stradivari seems to have engaged the affections of a widow 9 or 10 years his senior. This was Francesca, the daughter of Francesco Ferraboschi, and widow of Giovanni Giacomo Capra, who was assassinated by an arquebus ball on the Piazza Santa Agata of Cremona (now the Piazza Garibaldi), April 28, 1664. The widow Capra, who had been less than two years a wife, returned with her infant child to her father's house, and after three years was married to Antonio Stradivari. The marriage was solemnised in the church of St. Agatha on July 4, 1667; and their first child was born a few months afterwards. There can be little doubt that Stradivari married, and began to make stringed instruments as a trade, in the same year. From 1667 to 1679 he remained in comparative obscurity. A few violins dated in the seventies, with genuine labels bearing his name, are said to exist, but the writer has seen none of them. On the other hand, it is certain that Stradivari's hand is traceable in many violins of this date which bear the name of Nicholas Amati. In some of these we trace the hand of Stradivari in the scroll only: in others it has left its mark on the whole violin. From 1667 to 1679 it is therefore probable that Stradivari worked in the workshop of the veteran Nicholas Amati, then the acknowledged head of violin-making in Cremona. In 1679, when Nicholas seems to have retired from business, five years before his death in 1684,[5] Stradivari probably set up for himself. His wife Francesca had by this time borne him six children, of whom five were living: Giulia, born Dec. 23, 1667, afterwards married to the notary Giovanni Farina; Francesco, who died in infancy; Francesco the second, born 1670, who followed his father's trade, and died a bachelor in 1743; Cattarina, born

1 Attributed to Stradella, but written by Gluck. 2 Doubtful.

3 Until his latest years (1730—1736) the name is spelt on the labels with a cursive v (u), 'Stradiuarius,' whence the vulgar English pronunciation 'Straduarius.' On the labels of the latest years the name is spelt with a Roman v. Francesco, the son, used the Roman v.

4 In the books anterior to Fétis, the date of birth is given as 1664. Fétis altered the date to 1644, on the authority of a MS. inventory of property belonging to Count Cozio de Salabue, which had been deposited with Carli, a banker at Milan. One item in this inventory is stated to be a violin of Stradivari, having an autograph ticket, giving the maker's name, his age (92 years), and the date (1736). Fétis had never seen this instrument: and it is evident there had been some error in reading or copying the figures. Mr. Wiener has a genuine dated violin, and the ticket has the following inscription: 'Antonius Stradivarius Cremonensis Faciebat Anno 1732.' Below, in the maker's autograph, is plainly written 'de Anni 82.' It clearly follows from this that Stradivari was born in 1649 or 1650. Mr. W. E. Hill, to whom the writer owes the suggestion of the true date of birth, states that in the course of business he has seen other dated violins which confirm the above conclusion.

5 He was then aged 88: about the same age as that attained by Stradivari.

1674, who died a spinster in 1748; Alessandro, born 1677, became a priest, died 1732; and lastly Omobono, born 1679, who also followed his father's trade, and died a bachelor in 1742.

In 1680, at the age of 30 or 31, Stradivari purchased the house now known as no. 1 Piazza Roma, but formerly known as no. 2 Piazza San Domenico, where for half a century and more he continued to carry on business, and where he built the innumerable instruments which have made his name a household word wherever stringed music is heard. He bought the house of the brothers Picenardi for 7000 imperial lire: the conveyance is dated June 3. The house is a plain structure of three storeys, situate at the south-western angle of the piazza, which was formerly bounded on the north by the great church of S. Domenico, and from which the piazza took its name. This church has now been pulled down, the piazza being thus considerably enlarged, and the whole space enclosed and converted into a public garden. On the ground-floor the house consists of two apartments, one fronting the piazza, the other opening into a little court-yard: a staircase at right angles on the left gives access to the upper storeys. Following the common practice of Italian artisans, Stradivari probably employed both the ground-floor rooms as workshops, and lived in the upper part with his wife and family, which, when he bought the house in 1680, consisted of his five children, the eldest girl 12 years of age, and of Susanna Capra, his wife's only daughter by her former marriage, then a girl of 17. Susanna resided with her mother and step-father at the house in the Piazza Roma, until December 1688, when she became the wife of Francesco Luca.

The period of Stradivari's first marriage lasted 10 years longer. On May 20, 1698, Francesca died, at the age of 58. Stradivari was then 48 or 49: and after the lapse of a little more than a year, he took unto himself a second wife. This was Antonia, daughter of Antonio Zambelli: the coincidence of names is curious. Antonia was 14 or 15 years younger than her husband, having been born on June 11, 1664: they were married at the church of San Donato on Aug. 24, 1699. By his second marriage Antonio had five children: Francesca, born 1700, died 1720; Giovanni B. Giuseppe, born 1701, died in infancy; Giovanni B. Martino, born 1703, died 1727; Giuseppe, born 1704, became a priest, and died at the age of 77 in 1781; and lastly Paolo, born 1708. Paolo was the only son of Stradivari who had issue, and it is through him that the present representatives of the family trace their descent. Antonia Stradivari survived three of her children, and died at the age of 73 on March 3, 1737. Her husband survived her only nine months, when he followed her to the grave at the ripe age of 87 or 88. He died on Dec. 18, and was buried on the following day. In 1729 he had purchased a burial-place in the great basilica of San Domenico. It had formerly belonged to Francesco Villani, who was buried there in 1721. In 1729 the heirs of Villani sold it to Stradivari. It was situated in the Chapel of the Rosary, on the left hand of the entrance. The economical habits of the fiddle-maker are illustrated by the fact that he had the old stone recut, the new inscription being cut at right angles to the old one, parts of which are still legible. When the basilica of San Domenico was demolished to make the new public garden, the stone which marked the burial-place of the Stradivaris was spared, and it is still preserved in the vaults of the Palazzo dei Tribunali.

Stradivari marks the culminating point of the art of making stringed instruments. It was he who perfected the model of the violin and its fittings. No improvement has been made since his time, and subsequent makers of the last century and a half have mostly copied him. The model of Cremona had been developing for nearly two centuries, when he gave it its final form. It is true that if we take the model of the Cremona violin as it left the hands of Antonius Amati, and compare it with the patterns of Nicholas Amati and of Stradivari, we shall find that Nicholas Amati had effected the chief improvements, and left but little for Stradivari to do. The Stradivari violin is an improved Nicholas Amati. We have the same main proportions and geometrical outline, and, what is of equal or greater importance, the same careful mechanical work in the inside (the blocks and linings being made and fitted on the same principle and with wood of the same quality), the same fine finish, and soft lustrous varnish. But in the Nicholas Amati, though sweet and resonant in tone, acoustic considerations did not predominate over certain of the traditions of design: and in this respect his successor had several reforms to effect. Stradivari's main improvements consisted (1) In lowering the height of the model, that is, the arch of the belly, and in altering this flattened curve to a more uniform arch, so as to afford greater resistance to the pressure of the strings. (2) In making the four corner blocks more massive, in an improved method of dove-tailing the linings at the blocks, and in giving a greater curvature to the middle ribs,

the result of which is to make the curves more prominent in the outline, and to increase the tension of the parts. (3) In altering the setting of the soundholes, giving them a decided inclination to each other at the top, thus following the general upward diminution of the pattern, and in fixing the position of the soundholes relatively to the cornerblocks. (4) In making the scroll more massive and prominent, thus rendering it less liable to split at the pegholes, and forming more of a counterpoise in the hand of the player.

In those violins of Nicholas Amati in which the hand of Stradivari is traceable, the chief element of difference consists in the scroll. This is wider when viewed from the back, is less deeply scooped in the volute, and more rounded on the edges. The soundholes are still those of Amati, though with a slight difference in the cutting. In his own earlier works, sold under the name of Amati, but made in all their parts by Stradivari, we begin to trace the improvements just indicated. 'At this point,' says Mr. Hart ('The Violin,' p. 126), 'we find that his whole work is in accordance with the plans of Amati (not as seen in the latter's 'grand' pattern, but in his ordinary full-sized instrument): the arching is identical, the corners are treated similarly, the soundhole is quite Amati-like in form, yet easily distinguished by its extreme delicacy, the scroll a thorough imitation of Amati, and presenting a singular contrast to the vigorous individuality which Stradivarius displayed in this portion of his work a few years later. . . In these earlier specimens there is a singular absence of handsome wood: the acoustical properties of the material are very good, but it has little figure in it, and is often cut on the cross.' This cutting on the cross, which refers only to the back, is seldom met with in Stradivari's later instruments, and it would appear that he found 'slab' backs inconsistent with that depth of tone which he desired. Such are the marks of what the French call the *amatisé* Stradivarius. These instruments were made during the lifetime of Nicholas Amati, when none of his pupils ventured to deviate much from his pattern, and before Stradivari opened his own workshop in the Piazza San Domenico.

We now reach the period when Stradivari had attained maturity of experience, and freed himself from the influence of his master, and consequently began to display his own originality. This period corresponds exactly with the period between his taking his house in the Piazza San Domenico, and the death of his first wife (1680–1698). Of the violins of this period Mr. Hart ('The Violin,' p. 127) says, 'We here observe a marked advance in every particular. The form is flatter, the arching differently treated. The soundhole, which is a masterpiece of gracefulness, reclines more. The curves of the middle bouts are more extended than in this maker's later instruments. The corners are brought out, although not prominently so. Here, too, we notice the change in the formation of the scroll. He suddenly leaves the form that he had hitherto imitated, and follows the dictates of his own fancy. . . The varnish is very varied. Sometimes it is of a rich golden colour, deliciously soft and transparent: in other instances he has used varnish of a deeper hue, which might be described as light red, the quality of which is also very beautiful. We find this varnish chiefly on those instruments where he has made his backs in two parts, and also on whole backs. The purfling is narrower than that afterwards used.'

This second period (1680–1698) is that of Stradivari's established reputation. The repute of Cremona for violins was European. Nicholas Amati had long been at the head of the trade: but he had in 1680 ceased to make violins, his workshop was broken up, and his son, the second Girolamo of the family, though a respectable maker, did not succeed to his father's position. From the moment when Stradivari opened his violin factory in 1680, the principal purchasers seem to have resorted to it: and in a year or two his fame was widely spread. Early in 1684 we find among his customers the Countess Cristina Visconti, and no less a person than the Grand Duke of Florence himself. For the former lady he made a viola da gamba 'alla gobba' (i.e. hunchbacked, the upper part of the flat back being sloped off) with violoncello scroll and soundholes.[1] Stradivari, it is probable, was the first to effect this improvement in the viola da gamba. The Double Bass had long been made with violoncello soundholes (i.e. having contrary flexures), which were rendered necessary by the increased height of the model. Though we have none of Stradivari's violas da gamba, we have those of contemporary makers who followed his general models: and these are high in the belly, like the double-bass, have violoncello soundholes, and nearly approximate in their proportions to a reduced double-bass. For the Grand Duke of Tuscany he made a complete set (concerto) of instruments later in the same year. This concerto probably consisted of two or perhaps three violins, a contralto or small tenor (viola piccola a quattro corde), a tenore or large tenor (viola piu grande) and a violoncello. The designs for the cases of this concerto, drawn by Stradivari's hand, including the locks and fastenings, are numbered 30 in the Marquis Della Valle's collection, and are labelled thus, in Stradivari's autograph: 'Modelli fatti alle Casse del Concerto de instrumenti che mandati all' gran ducca di Fiorenza dell' Anno 1684 li 24 giugno.' The designs for the shields, which are surmounted by a ducal crown, with angels as supporters, are entitled also in the maker's autograph, 'Armi chi ho fatto per li istrumenti per il gran Principe di Toscana.' These autographs reveal some curious facts. One is, that Stradivari did not disdain to design and execute with his own hand the inlaid ornaments, fittings, and cases of his instru-

[1] The paper models of this instrument are in the Marquis Della Valle's collection. They are numbered 26 and inscribed '1684, 23 Feb. Anto. Stradivari. Modelli della Viola da Gamba alla gobba fatta p. la Sra Conta Cristina Visconti col ricchio e li occhietti da Violoncello.'

ments. The ornaments of the numerous instruments which he sent out inlaid with ebony and ivory were designed and executed by himself, and when finished he made rubbings of them for future use. A parcel of these, labelled 'Disegni delli intagli fatti sulli Violini, Violoncelli,' etc., and consisting of rubbings from the sides of scrolls and from ribs, forms no. 29 in the Della Valle collection: and another parcel, consisting of cartridge paper models made for the metal locks and flap-staples for cases, is labelled 'Disegni e modelli di Serrature e cordini di Cassetto.' The collection also includes Stradivari's tools for impressing arabesques, 'Stampiti per arabeschi.' Another fact revealed by these autographs is that Stradivari spelt, and probably spoke, his native tongue very imperfectly. In the year 1687 Stradivari executed another order for an ornamented concerto of instruments. This concerto was made for the Spanish crown, and the violoncello is still in the possession of the King of Spain. The instruments were inlaid with ivory in the purfling, with intaglio work on the sides and scroll. A violin of this concerto, formerly belonging to Ole Bull, and afterwards in the collection of Mr. Charles Plowden, is engraved in Mr. Hart's book, plate 18. Mr. Hart describes this set of instruments as a 'quatuor,' but it probably consisted of at least five, like that of the Grand Duke of Tuscany, there being two violas, one a contralto, the other a tenor.

As Stradivari notes on some of his patterns that the instruments were made expressly to order ('alla posta,' or in some cases 'espressamente,') it may be inferred that he also kept up a stock for general sale. It seems that when he received an order for a new instrument from a customer of distinction, he would sometimes design an entirely new model, construct a wooden mould (forma) in accordance with the design, and make a complete set of working drawings, embracing the scroll, handle, soundholes, corners, bridge, and tailpiece. Each mould (a block of maple somewhat less than an inch in thickness, with spaces left in the outlines for the corner and top and bottom blocks), was carefully dated and marked with a letter or letters indicating the character of the pattern. The working drawings were marked with the same letters, and put away for future use. Thus a mould for a long tenor of the smaller pattern is dated 'A di 4 Ottobre 1690,' and marked CV. It is described, 'Forma nuova per il Contralto ossia Viola a quattro corde fatta alla posta per il Gran Principe di Toscana ossia di Firenze.' (Della Valle Collection, no. 2.) The working drawings are dated four days later, and labelled thus: '1690, 4° 8bre in Cremona, Antonio Stradivario. Misure p. li manici occhietti cantoni topette, ponticelli e cordeli p. il Contraldo ossia Viola picola fatta espressamente p. il gran Principe della Toscana sulla forma CV.' Concurrently with this contralto Stradivari designed a large tenor on a similar principle: and it is not improbable that this contralto and tenor were members of a second complete concerto of instruments for which he had received an order. The drawings for the large tenor, dated the same day, are labelled thus: '1690 4 8bre in Cremona. Antonio Stradivario. Misure p. li manici occhietti cantoni e topette ponticelli tavolette e cordeli p. il Tenore ossia Viola piu grande fatta espressamente p. il gran Principe della Toscana sulla forma TV.' The lettering CV and TV on these moulds evidently means 'Contralto Viola' and 'Tenore Viola.' Probably the maker intended these patterns to be his standing models, his contralto and tenor violas *par excellence*. A separate drawing for the soundholes of the contralto is inscribed 'Musura giusta per il occhi dello contrato fatto alla posta per il Gran Principe di Toscana A di 4 Octob. 1690' (no. 18).

The Della Valle collection includes another tenor mould and no less than eleven violin moulds. One of the latter is marked 'SL' and dated 'A di 9 Nov. 1691' (no. 3). This is long and narrow: 'SL' probably stands for 'Stretto Lungo.' Another (no. 6) is marked 'B,' and dated '1692.' B probably stands for 'Basso,' or 'flat' model. This mould of the 'B' pattern was the maker's favourite. The surface of the mould is worn away with much use, and there is a memorandum that the maker used it for a violin as late as 1736, his 86th or 87th year. Another (no. 7) is also marked 'B,' and dated 'A di 3 Giugno 1692.' Two others (nos. 1 and 5) are dated several years later: the first is marked 'S' (stretto), and inscribed 'A di 20. 1703. Settembre'; the other marked 'P,' and dated 'A 25 Feb. 1705,' with the maker's name 'Antonio Stradivari,' is somewhat shorter and more confined in design than usual, and the 'P' evidently stands for 'Piccolo' (small pattern). Another violin mould is marked 'T' with no date (no. 4). There is also a mould for a child's violin with the blocks attached, accompanied by an exquisite drawing of the belly on cartridge paper.

These long and narrow moulds, dated after 1690, lead us to an innovation in the pattern peculiar to Stradivari among the classical makers. It was about this time that he began to make instruments of greater length, which the French call 'longuets,' and known in England as 'long Strads.' Mr. Hart says of these, 'We have a totally differently constructed instrument: it is less graceful, although there is no absence of the masterly hand throughout the work. It has received the title of "long Strad," not from increased length, as its name would imply, but from the appearance of additional length which its narrowness gives it, and which is particularly observable between the soundholes.' This excellent critic of violins here appears to fall into a slight confusion. These observations apply to the narrow violins made on the 'S' or 'Stretto' (narrow) moulds, of the normal length, but diminished breadth. These are less uncommon than the true 'long Strad' (Lungo), specimens of which the writer has seen; they are of the normal width or only a trifle under it, and at least a quarter of an inch longer than the normal length, this extra length being

equally distributed on either side of the bridge. The neck requires to be lengthened in the same proportion; hence the stop becomes appreciably longer. The true 'long Strads' are remarkable for power of tone, but are for the above reason less easily handled: and hence the pattern never came into general use. Some, if not all of them, were probably made on the 'SL' (Stretto Lungo) mould of 1691: one very fine specimen, formerly in the possession of Lord Falmouth, is dated 1692. The 'SL' pattern was occasionally used by the maker in his mature years, but is less frequent after 1700.

The nineties were with Stradivari a decade of bold experiment in other respects. Sometimes he altered the curves of the back and belly; occasionally he innovated in the thicknesses, some of his experiments, as more than one purchaser of a handsome and unspoiled violin knows to his cost, being sufficiently unfortunate. He made some violins with bellies so thin that they are useless for the higher pitch and increased pressure of modern playing, and must either be fortified with new wood or laid on the shelf as curiosities. These various experiments enabled the maker to fix definitely the principles on which the fiddles of his third and best period (1698–1728) are designed.

This third period includes the greater part of the known instruments of Stradivari, and these are in all respects his best. The culminating point of his work may be fixed at the year 1714, which is the date of the celebrated 'Dolphin' Stradivari, once the property of M. Alard, afterwards of Mr. Adam. 'From about 1700,' writes Mr. Hart, p. 131, 'his instruments show to us much of what follows later. The outline is changed, but the curves blending into one another are beautiful in the extreme. The corners are treated differently. The wood used for the backs and sides is most handsome, having a broad curl. The scrolls are of bold conception, and finely executed.' It must be noted, however, that the differences of construction between this third and best period, and the preceding, are minute in the extreme. The modelling is much the same, the size and general design remain unaltered. Stradivari, in fact, kept the actual moulds (*forme*) of the preceding period constantly in use. It is true that he added new ones to his stock, *e.g.* that dated 1705 above mentioned. But it is obvious that his old 'B' (*basso*, flat) moulds were constantly in use: the majority of the violins of this last period seem to have been made from at most two or three moulds. The rapidity of his production was astonishing. In 1702, as we learn from the MSS. of Desiderio Arisi, he made two violins and a violoncello by order of the Governor of Cremona, to be sent as presents to the Duke of Alba. In 1707 the Marquis Desiderio Cleri sent by order of Charles III. of Spain a commission to Stradivari to make six violins, two tenors, and one violoncello for the royal orchestra. In the same year he made for the Countess Cristina Visconti a new viola da gamba alla gobba. The cartridge patterns for the neck of this he put away thus labelled 'Musura del manico del Violoncello Ordinario, manicho della longezza della Viola della Signora Cristina Visconti fatta in 1707.' From this it would appear that he considered this viola da gamba neck equally adapted to the ordinary violoncello, from which it would follow that the body was of the size of an ordinary violoncello, or considerably larger than the ordinary viola da gamba. In 1716 he made new models for a violoncello (Della Valle Collection, no. 16), perhaps the same which in this year, according to the Arisi MSS., he made for the Duke of Modena. In the same year he made a twelve-stringed viola d'amore (six gut strings, and six wire strings), the pattern of which he inscribed 'Modelli della Viola d'Amore a 12 Corde fatti nell mese di Cienaio dell' anno Bisestile mdccxvi.' This is a choice specimen of Stradivari's spelling: by 'Cienaio' he means 'Gennaio,' or January. A choicer one still, in which the grammar rivals the spelling, is the inscription on the patterns of some instrument made for the Marquis Carbonelli: 'Qui dentro questi desingni che sono qui dentro sforati sono quelli che se fatto al Ill'mo. Sig. Marchese Carbonelli di Mantova' (Della Valle Collection, no. 27).[1] In 1720 Stradivari made a concerto of instruments (probably two violins, two tenors, and a violoncello), which he intended as a present for the King of Spain on the occasion of his passing through Cremona. He was dissuaded from executing this intention, and the instruments remained in his possession.

During this final period, 1700–1728, we find little variation in the general pattern and dimensions of Stradivari's instruments. He probably used only two or three moulds. Such variation as there is lies chiefly in the breadth, a few

violins, probably made on the 'S' moulds, being narrower than the average. As a specimen of this, his best period, a beautiful violin dated

[1] The supposed autograph letter of Stradivari, a facsimile of which forms the frontispiece to the work of M. Fétis, is apparently a forgery.

1708, the property of Dr. William Huggins, F.R.S. has been selected for illustration.

From 1725 to 1730 (between the maker's 75th and 80th years) his instruments are generally supposed to deteriorate. There are certainly many bearing his name very different from those of the maker's prime. The model is somewhat higher, the result being less brilliancy in the tone: the scroll and the wood generally is heavier, the varnish is darker, and the work less finished. For the following equally artistic and scientific comparison of the violin of 1708 with one of 1726, which may be taken as fair specimens of the second and third periods respectively, the writer is indebted to the joint labours of Dr. Huggins, F.R.S., and Mrs. Huggins.

'The violin of 1708 weighs ¾ lb., that of 1726 1 lb. The fittings may have something to do with this difference; but the 1726 violin is heavier in itself. The violin of 1708 has higher sides and flatter curves in the belly and back than that of 1726. The general form of the 1708 violin is much more masterly than that of the 1726 one, which is rather "waspy" looking. The parts of the form of the 1708 violin are "brought thoroughly well together," as an artist would say; and it gives the idea of being at once larger and more powerful and at the same time more graceful than the 1726 instrument. As a matter of fact the two violins are of almost the same form and size, as they fit *nicely* into the same case.[1] There can be no doubt, however, as to the artistic justice of the above observations, and the matter is an excellent illustration of how much form depends upon very delicate modifications of line—modifications which it will almost baffle even a trained eye to detect at any one point, but which in the aggregate tell at a glance. An art homologue occurs in delicate painting, where refined modifications of colour must be effected by touches which the painter can only feel he is laying on, but cannot see until, after a time, he becomes conscious of a subtle change of colour where he has been working.

'The purfling of the 1726 violin is much inferior to that of the 1708 one. The backs of both violins are in one piece, but the back wood of the 1726 one is small and insignificant in "curl" and in markings generally. The wood of the belly of the 1726 one is in two pieces.

'The tone of the 1726 violin is quite without the grandeur and brilliancy of that of 1708. There is no reserve of force about that of the 1726 one: the tone seems to come all at once, and very readily. It has much beauty, without having beauty of such commanding quality that at once one is led captive. It is *almost* all music, but not without just a trace of what is very noticeable in some early Stradivarius violins, viz. a certain confusion of utterance of any given note as if (to borrow the language of optics) the tone had not all "come to focus" perfectly. No deep many-sided nature could find complete satisfaction in the tone of the 1726 violin, its capacity for response to varying mental states is too limited.

'The *f*-holes and the scroll in the 1708 violin are much more subtle and free in curve than those of the 1726 one. The subtlety of curve makes them of course interesting, for the interest of form depends largely upon the stimulating mysteriousness which arises when they vary from the simple curve. The freedom of the curve is also an important factor in the pleasure induced by the sight of a fine violin: such freedom conveying the idea of masterly ease, and the eye being carried on without the irritating checks occasioned by lines wanting in freedom. There is however freedom and freedom. The freedom of Stradivarius at his best is as the freedom of Gothic architecture, not as that of Classical, it impresses one as an expression of unfettered aspiration not of ordered repetition. The scroll of the 1708 violin would not go so well with the 1726 violin as its own scroll. Stradivarius seems to have been an artist gifted with rare powers of harmony as well as of melody in form; *i.e.* every part of his violins is always in perfect keeping with the rest. Upon the whole the form of the 1726 violin may be said to show a very considerable decadence from that of 1708.'

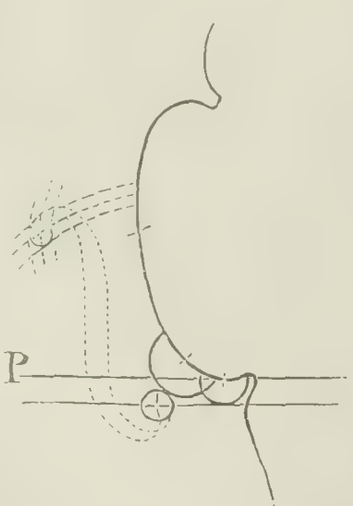
How far Stradivari is personally responsible for this decadence it is now impossible to say. The fashion of the period, preferring the Stainer model, perhaps demanded greater height in the belly and back, and greater massiveness in the wood: and it is certain that to some of these instruments he refused the direct authorisation of his name. In many instruments of this period the label of Stradivari is inserted; but in others of them a ticket appears, indicating, as the fact is, that these violins were made under his general direction by other hands ('sub disciplinâ Antonii Stradiuarii, Cremonæ, 17 ,' in very small type). The workmanship of these instruments is generally attributable to his sons Omobono and Francesco. Occasionally, however, we have a genuine product of the great master's old age, such as the fine violin belonging to Mr. Wiener, dated 1732, 'de Anni 82.' The productivity of Stradivari in the latter half of his life has been mentioned. There cannot be much less than a thousand of his instruments, most of them of this period, still existing, and of the ordinary kind—violins, tenors, and basses. Some have disappeared: *e.g.* we know that he made many violas da gamba, though none of them, so far as the writer knows, are in existence.[2] We know that he also made a great number of kits, guitars, lutes, theorbos, lyres, and mandolins, which having become curiosities, are not frequently in the channel of trade. For all these instruments he made fittings and cases. On the fittings he bestowed peculiar pains. The Della Valle collection contains several of his tailpieces which were never used. These are of maple, carefully proportioned, of an oblong shape, and finely finished. They are apparently made out of blocks of wood similar to fingerboards.

[1] This is apparently the result of their being made in the same mould.

[2] The Museum of the Paris Conservatoire contains a beautiful fragment of the head of a viola da gamba of Stradivari (No. 111).

His fingerboards were also of maple, and were sometimes handsomely inlaid. Some specimens of his fittings, removed from the instruments by Vuillaume and Gand, were presented by them to the Museum of the Paris Conservatoire, where they may still be seen (nos. 6, 10, 114, 115).

In another important detail of the violin, the bridge, Stradivari effected the final improvement: and it may be said that he has a monument in every violin bridge in the world. Before the Amatis, the bridge had been cut almost at haphazard. The Amatis reduced it to something approaching the present normal form (see the engravings in Fétis, Antoine Stradivari, p. 95), but Stradivari made the final alteration. This consisted in abandoning, for the lower half of the bridge, the principle of the arch, and substituting for it a firm bar resting on a foot near each end. The upper part of the bridge is an arch, formed by the 'heart' or central hole; and by means of the massive bar below, the vibrations excited by the strings in this arched upper part are regulated, and transmitted by the feet to the body of the instrument. Slight as the improvement seems, it was a great discovery: and since his time the form of the bridge has never been changed. [See Bridge.] So important is the bridge to the violin, that had Stradivari effected nothing else, this would have been sufficient to make him famous. Another great service which he rendered to violin-making consisted in fixing the exact shape of the soundholes and their relation to the corner blocks. Fortunately we have preserved in the Della Valle collection (no. 25), in the great maker's own autograph, his rule for placing the soundholes. It is inscribed 'Regola per collocare le *ff* delli Violini, Viole, Violoncelli.' The explanation of this is, that it was one of the fixed principles of Stradivari, in which he differed from his predecessors, that the same laws governed the proportions of all members of the violin family, as distinguished from the viol family, which includes the viola da gamba and double-bass, and is governed by other proportions. The diagram is adapted to the mould 'P,' which, as noted above, indicates 'Piccolo' or 'small pattern,' and was made on Feb. 25, 1705.



This diagram affords an interesting problem to students of the mechanism of the violin. Whatever the rule may be, the soundholes of Stradivari are all traced in accordance with it. The writer has his own solution of the problem, but it would be out of place in the present article.

The fine tone and the lasting wear of Stradivari's instruments undoubtedly depend on the thoroughness with which the mechanical part of the work is executed. A good violin is like a good watch: all its 'works' must be of perfect materials, and accurately put together. Nothing could be more perfect than the internal finish of the violins of Stradivari. The wood selected is solid, sound, and sonorous. The pine is of the best quality from Switzerland and the Trentino: the thicknesses and the lines of the pattern are all determined with scientific accuracy: the inner framework, consisting of the blocks and linings, is of willow from the banks of the Po about Cremona. It is solidly constructed, and the bridge and soundholes are so arranged as to produce by its aid a powerful vibration of the belly under the strings. The external finish equally exhibits marks of high mechanical excellence. The purfling is executed with a precision which cannot be appreciated without a magnifying glass. The lines are admirably firm and perfect, and fully display that mastery of curves in which Stradivari was pre-eminent. And here may be noticed a singular freak in which the great maker occasionally indulged. Instead of cutting the several outlines of the fiddle and those of the scroll and soundholes to the usual curves, Stradivari in some instances made these outlines polygonal, being composed of a series of short straight lines. The purfling follows the polygonal outline, and is also polygonal. It is hard to see what motive he can have had in producing these singular instruments, except to show his extraordinary skill as a purfler. Viewed from a certain distance, these instruments exhibit the ordinary appearance. The Marquis Della Valle has a viola, and Mr. Vonwiller, a violin, of this peculiar pattern.

The varnish used by Stradivari in his earlier years is similar to that of Nicholas Amati, in texture and in the method of applying it. In colour there is this difference, that Stradivari avoids the favourite brownish tint of Amati, and generally employs a more or less pronounced yellow. It is oil varnish of a soft and penetrating nature, apparently permeating the wood to some depth beneath the surface, so that when the body of the varnish is worn off the colour and substance appear to remain. After 1684 he began to use a thicker and more lustrous varnish of a reddish tint; and this colour he ultimately employed to the exclusion of others. The staring effect of the red tint on the back of the fiddle seems to have suggested to Stradivari the device of 'breaking up' the varnish on the back, thus imitating the effect of wear. When employed by a skilful workman this device lends great additional beauty to the work in the connoisseur's eye: and the example has been generally followed. 'Breaking-up' is a peculiar and difficult branch of the varnisher's art. Many good makers have failed in it: next to Stradivari, Vuillaume succeeded best. In the instruments of his latest years Stradivari sometimes reverted to the brown

tint which was fashionable in his youth. These may have been varnished by his son, whose instruments generally exhibit this brown colour. Stradivari occasionally gave his finest instruments several coats of fine pure oil varnish, polishing each coat as soon as dry. Sometimes, however, the coats are fewer and thinner, and the writer has seen an instrument sent forth into the world by the great maker with the size barely covered. Perhaps the customer could not wait for the varnishing. As a rule, however, the Stradivari instruments are remarkable for excellence of varnish. It is a fact not very generally known that Stradivari occasionally varnished his instruments with spirit-varnish. This is much more easily applied and dries more quickly than oil varnish, and from the very general employment of it in the middle of the last century, it would seem that most violin-makers hailed its discovery as a boon. The better class of makers tried it and abandoned it, discovering probably that it did not answer so well in the end, though cheaper, and more easily applied.

Though Stradivari, as has been observed, made instruments of all sorts, his fame rests on those of the violin tribe, *i. e.* violins, violas and violoncellos. A few of his kits exist: a fine specimen is in the Museum of the Paris Conservatoire (no. 61). It is of large size, and belongs to the best period, being dated 1717. Clapisson, who purchased it in 1858, introduced in his comic opera 'Les trois Nicolas' a gavotte specially written for this instrument, the solo part in which was played by Croisilles, and produced a singularly brilliant effect. A remarkably fine mandolin with a carved head, formerly the property of J. B. Vuillaume, still exists in Paris. A beautiful guitar of his make, dated 1680, was in this country in 1881. The rose of the guitar being filled with a mass of delicate tracery, in the style of a circular flamboyant window, the inside is not open to view, and the maker therefore cut his name with the knife on the back of the peg-box.[1]

His larger instruments of the violin tribe (violas and violoncellos) are liable to the charge of being merely magnified fiddles. In this respect Stradivari set an example which was followed by other makers. However correct in theory, it is commonly considered that as regards the viola this principle is a failure; for violas of older models have a better effect in a quartet than those of Stradivari. The tone is rich and 'thick,' but deficient in liquidity: this character is evidently the result of shallowness in the ribs, and consequent shortness in the soundpost. We have, however, little opportunity of judging of the effect of Stradivari's large violas, most of which have been cut down to the size of the contralto. Stradivari's theory broke down conspicuously when he applied it to the violoncello. The violoncello absolutely requires a greater height in the ribs, in proportion to the length, than the violin. Stradivari, in endeavouring to reduce the violoncello in this respect to the proportions of the violin, sometimes made instruments which are very defective in tone, and can only be cured by increasing the height of the ribs. The violoncellos are of two sizes, and the larger is now as scarce as the large violas. The celebrated bass of Servais, now belonging to M. Servais, jun., is a rare specimen. Those of Signore Piatti and Herr Hausmann should also be mentioned. The smaller basses are too narrow, and their tone is thin, approaching that of the viola da gamba. The violoncello of the younger Duport, now in the possession of M. Franchomme, is of this small pattern. These smaller instruments are easier to handle, and are on that account preferred by some players. The larger ones have a much finer tone. These larger basses were originally constructed for use in the concerto, whether 'da chiesa' or 'da camera,' the narrower ones being appropriated to solo music.

Double-basses of Stradivari are rare;[2] and there are probably at present none in this country. Dragonetti had one, but it does not appear to have been his favourite instrument. Count Ludovico Melzi has a fine specimen, of high model, and very broad. The lower angles of the middle bouts are rounded off, apparently to avoid injury.

The fine tone of the Stradivari violins testifies to the substantial value of the improvements which he effected in the pattern. It is invariably bright, sweet, full and equable. It is also easily yielded, or, in the common phrase, 'comes out' freely under the bow. Nicholas Amati, and the earlier Guarnieris, produced instruments which charm by their softness rather than by their power: in Joseph Guarnieri everything yields to sonority and depth. But against all other violins, a good Stradivari bears off the palm for general excellence of tone, as well as for beauty and durability: and all succeeding generations of fiddle-makers have acknowledged the excellence of the Stradivari model by copying it. The majority of the violins made during the last century and a half, of all sorts, from the best productions of Lupot, Fendt, Pressenda, and Vuillaume, down to the common fiddles of Mirecourt and Neukirchen, manufactured by the gross and sold for a few shillings, are Stradivari copies. The most accomplished maker can invent nothing better: the dullest workman

[1] For a facsimile of this interesting inscription the writer is indebted to Mr. Arthur Hill, of the firm of Hill & Sons, Wardour Street.

[2] Sig. Lombardini says Stradivari made '*una infinita* di violini, *alquanti* contrabassi, *molti* violoncelli, viole, chitarre, liuti e mandorle.'

cannot fail to make a tolerable fiddle, if he follows his model as well as he can. But there is a great gulf between the master and the best of his imitators. No man who ever lived, during this century and a half, has been able to make a fiddle which could possibly be mistaken by a practised eye for the work of Stradivari.

Of the person of Stradivari we have some traditional notices. According to Fétis, Polledro, first violin in the royal orchestra at Turin, to whose encouragement we owe the fine productions of Pressenda, used to say that his master had known Stradivari, and was fond of talking about him. Polledro's master was Pugnani, born in 1727, ten years only before Stradivari's death, and he could therefore only have seen him as a child. According to him Stradivari was tall and thin. He usually wore a white woollen cap in winter, and a cotton one in summer; over his clothes, while at work, he wore a white leather apron: and as he was always at work his costume varied but little. He had acquired more than a competence by labour and frugality; and it was a proverb in Cremona, 'Ricco come Stradivari' (Rich as Stradivari). The superior position in life taken by his descendants bears this out. La Houssaie, the celebrated French violinist (born 1735), whom Fétis knew in youth, and who visited Cremona a few years after the death of Stradivari, told Fétis that the price at which Stradivari sold his violins was four louis d'or each—a sum which would probably have purchased as much in Cremona a hundred and sixty years ago as ten times that amount now.[1] Cervetto, an Italian musician in London in the last century, is said to have received a consignment of Stradivari violins for sale, but to have returned them, not being able to dispose of them for the price asked, which was £4 a-piece. The story is probable enough, for though the 'Cremona' violin was popular in London in the last century, we find in English literature of that period no trace of the name of Stradivari.

Though fiddle-making is an art which runs in families, it is certain that the best makers are the most original, and that the most original makers are those who did not inherit their trade; Stradivari, Stainer, Forster, Pressenda, and Benjamin Banks, are prominent instances. Only one of the two fiddle-making sons of Stradivari, Francesco and Omobono, inherited any of the father's ability, and this was Francesco. He made excellent violins, which are easily distinguishable from the work of the father. 'The outline,' says Mr. Hart ('The Violin,' p. 136), 'is rugged, the modelling distinct, the scroll a ponderous piece of carving, quite foreign to Stradivarius the elder, and the varnish, though good, is totally different from the superb coats found on the father's works of late date. . . . The design is bold and original, the soundhole is quite unlike that of Antonius; the tone of Franciscus's instruments is invariably very rich and telling.' Francesco and Omobono were both elderly men when their father died, and survived him but a few years. Omobono, the younger, died in 1742; Francesco in 1743. In 1746, Paolo, the youngest son and heir of Stradivari, let the house in the Piazza San Domenico to Carlo Bergonzi and his son Michael. Carlo died in 1747: Michael continued to occupy the house until 1758.

The relics of Stradivari's workshop, his moulds, patterns, tools, and memoranda, were carefully preserved by his family for nearly thirty years. In 1776 they were sold by Paolo Stradivari and his son Antonio to Count Alessandro Cozio di Casale Monferrato, an enthusiastic collector of violins, and once the owner of a celebrated matchless Amati. These relics, together with the original correspondence and memorandums of assignment, are now in the possession of a Piedmontese nobleman, the Marquis Rolando Della Valle. In 1777 Paolo and Antonio Stradivari disposed of the house in the Piazza San Domenico to the brothers Ancina. In 1801 it was sold to one Rocco Bono, a wine-cooper; in 1853 it passed into the hands of Giuseppe Vigani; in 1862 it was sold to Gaetano D'Orleans, a woollen-draper. From 1786 to 1862 it bore the anagraph 1239; from 1862 to 1870 it was known as No. 2 Piazza San Domenico; and since 1870 as No. 1 Piazza Roma. When the writer inspected it in 1881 it was unoccupied.

The descendants of Paolo Stradivari continued to live and flourish at Cremona. His grandson Cesare Stradivari was a celebrated obstetric physician, who is still remembered by the Cremonese. When the writer commenced his enquiries at Cremona concerning Stradivari, he was informed that Stradivari was an eminent physician: Stradivari the violin-maker was completely forgotten. Two representatives of the family still reside in the city: to one of these, Sig. Dottore Enrico Stradivari, the writer was indebted for much courtesy, and for a copy of the privately-printed pamphlet, by the priest Paolo Lombardini, from which the genealogical information contained in the present article is derived. Another branch of the family is settled in Milan. It may be observed in passing, that most of the names of the famous violin-makers of Cremona, except the Amatis, are still to be found among its citizens. The Guarnieris, Ruggieris, and Bergonzis abound; but the Amatis have utterly died out, their sole memorial being the tombstone of one 'Mastinus de Amatis,' in the floor of the transept of the Duomo. These representatives of the old makers, like the Stradivaris, have taken to other occupations: the sole representative of the old craft is Ceruti, who still makes violins in the Via Longacqua, and another violin-maker, even less known to fame, to whom the writer was directed, but whom he found engaged in finishing a barrel-organ. The Cremonese are barely aware that their town was once famous for its violins, and it was with some difficulty that a local amateur recently induced the municipality to confer the names of Cremona's two most famous makers on two streets leading

[1] Fétis, A. Stradivari, p. 76.

westward out of the Piazza Roma. One of these streets now bears the name of the 'Via Guarnieri,' the other that of 'Corso Stradivari.'

Fétis has well observed that the violins of Stradivari are equally remarkable for their extraordinary excellence and their extraordinary number. Their solid and durable construction, their admirable varnish, the considerable price paid for them in the first instance, and the consequent care exercised in keeping them, have all contributed to their preservation: and it is probable that most of them are still in existence. Their number is legion: they are always in the market, and always command good prices. Since the middle of the last century, they have been the favourite instruments of violinists. Up to that time, Stainer had been the favourite maker. Veracini used a pair of Stainer violins: that of Tartini, which was shown in the Milan Exhibition of 1881, was a large yellow Stainer, of rare excellence. Stradivari's instruments soon ousted the Stainers from their position, and revived throughout the musical world the traditional reputation of Cremona. Pugnani, Salomon, Lafont, Viotti, Baillot, Habeneck, Rode, Spohr, Ernst, used them. Nor, in spite of the rivalry of Joseph Guarnerius, has there been any sign of their going out of fashion. In our own time, Joachim uses a pair of fine Stradivaris, both of the best period, one red, the other yellow: Sarasate, Wilhelmi, Madame Norman-Neruda, Straus, Marsick, Ludwig, Kummer, Wiener, and most of our leading violinists, play on this maker's instruments. It is evident from this continued popularity that players find them the most effective, for it is impossible to suppose that they would expend the considerable sums which have to be paid for them, if they could produce an equal effect with cheaper instruments.

On this point the opinion of the most eminent among living players will be read with interest. Dr. Joachim, after perusing the proofs of this article, has most kindly communicated to the writer, to be incorporated with it, a few words on the tone of Stradivari's violins. He considers them as mines of musical sound, which the player must dig into, as it were, in order to develope their treasures, and attributes to them a peculiar responsiveness, enabling the earnest player to place himself completely *en rapport* with his instrument—a relation which, as Dr. Joachim's audiences are well aware, is with him no matter of fancy, but of fact. After some preliminary observations, he continues: 'While the violins of Maggini are remarkable for volume of tone, and those of Amati for liquidity, none of the celebrated makers exhibit the union of sweetness and power in so preeminent a degree as Giuseppe Guarnieri (del Gesù) and Antonio Stradivari. If I am to give expression to my individual feeling, I must pronounce for the latter as my chosen favourite. It is true that in brilliancy and clearness, and even in liquidity, Guarnieri in his best instruments is not surpassed by him: but what appears to me peculiar to the tone of Stradivari is a more unlimited capacity for expressing the most varied accents of feeling.[1] It seems to well forth like a spring, and to be capable of infinite modification under the bow. Stradivari's violins, affording a strong resistance to the bow, when resistance is desired, and yet responding to its lightest breath, emphatically require that the player's ear shall patiently listen until it catches the secret of drawing out their tone. Their beauty of tone is not so easily reached as in the case of many other makers. Their vibrations increase in warmth, the more the player, discovering their richness and variety, seeks from the instrument a sympathetic echo of his own emotions: so much so that they seem to be living beings, and become as it were the player's personal familiars—as if Stradivari had breathed a soul into them, in a manner achieved by no other master. It is this which stamps them as creations of an artistic mind, as positive works of art.'

It has been suggested to the writer to give a complete list of the Stradivari instruments: but the task would be impossible, involving, as it would, a personal examination of instruments scattered all over the civilized world. Such a list could never be made complete, and would quickly lose its value.[2] It is commonly supposed that all the genuine Stradivari violins are known to the dealers. This is a mistake. The majority of the instruments which come into the dealer's hands have never been seen before. The English dealers know the whereabouts of perhaps a couple of hundred instruments in this country, and they generally hold a considerable number in their own hands for sale. There are large numbers of Stradivaris in Italy, where some very fine specimens are kept as heirlooms, and in France, Russia, Germany, Spain, and America. The price of a Stradivari violin fit for the player's use ordinarily varies from £100 to £500, according to quality, style, and condition: only extraordinary specimens fetch higher prices. The violas are worth about the same, the violoncellos somewhat more. A Stradivari of the earlier period (in the sixteens) may generally be bought at a reasonable price: the finer instruments of the late period (1700–1728), if in good condition, will generally fetch from £300 to £500. Cheap Stradivaris, especially if undoubtedly genuine, should be viewed with suspicion. A Stradivari is frequently cheapened in the market by reason of its having lost its head. Some ignorant repairer, in fitting it with a new handle, has discarded the old head along

[1] 'Gefühls-accente.' Dr. Joachim uses the term in the technical sense, signifying that peculiar touch and pressure of the bow and finger which the character of the music requires. Baillot enumerates no less than thirty different 'accents,' which he divides into four classes: 1. The simple and naive; 2. The vague and indecisive; 3, the passionate and dramatic; 4. the calm and religious. It is an interesting confirmation of Dr. Joachim's opinion that Paganini's Joseph Guarnerius violin is fitted with a very light bridge, having no 'heart' or central hole, and extremely small and slender feet. This great player evidently found it impossible to obtain the requisite delicacy of tone in this instrument with an ordinary bridge, and therefore had to sacrifice power to expression.

[2] *E. g.* the magnificent collection of a well-known amateur resident at Blackheath, recently dispersed, included nine Stradivari violins, all of the very highest class, as well as a fine Stradivari alto and small violoncello, besides four splendid violins of Joseph Guarnerius, and many other treasures of equal value.

with the old handle: or some acuter person, in order to enhance the value of a better instrument which has suffered this loss, has deprived the cheap Stradivari of its head to grace an instrument to which it communicates a greater value. The loss of the head does not affect the tone of the fiddle, but it detracts greatly from its appearance and commercial value. But this loss of the head is not the only cause of cheapness in Stradivaris. It will often be found that they are too thin in the wood, or have been so damaged in the belly or back that the most skilful repairer cannot revive their tone, though he may restore their solidity and appearance. It should be remembered that although lateral fractures (in the direction of the grain) do not greatly diminish the tone and value of the instrument, transverse fractures (across the grain) in the belly damage it incurably. Respectable dealers are always cognisant of the condition of the instruments which they sell, and the best advice that can be given to an intending purchaser is (1) to purchase of no one but a dealer of high reputation, and (2) not to purchase a cheap instrument.[1] [E.J.P.]

STRAKOSCH, Maurice and Max, brothers well known in the United States for a quarter of a century as *entrepreneurs* of operatic and concert ventures. Operatic enterprises in America have generally been undertaken by managers who have carried their troupes through the country, making sojourns in the leading cities of from one to four weeks, occasionally longer, accordingly as the patronage warranted.

Maurice Strakosch, the elder of the twain, organised, in 1855, a concert-troupe, including Mme. Teresa Paradi, Signors Tiberini and Morani, vocalists, and M. Paul Jullien, violinist, with himself as musical director. The vocalists of the troupe afterwards appeared in opera at the Academy of Music, New York. Subsequent enterprises in which Maurice was interested were as follows:—

1856, concert-troupe—Sigismund Thalberg, Mmes. Paradi, Amalia Strakosch (wife of Maurice, *née* Patti), Edward Mollenhauer, violinist. Bernhard Ullmann, Thalberg's business manager, was a partner in this enterprise, as well as in that of

1857, Italian opera—Mmes. de la Grange, d'Orme, Strakosch, d'Angri, Vestoali, Frezzolini, Sigs. Labocetta, Macaferri, Gassier, Carl Formes. Maurice then took Frezzolini to Havana and New Orleans, on an operatic *tournée*.

1858, Italian opera—Mmes. Paradi, di Wilhorst, Strakosch; Sigs. Brignoli, Squires, Amadio, Barili being the other members of the company, and Jacob Grau a business partner.

1859, Italian opera—Mmes. Colsan, Gazzingga, Albertini, Strakosch, Adelina Patti (her first appearance), Natali, Sigs. Brignoli, Bouvarde, Stigelli, Amadio, Ferri, Barili, Junca, Susini. Ullmann was again a partner. Patti's extraordinary success saved the season, and she was taken to Havana in the following year, and subsequently to Europe, by Maurice.

On Maurice's departure for Europe, Max, who had, during the previous seasons, acted as business agent for his brother, became manager. His enterprises and principal artists have been as hereafter set forth, Italian opera being understood in each instance, except as otherwise indicated—namely,

1861—Mmes. Hinkley, d'Angri, Sigs. Brignoli, Susini, Mancusi. Jacob Grau was a partner in this venture.

1862–1863, concerts—Gottschalk, pianist; Carlotta Patti, Mlle. Cordier, Sig. Brignoli, vocalists; Carlo Patti, violinist. Carlotta and Carlo were sister and brother, respectively, of Adelina.

In 1864 Max went to Europe with Sig. Brignoli (for whom, with Maurice's assistance, an engagement was procured at Les Italiens, Paris), and returned with Wehli, pianist, and Mlle. de Kattow, violoncellist.

1865—Mmes. Ghioni, Cannissa, Strakosch; Sigs. Errani, Macaferri, Mancusi, Morra, Susini, Graff. Sig. Franceso Rosa, director.

1866—Mme. Parepa, Sig. Brignoli.

1867—Mme. de la Grange, Sig. Brignoli.

1868, Italian opera and concerts, in conjunction with Max Maretzek; Miss Clara Louise Kellogg, whom Strakosch had brought back from Europe, being in the troupe.

1869, concerts—Carlotta Patti being the leading attraction, and during the season making a brilliant triumph as the Queen of Night in 'The Magic Flute.'

1870, concerts—Mlle. Christine Nilsson (first appearance in the United States), Miss Annie Louise Cary, Sigs. Brignoli, Verger, M. Vieuxtemps, the distinguished violinist.

1871—Mlles. Nilsson, Duval, Miss Cary, Sigs. Brignoli, Barre, Capaul, Jamet; Max Maretzek, director. Thomas's 'Mignon' was produced with Nilsson in the title-rôle.

1872, concerts—Carlotta Patti, Sig. Mario.

1873—Mlle. Nilsson, Torriani, Maresi; Miss Cary; Sigs. Campanini, Capaul, Mansel, del Puente, Nannetti, Scolara. Sig. Muzio, conductor. The troupe was subsequently strengthened by the addition of Mlles. Pauline Lucca and di Murska. Verdi's 'Aïda' was a leading feature in the season's business.

1874—Mlles. Albani, Heilbron, Donadio, Maresi, Potentini; Miss Cary; Sigs. Carpi, Benfratelli, de Bassini, del Puente, Tagliapietra, Fiorini. Sig. Muzio, conductor. Wagner's 'Lohengrin,' Marchetti's 'Ruy Blas,' and Verdi's 'Requiem Mass' were brought out. The company was strong and the repertory was carefully selected, but the venture entailed heavy losses on the management.

1875, opera and concert—Mme. Tietjens, Mme. Arabella Goddard, Mlles. Beaumont, Carreño (whose reputation as a pianist was already great, and who now made her début as a vocalist); Sigs. Brignoli, Reina, Orlandini, Tagliapietra, Gottschalk (brother of the pianist), Mr. Tom Karl. Max Maretzek, Gotthold Carlberg, conductors.

[1] The writer desires to acknowledge the assistance he has derived in preparing the above article, from the members of the firm of W. E. Hill & Sons, and from Mr. George Hart, both of Wardour Street.

1876—Mme. Palmieri, Mlles. Belocca, Martinez; Sigs. Brignoli, Palmieri; Mr. Karl.

1877, Italian and English opera—Mme. Marie Rôze; Misses Kellogg, Cary; Messrs. Graff, Verdi, Gottschalk, Karl, Couly. S. Behrens, conductor.

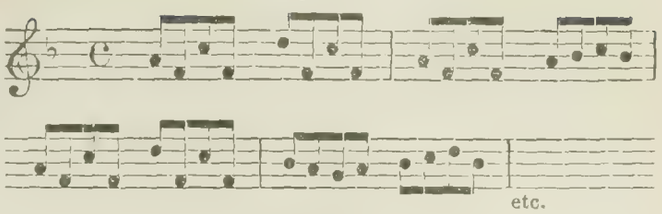
1878—Misses Kellogg, Cary; Mlles. Litta, Marco; Messrs. Charles R. Adams, Couly; Sigs. Rosnati, Lazzarini, Pantaleoni, Gottschalk. Behrens and Sig. de Novellis, conductors.

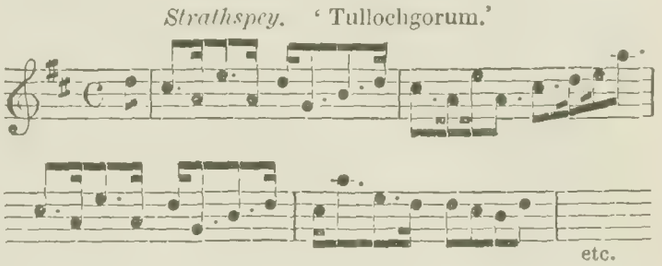
1879—Mlles. Singee, Lablanche (real name, Davenport, daughter of Mr. E. L. Davenport, a celebrated American actor), Litta, Belocca; Sigs. Petrovitch, Baldanza, Lazzarini, Storti, Gottschalk, Castlemary, Papini. Behrens and de Novellis, conductors.

1880, English opera—Mme. Marie Rôze; Mlles. Torriani; Misses Anandale, Schirmer; Messrs. Byron, Perugini, Carleton, Couly. Behrens and de Novellis, conductors. [F.H.J.]

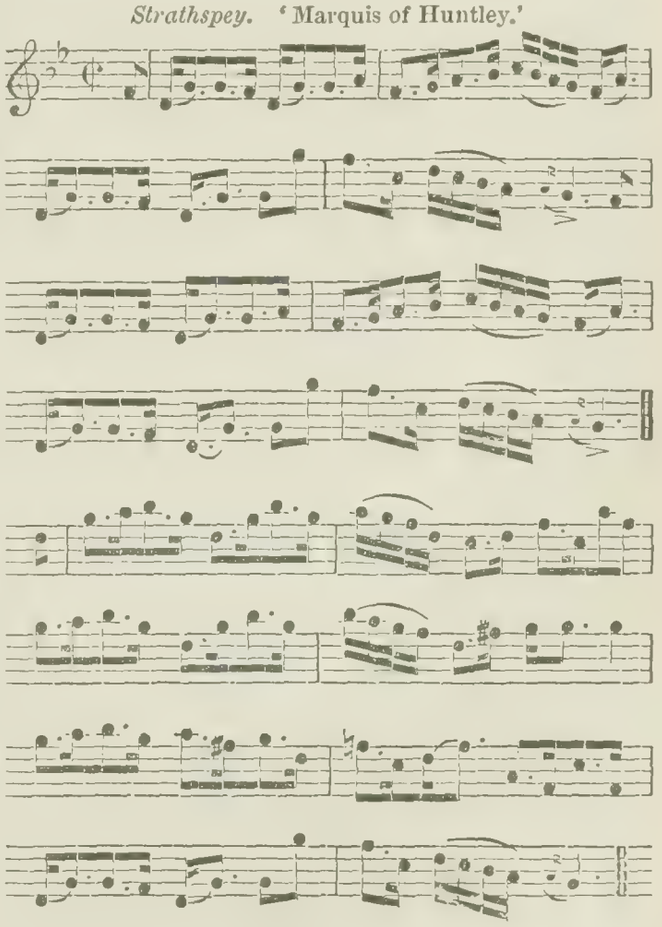
STRANIERA, LA (The Stranger). Italian opera in 2 acts; libretto by Romani, music by Bellini. Produced at the Scala, Milan, Feb. 14, 1829. In London, at the King's Theatre, June 23, 1832 (Tamburini's début). [G.]

STRATHSPEY, a Scotish dance, closely allied to the Reel, derives its name from the strath or valley of the Spey, in the North of Scotland, where it appears to have first been danced. The word does not appear in connection with music till late in the 18th century, but much earlier than that tunes are found suited for the style. Though slower in time than the Reel, the Strathspey calls for more exertion. The former is a gliding dance, while the Strathspey abounds in those jerky motions which call every muscle into play. Thus the music of the Reel is composed of a series of passages of equal quavers, while the Strathspey consists of dotted notes and semiquavers. The latter frequently precede the long note, and this peculiarity has received the name of the Scotish snap. That the two words were, a century ago, almost synonymous, is shown by a volume which is still of the highest authority, and of which the title-page runs thus—'A Collection of Strathspeys or Old Highland Reells, with a Bass for the Violincello, Harpsichord, or Pianoforte. By Angus Cumming, at Granton. Strathspey. 1780.' The word Strathspey is here printed in very large letters, while 'Old Highland Reells' are in the smallest. Moreover, throughout the volume, the word Strathspey is not once used, but always *Reell So-and-so*. No. 5, for example, though clearly a Strathspey, is entitled 'Acharnae Reell.' Reels, and the dance music of Scotland generally, have been already noticed in these pages [REELS, pp. 91, 92]; and in the article SCOTISH MUSIC (pp. 450, 451) Strathspeys are touched upon. Something, however, may be said in regard to Strathspeys specially. One point of difference between them and the Reel is in the *tempi* of the two; in the Reel ♩ = 126 Maelzel, in the Strathspey ♩ = 94. Another is the smoothness of the notes in the Reel as compared with the broken notes of the Strathspey.

Reel. 'Clydeside Lassies.'

It will be seen that in the above all is written in smooth notes, while the Strathspey consists almost entirely of broken ones.

Strathspey. 'Tullochgorum.'

The remainder of the above Reel and Strathspey will be found in the article on SCOTISH MUSIC, p. 451. Let us however add a Strathspey in its complete form, which is certainly one of the finest ever written, and to this day retains its great popularity.

Strathspey. 'Marquis of Huntley.'



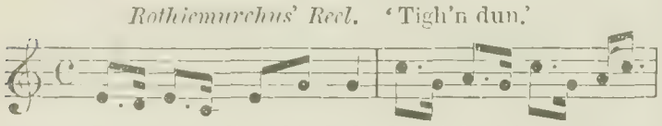
With the Reels and Strathspeys of Scotland the name of Gow is indissolubly associated. Neil Gow, the founder of the family, and a man of real genius, was born at Inver, near Dunkeld, March 22, 1727, and died in 1807. He was a man of strong original genius—one of Nature's own musicians. Our obligation to him is twofold. We are indebted to him for many of our finest Reels and Strathspeys, and also for the pains which he took to collect and hand down

to us in a printed form some of the best of our old national music. In performing his special task, the eager musician was nowise scrupulous as to how or where he found the melodies for transformation into Reels or Strathspeys. It has been alleged that he converted many of our vocal melodies into dance tunes. But the worst that can be charged against him is that he altered the old names of many tunes, calling them after his patrons and patronesses, thus often rendering it doubtful whether a tune was his own composition or belonged to an earlier time.

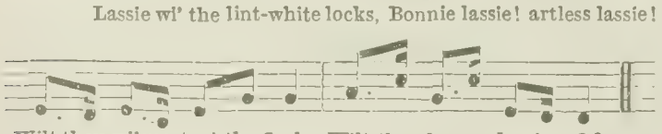
That Neil Gow was the greatest player on the fiddle of Scotish dance-music, whether in his own time or since, is universally admitted. In a short notice of him (published in the 'Scots' Magazine,' 1809), Dr. M'Knight, who had frequently heard Neil play, and who was himself a famous fiddler, thus describes his style of execution:—'His bow-hand as a suitable instrument of his genius was uncommonly powerful; and when the note produced by the *up-bow* was often feeble and indistinct in other hands, it was struck in his playing with a strength and certainty which never failed to surprise and delight skilful hearers. . . . We may add the effect of the *sudden shout* with which he frequently accompanied his playing in the quick tunes, and which seemed instantly to *electrify* the dancers, inspiring them with new life and energy, and rousing the spirits of the most inanimate.'

Burns took many old Strathspeys, and wrote to them some of his finest verses. Thus in 'Rothermurche's Rant,' the first part of the tune is almost note for note that of the Strathspey; the second part has been altered so as to make the music more vocal in its character, the original being strictly instrumental music, with difficulties which the voice could not well overcome.

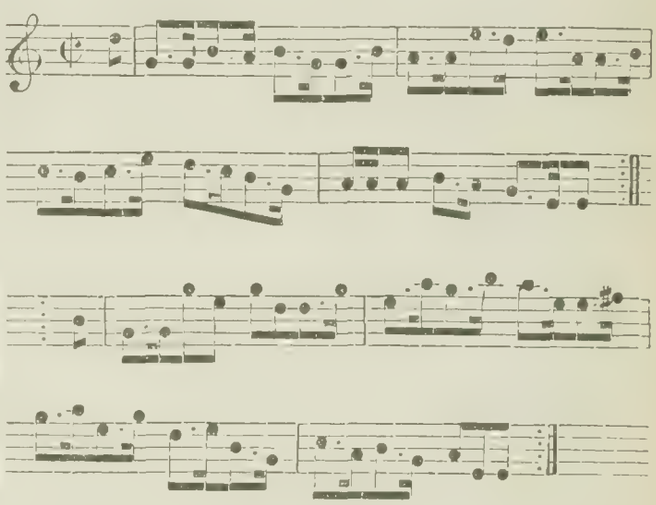
Rothiemurchus' Reel. 'Tigh'n dun.'



Lassie wi' the lint-white locks, Bonnie lassie! artless lassie!



Wilt thou wi' me tent the flocks, Wilt thou be my dearie O?

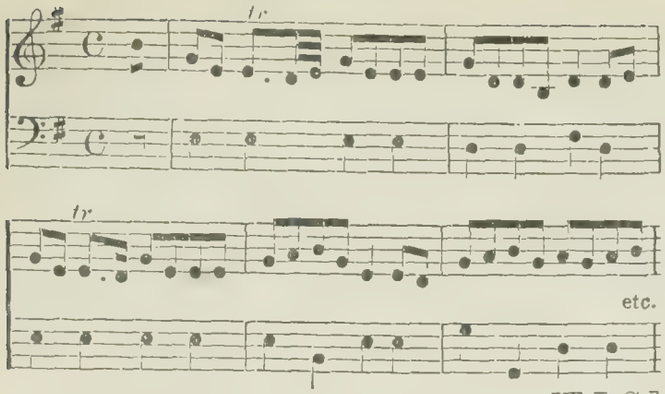
Another fine specimen is 'Green grow the Rashes O,' verses by Burns. An early version of this tune is in a MS. Lute Book which belonged to Sir Robert Gordon of Straloch, dated 1627-29. It was styled 'a daunce' then, as it was later, but has none of the dotted notes so characteristic of the Strathspey. In the 'Collection of Original Scotch Tunes,' published by H. Playford, 1700, there are a few Reel tunes in addition to the large number of Scotch measures which it contains. One called 'Cronstoune' is a very good specimen of the Reel, whether quick or slow. Another, entitled 'The Birks of Plunketty,' is a good Strathspey, but has been written down in 3-4 time by some one who did not understand the measure. Another, 'The Cummers (Commeres) of Largo,' is styled a Reel; being in 9-8 time we would now term it a Jig. But to return to Burns' song, 'Green grow the Rashes O,' the words of which he wrote to what Angus Cumming calls 'The Grant's Rant' or 'Feve feve Tunal chie.'

'Roy's Wife of Aldivalloch' was written to the tune of 'The Dutchess of Hamilton's Reell,' words by Mrs. Grant of Carron. Burns also wrote verses to the same air, beginning, 'Canst thou leave me thus in sorrow?' but the lady's verses have held their own even against his, and are sung to this day.

Burns' 'Wilt thou be my dearie?' was written to the tune of 'The Souter's Daughter,' named by Angus Cumming, in the volume above referred to, 'Dutchess of Buccleugh's Reell.' Burns, in his instructions as to the setting of the music, says in a note annexed to the words—'Tune, The Souter's Daughter. N.B.—It is only the first part of the tune to which the song is to be set.'

'The Braes abune Bonaw' is set to 'Lord Lovat's Reell.' The first 'Banks o' Doon' (not the popular version) Burns says he wrote to the tune of 'Ballendalloch's Reell.' 'Dr. William Grant's Reell' was laid under contribution for the words written in 1795, 'This is no my ain house.' 'Whistle o'er the lave o't' is a good Strathspey, and to it Burns wrote the verses beginning, 'First when Maggie was my care,' as a substitute for old verses, witty but indecent. Carron's Reel, 'The Whisky Still,' has given the melody to a good song, 'Ewie wi' the cruikit horn.' The tune of 'Dinna think, bonnie lassie,' is borrowed from 'Clunie's Reell.'

Many other specimens could be given, but the above may suffice for our present purpose.

In conclusion, we may briefly refer to the extremely bald accompaniments which were written a hundred years ago to these dances, when arranged with a bass for the violoncello, harpsichord, or pianoforte. A few bars from 'Sir James Colquhoun's Reell,' 'The Black Watch, 42nd Regiment,' will enable the reader to understand what is meant. It will be noticed that there is never more than one note in the bass, this however was usually played in octaves.



[T.L.S.]

STRAUS, Ludwig, an excellent violin-player, was born at Pressburg, March 28, 1835; entered the Vienna Conservatoire in 1843, and remained there till the revolution in 1848; was pupil of Böhm for the violin, and Preyer and Nottebohm for counterpoint; made his first appearance (at the same time with Fräulein Csillag) in a concert at the hall of the Musikverein, Vienna, in June 1850. During the next few years he made various public appearances, besides playing in the private concerts of several patrons of music, especially Prince Czartoryski, at whose réunions he played second fiddle to Mayseder for three years. At the Mozart Centenary Festival in 1856 he met Liszt, and like many other young artists benefitted by his kindness. Straus's first concert tournée was made in 1855, and extended as far as Venice and Florence. In 1857 he made the acquaintance of Piatti, with whom he took a second tour through Germany and Sweden. In 1860 he was appointed concertmeister of the theatre and of the Museum-concerts in Frankfort, a post which he held for five years, giving also quartet concerts, and leading the subscription concerts in the neighbouring towns. In 1860 he first visited England, played at the Musical Union June 5, etc., and at the Monday Popular Concert of June 18. In 1861 he returned, and appeared twice at the Philharmonic, April 29 and June 24.

In 1864 he took up his residence in this country, settling after a time in Manchester, where he is leader of Mr. Charles Halle's orchestra. But he often visits London, to take either first fiddle or viola in the Monday Popular Concerts, or to play solo at the Crystal Palace or the Philharmonic, and during his residence in England he has also played at Dresden, Vienna, etc. Straus is a member of the Queen's private band, and 'Solo Violinist' to Her Majesty. [G.]

STRAUSS, Johann, composer of dance-music of world-wide celebrity, born in Vienna, March 14, 1804. As a child he showed talent for music, and a love for the violin, but his parents, small innkeepers, apprenticed him to a book-binder, from whom he ran away. A friend met him, took him back, and persuaded the parents to entrust him with the boy's education as a musician. With the son of this benefactor the little Strauss learnt the violin from Polyschansky, afterwards studying harmony and instrumentation with Seyfried. He soon played the viola in string-quartets at private houses, and at fifteen entered Pamer's orchestra at the 'Sperl,' a favourite place of amusement in the Leopoldstadt. At that time the excellent playing of Lanner and the brothers Drahanek was exciting attention; Strauss offered himself, and was accepted as fourth in the little band. Soon, however, their numbers had to be increased to meet their numerous engagements, and Strauss acted as deputy-conductor till 1825, when he and Lanner parted. In the Carnival of 1826 Strauss and his little orchestra of fourteen performers appeared in the hall of the 'Swan' in the Rossau suburb, and took the hearts of the people by storm. His op. 1, the 'Täuberl-Walzer' (Haslinger), was speedily followed by others, the most successful being the 'Kettenbrücken-Walzer,' called after the Hall of that name. Strauss was next invited to return with his now enlarged orchestra to the Sperl, and with such success as to induce the proprietor, Scherzer, to engage him for six years, which virtually founded the reputation of the 'Sperl,' and its orchestral conductor. Meantime Strauss was appointed Capellmeister of the 1st Bürgerregiment, and entrusted with the music at the court fêtes and balls. As his band was daily in request at several places at once, he increased the number to over 200, from which he formed a select body for playing at concerts, in music of the highest class. He now began to make tours in the provinces and abroad, visiting Pesth in 1833; Berlin, Leipzig, and Dresden in 1834; West Germany in 1835; and North Germany, Holland, Belgium, and the Rhine, in 1836. His next tour began in October 1837, and embraced Strassburg, Paris, Rouen, Havre, Belgium, London, and the larger towns of Great Britain; he then returned to Belgium, and back to England and Scotland, and finally returned over the Continent by Strassburg, reaching Vienna in December 1838 in very bad health. His success in Paris was unprecedented, notwithstanding the formidable rivalry of Musard and Dufresne, with the former of whom he wisely joined for a series of thirty concerts. A disagreeable intrigue nearly made him throw up the journey to England, but it was only there that his profits at all remunerated him for his enormous expenses. In London he played at seventy-two concerts, and at innumerable balls and fêtes given in honour of the Queen's coronation (June 28, 1838). On his second visit he had great difficulty in keeping his band from dispersing, so weary were they of continual travelling. He managed, however, to go again to Birmingham, Liverpool, and Dublin, besides visiting Reading, Cheltenham, Worcester, Leicester, Derby, Nottingham, and Sheffield. At Sheffield his receipts were small, and at Halifax still less, but when the amateurs of both places discovered the kind of musician they had been neglecting, a deputation was sent with post-horses to Leeds to bring him back again. He was taken ill at Derby, and only reached Vienna with great difficulty. His first reappearance at the Sperl was quite a popular

fête. On May 5, 1840, he conducted for the first time in the Imperial Volksgarten, which was crowded whenever his band performed. Strauss now introduced the quadrille, which he had studied in Paris, in place of the galop. His first work of the kind was the 'Wiener Carneval-Quadrille' (op. 124). Henceforward, except waltzes — among which the 'Donaulieder' (op. 127) are still played—he composed only quadrilles, polkas, and marches, including the favourite 'Radetzky-March.' On April 16, 1843, he and the band of his old Bürger-regiment accompanied the body of his old colleague Lanner to the grave. An excursion to Olmütz, Troppau, etc., in the autumn of 1844, was succeeded in the next autumn by one to Dresden, Magdeburg, and Berlin, where he was immensely fêted. The king appeared in person at Kroll's Garden, and invited Strauss to play at the palace. The Prince of Prussia, the present Emperor of Germany, ordered a performance at Kroll's by more than 200 bandsmen, conducted by the Capellmeister General Wipprecht, before Strauss and his orchestra, when the royal princes, the generals, and the pick of the nobility, attended. On his departure a grand torchlight procession and serenade were given in his honour. On his return to Vienna he was made conductor of the court-balls. In the autumn of 1846 he went to Silesia, and the year following again to Berlin and Hamburg, where he revenged himself for some slights caused by professional jealousy by giving a concert for the poor. He returned to Vienna by Hanover, Magdeburg, and Berlin. During the stormy days of March 1848 he did homage to the spirit of the times in the titles of his pieces, but Strauss was at heart a Viennese of the olden time, a fact which caused him much unpleasantness on his next tour, in 1849, by Munich, Stuttgart, Frankfort, and the Rhine, Brussels, and England. He stayed in London and the provinces from April to July. After a brilliant farewell-concert he was accompanied down the Thames by a fleet of boats, one of which contained a band playing the popular air, 'So leb' denn wohl du stilles Haus,' from Raimund's 'Verschwender intonierte.' In the midst of this gay scene he was oppressed with a presentiment that he should never revisit London. Shortly after his return to Vienna he was taken ill with scarlet fever, to which he succumbed on the fourth day, Sept. 25, 1849. With him departed a feature of Viennese life, and that the people themselves felt this was shown by the vast concourse at his funeral. A Requiem was performed in his honour on October 11 by his own band, and the Männergesangverein of Vienna, the solos being sung by Mesdames Hasselt and Ernst, Aloys Ander and Staudigl, all from the court opera. Strauss married, in 1824, Anna Streim, daughter of an innkeeper, who bore him five children, Johann, Joseph, Eduard, Anna, and Therese. They separated after eighteen years, on the ground of incompatibility of temper. There are numerous portraits from which an idea can be gathered of Strauss's personal appearance. Though small he was well made and distinguished-looking, with a singularly formed head. His dress was always neat and well chosen. Though lively in company he was naturally rather silent. From the moment he took his violin in his hand he became another man, his whole being seeming to expand with the sounds he drew from it.

As an artist he furnished many pleasant hours to thousands, and high and low combined to do him honour, while great masters like Mendelssohn, Meyerbeer, and Cherubini, acknowledged his talent. He raised dance-music to a higher level than it had ever reached before, and invested his copious melodies with all the charm of brilliant instrumentation. Full of fire, life, and boisterous merriment, they contrasted well with Lanner's softer and more sentimental airs, and must be judged by a totally different standard from that of mere dance-music. As a conductor it was his constant endeavour to mingle classical names in his programmes, and thus to exercise an elevating influence on the masses. His works, published almost entirely by Haslinger, number 251, and comprise 152 waltzes, 24 galops, 6 cotillons and contredanses, 32 quadrilles, 13 polkas, and 18 marches, including some without opus-numbers. The bulk of these have made, so to speak, the tour of the world; each new waltz was in its way an event, not only in Vienna, but wherever the first printed copies penetrated. Innumerable pens, including those of poets, celebrated his works, and the stage itself took part in the general homage, 'Strauss and Lanner' being the title of a one-act comedy by Töpfer, and a three-act piece by Anton Langer.

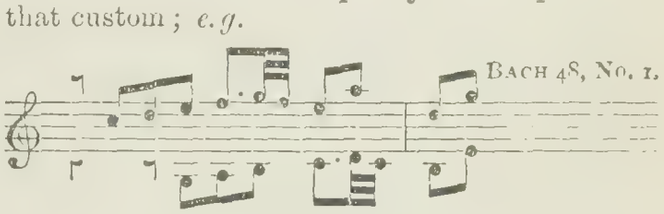
Of his three sons, the eldest, JOHANN, scarcely less gifted than his father, was born in Vienna, October 25, 1825. In accordance with the father's wish that none of his sons should adopt his own line of life, Johann, after finishing his education at the Gymnasium and Polytechnic Institute, became a clerk in the savings' bank, although he had, with his mother's help, long taken lessons in secret on the violin, and even studied composition with Drechsler. When only six he composed, at Salmannsdorf near Vienna, where the family used to spend the summer, his first waltz, which was performed on his fiftieth birthday as 'Erster Gedanke.' The constraint put upon him became at length unbearable, and on October 15, 1844, he first appeared as a conductor at Dommayer's, at Hietzing, playing compositions of his own, and his father's 'Loreley Walzer.' His success on that occasion decided his future career. After his father's death he incorporated the two bands, and made a tour to the country towns of Austria, Warsaw, and the more important towns of Germany. He also undertook for ten years the direction of the summer concerts in the Petropaulowski Park at St. Petersburg. In 1862 he married the popular singer Henriette ('Jetty') Treffz, and in 1863 became conductor of the court balls.

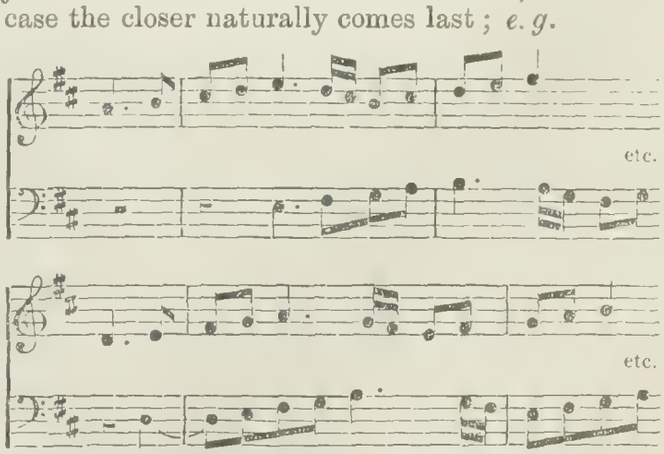
This post he resigned after his brilliant success on the stage, but he had in the meantime composed nearly 400 waltzes, of as high a type as those of his father. His music is penetrated with Viennese gaiety and spirit, and has made its way into all countries. The waltz, 'An der schönen blauen Donau' (op. 314), became a kind of musical watchword in Vienna, and was played on all festive occasions. Besides Russia, Strauss visited Paris (during the Exhibition of 1867), London, New York, Boston, and the larger towns of Italy. The theatre An der Wien was the scene of his triumphs as a composer of operettas, which rapidly spread to all the theatres, large and small. 'Indigo und die vierzig Räuber' (his first, 1871), 'Der Karneval in Rom,' 'Die Fledermaus,' 'Prinz Methusalem,' 'Cagliostro,' 'Das Spitzentuch der Königin,' and 'Die lustige Krieg,' all published by Spina, were soon known all over the world, and were sung everywhere. After the death of his wife on April 8, 1878, he married another dramatic singer, Angelica Dittrich. His pen is still busy (1883), and we may hope for more of its lively productions.

His next brother, JOSEPH, born August 22, 1827, in Vienna, was also obliged to accommodate himself to his father's wishes, and became an architect. He had, however, studied music in secret, and during an illness of his brother's in 1853 he conducted for him with a bâton, as he did not learn the violin till later. He next collected a band, began to compose, and published in rapid succession 283 works (Haslinger and Spina) not less popular than those of his brother—indeed ranked by some even higher. He had always been delicate, and the excitement incidental to his calling increased the mischief year by year. A visit to Warsaw in 1870, against the wish of his friends, was very disastrous. Some Russian officers, having sent for him in the middle of the night to play for them, so shamefully ill-treated him for his refusal that he had to take to his bed. Under the devoted nursing of his wife (married in 1857) he rallied sufficiently to return to Vienna, but sank a few days afterwards, July 22, 1870.

The youngest of his brothers, EDUARD, was born at Vienna, Feb. 14, 1835, and educated at the Schotten and Akademien Gymnasiums. His father having died before he grew up he devoted himself entirely to music, learnt the harp, and studied composition with Preyer. In 1862 he made his first appearance as a conductor in the Dianasaal, and was well received for his father's sake. In 1865 he took his brother Johann's place at the concerts in St. Petersburg, and in 1870 became conductor of the court balls. He and his band have made repeated tours to Dresden, Leipzig, Breslau, Berlin, Hamburg, Frankfort, etc. He still appears regularly in Vienna on fixed days at the Volksgarten, and in the winter in the large hall of the Musikverein, when his programmes are always attractive. Up to this time he has composed over 200 pieces of dance-music, published by Haslinger, and latterly, with few exceptions, by Spina (Schreiber). Eduard Strauss married in 1863. [C.F.P.]

STREICHER, JOHANN ANDREAS, a professor of music in Vienna, and by marriage with Nanette Stein, the founder of the pianoforte-making firm in that city, derived from Stein of Augsburg, that was to become in course of time the famous house of Streicher und Sohn. J. A. Streicher was born at Stuttgart in 1761: he was a man of education and great intelligence, and was moreover distinguished by his friendship with Schiller. He brought up his son, JOHANN BAPTIST, who was born in 1794, to the business, and long before his death, which took place in 1832, resigned it to the son's complete control. Johann Baptist maintained the excellent traditions of his worthy predecessors; and when he died in 1871, left his son, Herr Emil Streicher, the proprietor of this historical business, the services of which in the improvement of pianoforte construction are duly recognised in the articles PIANOFORTE and STEIN. The distinguished pianist, Mr. Ernst Pauer, is a grandson of J. A. Streicher and Nanette Stein, and a great-grandson of the object of Mozart's admiration, J. A. Stein of Augsburg. [See PAUER.] [A.J.H.]

STRETTO (Ital.), literally 'close' or 'narrow.' A term used in two ways. Firstly in Fugue, where it designates the following of response to subject at a *closer* interval of time than at first. This device is usually employed towards the end of a fugue, so as to give some impression of climax. But there are plenty of exceptions to that custom; *e.g.*

which occurs close to the beginning. Some subjects will bear more than one stretto, in which case the closer naturally comes last; *e.g.*



from the 'Amen' chorus of Handel's 'Messiah.' (The inner parts are omitted for the sake of clearness.) Still more remarkable instances will be found in the fugue of Bach's Toccata in D minor.

2. The second use of the word occurs more especially in Italian opera, when towards the end

of a piece the time is quickened, bringing the accents closer together. Thus the title might be, and sometimes is, applied to the last *prestissimo* of the Choral Symphony. It is sometimes used, but quite wrongly, as a direction equivalent to *accelerando*, instead of in its proper sense of *più mosso*. [F.C.]

STRICT COUNTERPOINT (Lat. *Contrapunctus proprius, vel severus*; Ital. *Contrappunto severo*; *Contrappunto alla Capella*; Germ. *Strenger Satz, Kapellstyl*; Fr. *Contrepoint sévère*). The art of writing, in Parts, for two or more Voices, without the employment of unprepared Discords.

The term is not very well chosen. The laws of Free Part-writing are quite as severe as those of the so-called Strict Style. But, the conventional application of the term 'strict' to the method which forbids the direct percussion of a Fundamental Dissonance, and 'free,' to that which permits it, has so long been generally accepted, that it would be impossible, now, to introduce a more exact form of terminology.

The laws of Strict Counterpoint are not open, like those of Harmony, to scientific discussion; for, Counterpoint is not a Science, but an Art. It is true that its most important rules, when tested by the principles of Natural Science, are found to coincide with them, in all essential particulars; and to this circumstance alone are they indebted for their unassailable position, and promise of future security. Their mathematical accuracy fails, however, to account for their universal acceptance as a code of artistic regulations. Their authority for this rests solely upon the praxis of the Great Masters of the Polyphonic Schools; which praxis was, from first to last, purely empirical. The refined taste, and true musical instinct, of Josquin des Prés, Willaert, Byrd, Tallis, Palestrina, and their contemporaries, rebelled against the hideous combinations demanded by the rules of Diaphonia, and Organum,[1] and substituted for them the purest and most harmonious progressions that Art, aided by a cultivated ear, could produce; but, in their search for these, they were guided by no acoustic theory. They simply wrote what they felt: and because the instincts of true genius can never err, that which they felt was uniformly good and true and logical, and based unconsciously upon a foundation firm enough to stand the test of modern mathematical analysis. The leaders of the Monodic School[2] rejected the teaching of these Great Masters; and, in their insane desire for progress, invented new forms of cacophony not a whit less rude than those practised by the Diaphonists of the 13th century. All Italy followed their baneful example; and, for a time, relapsed into chaos. But German Musicians, unwilling to destroy the old land-marks, retained, in their full force, the time-honoured laws relating to the use of Perfect and Imperfect Concords, Syncopations, and Notes of Regular and Irregular Transition, while they extended the system by promulgating new regulations for the government of Fundamental Discords introduced without the customary forms of Preparation; and, because such Discords had never before been sanctioned, this new method of Part-writing was called 'free,' though its rules were really more numerous than those of the older one.

It was not until some considerable time after the invention of printing, that the laws of Strict Counterpoint were given to the world in the form of a systematic code. Franchinus Gafurius, in his 'Practica Musica,' published at Milan in 1496, gave a tolerably intelligible epitome of certain rules, which, at that period, were supposed to embody all the information that it was necessary for the student to acquire. The 'Musice active Micrologus' of Ornitoparchus, printed at Leipzig in 1517, set forth the same laws in clearer language. The 'Dodecachordon' of Glareanus, and the 'Toscanello in Musica' of Pietro Aron, both printed at Venice in 1529, were illustrated by examples of great value to the tyro, whose labours were still farther assisted by the appearance of Zarlino's 'Institutioni armoniche' in 1558, and Zacconi's 'Prattica di Musica' in 1596. In 1597, Thomas Morley published his 'Plaine and easie introduction to Practicall Musicke'—the earliest treatise of importance in the English language; and, in 1609, John Douland printed an English paraphrase of the 'Micrologus' of Ornitoparchus. These works set forth, with gradually increasing clearness, the regulations which, in the 15th century, had been transmitted from teacher to pupil by tradition only. The Compositions of the Great Polyphonic Masters formed a living commentary upon the collective rules; and, with an endless succession of such works within his reach, the student of the period ran little risk of being led astray. But when the line of Polyphonic Composers came to an end, the verbal treatises, no longer illustrated by living examples, lost so much of their value, that the rules were in danger of serious misconstruction, and would probably have been to a great extent forgotten, had not Fux, in his 'Gradus ad Parnassum,' published at Vienna in 1725, set them forth with a systematic clearness, which, exhausting the subject, left nothing more to be desired. This invaluable treatise, founded entirely on the practice of the Great Masters, played so important a part in the education of the three greatest Composers of the School of Vienna, Haydn, Mozart, and Beethoven, that it is impossible to over-estimate its influence upon their method of Part-writing. So clear are its examples, and so reasonable its arguments, that it has formed the basis of all the best treatises of later date, of which two only—Albrechtsberger's 'Gründliche Anweisung zur Composition' (Leipzig, 1790), and Cherubini's 'Cours de Contrepoint et de la Fugue' (Paris, 1835), are of any real importance. These two, however, are especially valuable; not, indeed, as substitutes for the 'Gradus,' but as commentaries upon it. For Fux treats only of Strict Counterpoint, and writes all his

[1] See ORGANUM; POLYPHONIA. [2] See MONODIA.

examples in the old Ecclesiastical Modes; but Albrechtsberger deals both with the Strict, and the Free Styles, while Cherubini accommodates the laws of the Strict Style to the tonality of the modern Scale, with such consummate skill, that they bear all the appearance of having been originally enacted in connection with it; thus solving, for the modern student, a very difficult problem, which Haydn, Mozart, and Beethoven, were left to work out for themselves.

In most important particulars, these three great teachers follow the same general plan. All write their examples on Canti fermi, consisting entirely of Semibreves: all make their Canti fermi close by descending one Degree upon the Tonic, or the Final of the Mode: and all agree in dividing their exercises into five distinct classes, now known as the Five Orders of Counterpoint, the Rules for which may be thus epitomised :—

General Laws. The early Contrapuntists insist strongly upon the observance of the four following 'Cardinal Rules' (*Regulæ cardinales*).

I. One Perfect Concord may proceed to another, in Contrary, or Oblique Motion; but not in Similar Motion.

II. A Perfect Concord may proceed to an Imperfect Concord in all the three kinds of Motion.

III. An Imperfect Concord may proceed to a Perfect Concord in Contrary, or Oblique Motion; but not in Similar Motion.

IV. One Imperfect Concord may proceed to another in all the three kinds of Motion.

The intention of these Rules is, to prevent the possibility of Consecutive or Hidden Fifths, Octaves, and Unisons.

First Order (Note against note). One Semibreve must be written, in each Part, against each Semibreve in the Canto fermo. All progressions must be purely Diatonic; the employment of Chromatic Intervals being utterly prohibited, both in Harmony and in Melody, in this and all the succeeding Orders. No Discords of any kind are admissible. In two Parts, the only permitted Intervals are, the three Perfect, and the four Imperfect Concords: *i. e.* the Unison, Octave, and Perfect Fifth;[1] and the Major and Minor Thirds and Sixths. In three or more Parts, the only Harmonies permitted are, the Major and Minor Common Chords, and the Chord of the Sixth. The Chord of the 6-4 and the Augmented and Diminished Triads are prohibited; but the First Inversion of the Diminished Triad is admissible, because none of its Intervals are in Dissonance with the Bass. In three Parts, each Chord should, if possible, consist of a Root, Third, and Fifth; or, a Bass-note, Third, and Sixth. In four Parts, the Octave should be added. But, in cases of necessity, any Interval may be doubled, or omitted. The separate Parts may proceed, either in Conjunct Movement, by Major or Minor Seconds; or, disjunctly, by leaps of a Major or Minor Third, a Perfect Fourth, a Perfect Fifth, a Minor Sixth, or an Octave. All other leaps, including that of the Major Sixth, are absolutely prohibited. The first Semibreve, in Two-Part Counterpoint, must be accompanied by a Perfect Concord: in three or more Parts, one Part at least must form a Perfect Concord with the Bass. In the remaining Semibreves, Imperfect Concords are to be preferred, in two Parts.

In this, and all other Orders of Counterpoint, the Parts may cross each other, to any extent.

Consecutive Fifths, Octaves, and Unisons, in Similar Motion, are forbidden, in any number of Parts. In four or more Parts, Consecutive Fifths are permitted, in Contrary Motion, but only as a last resource.[2] This Licence, however, does not extend to Consecutive Octaves, which were far more carefully avoided, by the Great Masters, than Consecutive Fifths, even in Contrary Motion.

But Consecutive Fifths and Octaves are only forbidden when they occur between the same two Parts. When produced by different Parts, or, by making the Parts cross each other, they are perfectly lawful.[3]

Hidden Fifths and Octaves are as strictly forbidden, in two Parts, as real Consecutives; but, in four or more Parts, as at (*d*), in Ex. 3, the Great Masters never troubled themselves to avoid them.[4]

The False Relation of the Tritonus (Augmented Fourth) is strictly forbidden, in two Parts; but permitted, in three, or more. That of the Octave is forbidden, even in eight Parts.

In two Parts, the Unison is forbidden, except in the first and last notes. The Octave is permitted, in Oblique Motion; and, in Contrary Motion, also, provided it be approached by separation—*i. e.* by the mutual divergence of the Parts which produce it; as at (*c*), in Ex. 2. Its employment by approximation—*i. e.* by the convergence of the Parts, as at (*b*) in Ex. 2—is only permitted in the final Cadence.[5]

In Two-Part Counterpoint of this Order, it is forbidden to take more than three Thirds, or Sixths, in succession, unless the Parts be made to cross each other.

The final Cadence is formed, either by a Major Sixth followed by an Octave, as at (*c*), in Ex. 2; or, by a Minor Third, followed by an Octave, or an Unison, as at (*a*) in Ex. 1. In two Parts, these Intervals will complete the necessary formula. In more than two Parts, the same Intervals must be given to the Canto fermo, and one

[1] In Counterpoint, the Perfect Fourth, when used alone, or reckoned from the Bass-note, is held to be, and treated as, a Discord. When it occurs among the upper notes of a Chord, the Bass taking no share in its formation, it is treated as a Perfect Concord. The same rule applies to the Augmented Fourth (Tritonus), and the Diminished Fifth (Quinta falsa).

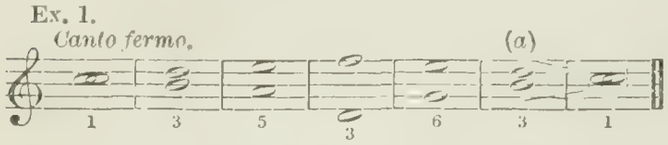
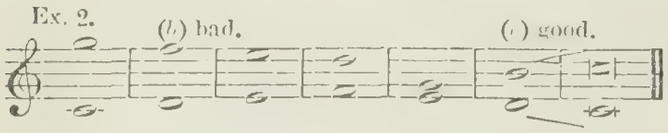
[2] It will be seen, that, in this particular, the Strict Style is more indulgent than the Free. Palestrina constantly availed himself of the Licence; especially when writing for Equal Voices.

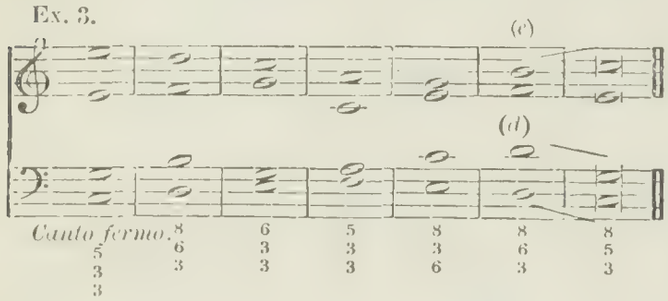
[3] See vol. i. p. 736.

[4] See Hidden Fifths and Octaves, vol. i. p. 735.

[5] The earlier writers on Counterpoint insist very strongly on the observance of this Rule; and extend its action, with even greater severity, to the Unison, in the few cases in which the employment of this Interval is permitted. Fux (pp. 53, 54) is inclined to treat it with indulgence, provided the converging Parts proceed in Conjunct Movement; but only on this condition. Albrechtsberger forbids the progression in two Parts; but sanctions it, in three. Cherubini makes no mention of the Rule.

other Part, while the other Parts fill up the Harmony, in accordance with the laws already laid down, as at (*e*), in Ex. 3. If the last Chord be not naturally Major, it must be made so, by an accidental Sharp, or Natural.[1]

Ex. 1.

Ex. 2.

Ex. 3.



Second Order (Two notes against one). In this Order, two Minims must be written, in one of the Parts, against each Semibreve in the Canto fermo, except the last, unless the Exercise should be in Triple Time, in which case, three Minims must be written against each Semibreve.[2] The other Parts must all move in Semibreves.

In the Part which contains the Minims, the same note may not be struck twice in succession.

The first bar should begin with a Minim Rest, followed by a Minim, in Perfect Concord.

In the remaining bars, the first Minim must always be a Concord, Perfect, or Imperfect.

The second Minim may be either a Concord, or a Discord. If a Concord, it may proceed either in Conjunct or Disjunct Movement.—Ex. 4 (*g*). If a Discord, it must be both approached, and quitted, in Conjunct Movement, and lie between two Concords. In other words, it must be treated as a Passing Note.—Ex. 4 (*f*).

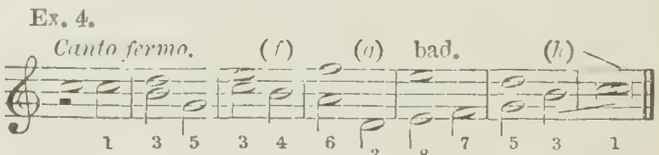
The Part which contains the Minims is not permitted to make the leap of a Major Sixth under any circumstances; and not even that of a Minor Sixth, except as a last resource, in cases of extreme difficulty.[3] Consecutive Fifths and Octaves between the first Minims of two successive bars, are strictly forbidden. Between the second Minims they are tolerated, but only for the purpose of escaping from a great difficulty.

Except in the first and last bars, the Unison is forbidden, on the Thesis, or accented part of the measure; but permitted, on the Arsis, or unaccented beat. The Octave on the Arsis may be used, with discretion; but the Octave on the Thesis (Ital. *Ottava battuta*; Germ. *Streich-Octav*) is only permitted, when approached, as in the First Order, either in Oblique Motion, or by separation. Its employment by approximation, as in Ex. 4, bar 5, is permitted only in the Final Cadence.[4]

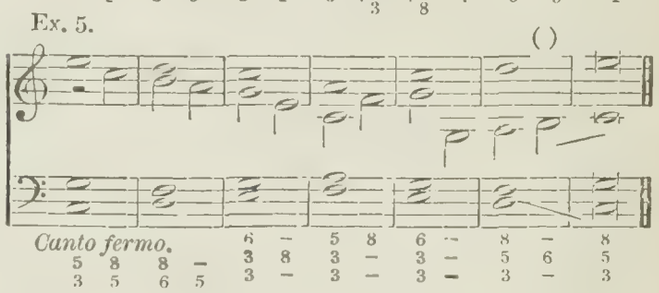
In these, and all other cases, the first Minims of the bar are subject to the same laws as the Semibreves of the First Order; and the more closely these laws are observed, the better the Counterpoint will be. If the elimination of the second Minim in every bar, except the first, and the last but one, should produce good Counterpoint of the First Order, no stronger proof of excellence can be desired.

The Cadence is treated like that of the First Order; one of the sounds necessary to form the characteristic Intervals being assigned to the Canto fermo, and the other, either to the Part which contains the Minims—Ex. 4 (*h*); Ex. 5 (*i*)—or to some other Part written in Semibreves.

Ex. 4.



Ex. 5.



Third Order (Four notes against one). In this Order, four Crotchets must be written, in one of the Parts, against each Semibreve in the Canto fermo, except the last; the other Parts moving in Semibreves.

The first bar should begin with a Crotchet Rest, followed by three Crotchets, the first of which must form a Perfect Concord with the Canto fermo.

The first Crotchet, in the succeeding bars, is subject to the same laws as the first Minim in the Second Order. The three remaining Crotchets may form either Concords or Discords, provided that, in the latter case, they proceed in Conjunct Movement, and lie between two Concords; in which respect they must be treated like the unaccented Minims in the Second Order.

When the second Crotchet forms a Discord with the Canto fermo, in a descending passage, it may, by Licence, fall a Third, and then ascend to the necessary Concord, as at (*j*) in Ex. 6, and (*l*) in Ex. 7. This very beautiful progression, though forbidden by Cherubini, is sanctioned by the universal practice of the Great Masters of the 16th century.[5]

The employment of the Tritonus, or the False Fifth, as intervals of Melody, is forbidden, not only by leap, but even when the intervening sounds are filled in; thus, the progressions, F, G, A, B, and B, C, D, E, F, are as contrary to rule as F, B, or B, F. This law, however, is

[1] For examples of Cadences in all the Ecclesiastical Modes, see vol. ii. pp. 413, 414.

[2] See Fux, p. 63.

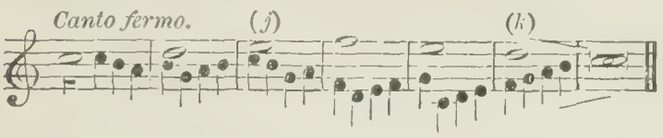
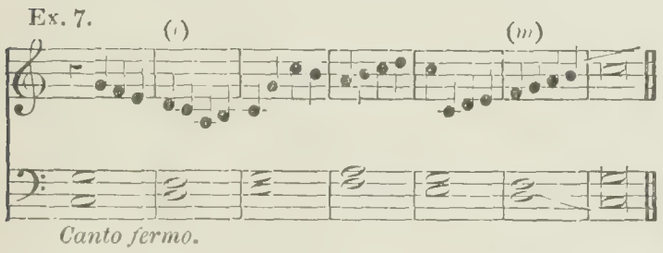
[3] See Cherubini, p. 14 *b* of Mrs. Cowden Clarke's translation. (Novello & Co.)

[4] See footnote 5, p. 741.

[5] Fux, p. 65.

only enforced when the dissonant sounds form the limits of the passage; F, G, A, B, C, is therefore perfectly lawful. Consecutive Fifths, Octaves, and Unisons, are forbidden, between the first and third Crotchets in the bar; between the first or third Crotchets of two successive bars; and, of course, between the last Crotchet of one bar, and the first of the next.

The Cadence will be formed by the Canto fermo either in conjunction with the Part containing the Crotchets, or with one of the Parts written in Semibreves, on the same principle as that recommended in the Second Order. Ex. 6 (*k*); Ex. 7 (*m*).

Ex. 6.

Ex. 7.

Fourth Order (with Syncopations). In this Order, one Part must be written in syncopated Notes; while the others accompany the Canto fermo in Semibreves.

The first bar must begin with a Minim Rest, followed by a Minim, in Perfect Concord with the Canto fermo; which Minim must be tied to the first Minim in the following bar, which must always form a Concord with the lowest Part. Ex. 8 (*r*).

The remaining bars (except the last) will each contain two Minims; the first of which must be tied to the second Minim of the preceding bar; and the second, to the first Minim of the bar which follows. The tied Minims, now known as Syncopations, were formerly called Ligatures.

The second, or unaccented Minim, must always form a Concord with the Canto fermo.

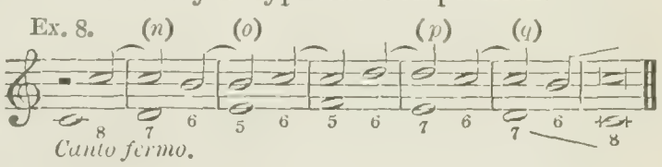
The tied, or accented Minim, may form either a Concord, or a Discord, with the Canto fermo. In the first case—Ex. 8 (*o*); Ex. 9 (*s*)—it may proceed upwards or downwards, either in Conjunct, or Disjunct Movement. In the second —Ex. 8 (*n*); Ex. 9 (*r*)—it must descend one degree upon a Concord, which forms its natural resolution, and may also serve to prepare a Discord in the succeeding bar, as at (*p*) in Ex. 8. In no case but that of the Ninth is it allowable to let the note into which the Discord is about to resolve be heard simultaneously with the Discord itself in any other Part than the Bass.

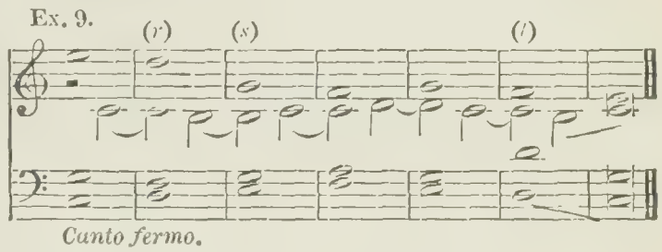
Consecutive Fifths, Octaves, and Unisons, are strictly forbidden, between the unaccented Minims of two successive bars, which must here be guarded as strictly as the accented Minims of the Second Order. Indeed, the most severe test that can be applied to this kind of Counterpoint is, the excision of the first Minim of every bar. If this operation should produce good Counterpoint of the First Order, nothing more can be desired.

All the Diatonic Discords may be used by Syncopation. But, a succession of Ninths, resolving into Octaves, or of Sixths, followed by Fifths, is forbidden; because, in these cases, the excision of the accented Minims would produce progressions of real Fifths and Octaves.

The Cadence, formed always by the Canto fermo and the Part containing the Syncopations, will consist, either of a suspended Seventh, resolving into a Major Sixth, and followed by an Octave —Ex. 8 (*q*); Ex. 9 (*t*); or, should the Canto fermo be placed above the Syncopations, of a suspended Second, resolving into a Minor Third, and followed by an Unison, or Octave. This Cadence was called, by the Old Masters, the Diminished Cadence; and was used at the close of almost every Polyphonic Composition.

Ex. 8.



Ex. 9.

Fifth Order (Florid Counterpoint). In this Order, one Part will contain a judicious mixture of all the preceding Orders; while the other Parts accompany the Canto fermo in consonant Semibreves.

Dotted notes, though forbidden in all other Orders, may here be introduced into the Florid Part, with excellent effect; and Quavers also, if used sparingly, and with discretion, as at Ex. 10 (*v*). Tied notes are permitted, on condition that the length of the second note does not exceed that of the first. In modern passages, it is sometimes convenient to use a tied note instead of a dotted one.

By a Licence, analogous to that mentioned with regard to the Third Order, a syncopated Discord, suspended by a tied Crotchet, may descend a Third, or a Fifth, and afterwards reascend to its Resolution,[1] as at (*x*), in Ex. 11; or, it may ascend a Fourth, or a Second, and then re-descend to the necessary Concord, as at (*v*) in Ex. 10.

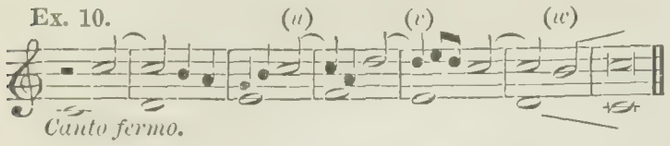
A Minim, preceded, in the same bar, by two Crotchets, should always be tied to a Minim, or Crotchet, in the succeeding bar.[2] Ex. 10 (*u*).

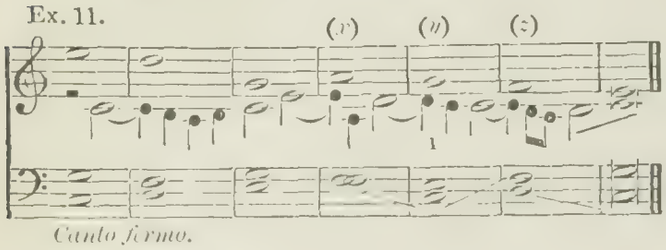
The Diminished Cadence—Ex. 10 (*w*)—is used in this Order, as well as in the Fourth, with many graceful modifications, rendered possible, as in Ex. 11 (*z*), by the employment of dotted, and tied notes.[3] These modifications form part of a long list of Licences, peculiar to the Fifth Order, and greatly conducing to its beauty, as

[1] See Fux, p. 76. [2] Ib. p. 80. [3] Ib. p. 76.

in Ex. 11 (*y*), though, unfortunately, too numerous for detailed notice in our present article.

Ex. 10.



Ex. 11.

Students, who have mastered all the difficulties of the Five Orders, are recommended, by Fux, and his successors, to employ two or more Orders simultaneously, in place of filling in the free parts with Semibreves: and to follow up this exercise by employing the Fifth Order in all the Parts except that which contains the Canto fermo.

It will be readily understood that the Rules we have here endeavoured to epitomise form but a very small proportion of those laid down by Fux, and his successors, for the student's guidance; more especially with regard to the Five Orders of Counterpoint in two Parts, the laws of which are excessively severe. We have, in fact, confined ourselves, for the most part, to the regulations which serve most clearly to distinguish the Strict Style of the 16th century from the Free Part-writing of the 18th and 19th. The true value of these Rules lies in the unvarying purity of the Harmony produced by their observance. Obedience to their provisions renders harshness of effect impossible. It was for this reason that they were so diligently studied by the Great Masters of the School of Vienna; and, after them, by Mendelssohn, and the Composers of the later period. It is true, that these Composers, one and all, have written exclusively in the Free Style. But, we have already explained that the laws of the Free Style are not antagonistic to those of Strict Counterpoint. In their treatment of Consonant Harmonies, of Suspensions, and of Passing Notes, the laws of the two Styles, as set forth in the works of the great classical writers, are absolutely identical. It is only when dealing with Chromatic Progressions, Appoggiaturas, and Unprepared Discords generally, that the Free Style supplements the older code with new enactments. And, since these new enactments concern progressions altogether unknown to the Contrapuntists of the 16th century, they cannot be fairly said to oppose the earlier system. Except when entering upon new ground, they neither increase nor diminish the severity of the antient method. On the contrary, it is a well-known fact that the greatest writers in the Free Style, and the most fearless, are those who have worked hardest at Strict Counterpoint. Hence, Beethoven's *bon mot* concerning the necessity for learning rules in order that one might know how to break them; so often mis-quoted in defence of those who break them through ignorance. Hence, Mendelssohn's microscopic attention to the minutest details, in the lessons he gave in Free Part-writing; and Hauptmann's determined insistance on rules, which, though mentioned by Fux, are unnoticed by Cherubini. All these accomplished Musicians used Strict Counterpoint as a stepping-stone to the Free Style: and, if we would know how much the process profited them, we have only to examine Mozart's 'Zauberflöte,' Beethoven's 7th Symphony, and Mendelssohn's 'St. Paul.' [W.S.R.]

[1] Licence. Fifths saved by a tied Crotchet, on the authority of Palestrina. At bar 5, the Tenor crosses below the Bass.

STRINASACCHI, Regina, a distinguished violin-player, born at Ostiglia near Mantua in 1764, and educated at the Conservatorio della Pietà in Venice, and in Paris. From 1780 to 1783 she travelled through Italy, and won great admiration by her playing, her good looks, and her attractive manners. She next went to Vienna, and gave two concerts at the National Court Theatre in the Burg on March 29 and April 24, 1784. For the second of these Mozart composed a sonata in B♭ (Köchel 454), of which he wrote out the violin-part complete, but played the accompaniment himself from a few memoranda which he had dashed down on the PF. staves.[2] The Emperor Joseph, noticing from his box above the blank look of the paper on the desk, sent for Mozart and obliged him to confess the true state of the case. 'Strinasacchi plays with much taste and feeling,' writes Mozart to his father, who quite agreed with him after hearing her at Salzburg. 'Even in *symphonies*,' Leopold writes to his daughter, 'she always plays with expression, and nobody could play an Adagio more touchingly or with more feeling than she; her whole heart and soul is in the melody she is executing, and her tone is both delicate and powerful.' In Vienna she learnt to appreciate the gaiety of Haydn's music, so congenial to her own character. She played his quartets before the court at Ludwigslust, and also at Frau von Ranzow's, with peculiar naïveté and humour, and was much applauded for her delicate and expressive rendering of a solo in one of them. She is also said to have been an excellent guitar-player. She married Johann Conrad Schlick, a distinguished cellist in the ducal chapel at Gotha. The two travelled together, playing duets for violin and cello. Schlick died at Gotha in 1825, two year after the death of his wife. [C.F.P.]

STRING (Fr. *Chord*; Ital. *Corda*; Germ. *Saite*). A slender length of gut, silk, or wire, stretched over raised supports called bridges, between which it is free to vibrate. When weighted to resist the drawing power or tension, the rapidity of its transverse vibrations depends upon the tension, the length, and the specific gravity

[2] This interesting MS. is now in the possession of Mr. F. G. Kurtz of Liverpool. Mozart filled in the complete accompaniment afterwards in an ink of slightly different colour from that which he first employed, so that the state of the MS. at the first performance can be readily seen.

of the material; and in exact ratio with this rapidity the ear is sensible of the difference of musical pitch. From the 6th century B.C. the monochord or single string, stretched over a soundboard and measured by moveable bridges, has been the canon of musical intervals, the relative scale of pitch. The string by itself would give but a faint tone in the surrounding air, and a soundboard is necessary to reinforce the tone, and make it sufficiently audible.

Of the materials employed for strings silk has been much used in the East, but in European instruments gut and wire have had the constant preference. Gut (*χορδή* in Greek, whence the familiar 'chord') was the musical string of the Egyptians, Greeks and Romans; wire was practically unknown to them, since wire-drawing was invented only about A.D. 1350, synchronising with the probable invention of keyed instruments with strings, such as the clavichord, harpsichord or virginal. From that epoch gut and wire have held divided rule, as they do in our own day in the violin and the piano. The general name for gut strings is 'catgut, but it is really made from the intestines of sheep and goats, chiefly the former; the best and strongest being of lambs' gut when the lamb is of a certain age and development, whence it comes that September is the month for fiddle-string making; particularly for first (or E) fiddle-strings, which are the smallest though they have to bear the greatest strain of the four. According to Mr Hart ('The Violin,' London, 1875) the best catgut strings are the Italian (the Roman *par excellence*); next rank the German, then the French; last of all, the English. Mr. Hart attributes the superior quality of the Italian to climate, an important part of the process of manufacture being, in Italy, carried on in the open air, which is naturally not always practicable in England. For the deeper toned strings the gut is overlapped with silver, copper or mixed metal. According to J. Rousseau ('Traité de la Viole,' 1687) this loading of the string was introduced in France by Sainte Colombe about A.D. 1675. The tension of the four strings of a violin was stated by Tartini, in 1734, to be 63 lb. Mr. Hart, for the modern high pitch, estimates it at about 90 lb. —a plea for the desired adoption of the French normal A.

Wire strings were originally of latten or brass, with which psalteries and dulcimers were strung. As late as the first half of the 18th century, clavichords were generally strung with brass wire only: pianofortes retained a batch of brass strings until about 1830. Steel wire, as the special iron music-wire was called, was however very early introduced, for Virdung, whose 'Musica getutscht und ausgezogen' is dated A.D. 1511, expressly states that the trebles of clavichords were then strung with steel. Early in the present century Nuremberg steel wire was in great request, but about 1820 the Berlin wire gained the preference. The iron of both came from the Hartz mountains. About 1834 Webster of Birmingham brought out cast steel for music wire, and gave piano strings a breaking weight of about one third more than the German. But in 1850 Miller of Vienna was able to contend for the first place, and in the following year actually gained it at the Great Exhibition, for cast steel wire-drawing. After that, Pöhlmann of Nuremberg came forward and was considered by some experts to have surpassed Miller.[2] Webster's firm has not been idle during a competition to the results of which the present power of the pianoforte to stand in tune owes so much. A recent trial made under direction of the writer gives for average breaking weight of 24 inches, of no. $17\frac{1}{2}$ wire, Pöhlmann's 297 lb., Miller's 275 lb., Webster and Horsfall 257 lb., all nearly doubling the tension required for use. It is not therefore with surprise that we accept the eminent authority of Dr. William Pole, who regards cast steel music-wire as the strongest elastic material that exists. The earliest covered piano strings, about a hundred years ago, spun in long interstices of brass over steel, have in time become close spun in single, double, and even treble overlayings of copper, or mixed metal composed of spelter and copper, gaining in the largest strings a diameter of 0·21 of an inch, and considerable power of strain. The greatest tension of a string recorded by Messrs. Broadwood in the technical part of their Exhibition book of 1862 is 315 lb. —for the *highest* single string of a Concert Grand. They give the whole tension at that time for Philharmonic pitch (viz. A 454, C 540 double vibrations per second) of two of their Concert Grands, as well as the tension of each separate note. The first of the two is 34,670 lb. (15 tons 9 cwt. etc.); the other, a longer scale, 37,160 lb. (16 tons 11 cwt. etc.). In the last twenty years tension has been increased, but not sufficiently so to account for the much higher totals or for the breaking-weights of wire recorded in Mendel's Lexicon. [A.J.H.]

STRING. The terms 'Strings,' 'Stringed instruments,' 'String-quartet,' 'String-trio,' have come to be applied in England to instruments of the violin tribe only, the terms answering to the German *Streichquartet, Streichinstrumente*. Thus a quartet for four stringed instruments, usually two violins, viola, and cello, is called a String-quartet, to distinguish it from a pianoforte quartet—that is, for piano and three other instruments; or for any other combination of four, such as a quartet for four horns, four flutes, etc. [G.]

STRINGENDO, 'forcing, compelling'; pressing or hastening the time. This word conveys, besides the idea of simple acceleration of pace, that of growing excitement working up to some climax; and in the opinion of some authorities on the subject, the acceleration may not unfrequently be accompanied by a slight *crescendo*, unless of course there is any mark to the contrary. [J.A.F.M.]

[1] The origin of the term catgut has not yet been traced. It is difficult not to believe it to be a corruption of some similarly sounding Italian term, of probably quite different meaning. [G.]

[2] Unpublished correspondence of Theobald Böhm, the flautist, shows that Pöhlmann was indebted to him for improving his manufacture.

STRINGPLATE (Fr. *Sommier en fer*; Ital. *Cordiera*; Germ. *Anhängeplatte, Metallner Saitenhalter*). The iron plate on the hitchpin block of pianofortes to which the further ends of the strings are now attached. It forms with the tension bars the metal framing of the instrument; the wooden framing being a bracing more or less complete of wooden beams, in connection with the wrestplank, which is also of wood, and sometimes covered with metal. [See WRESTPLANK.] The service of the stringplate is one of weight; it bears an important share in resisting the continual draught of the strings. It was invented, rather with the idea of compensation than resistance, by William Allen, a tuner in Stodart's employ, and was patented by James Thom and Allen in January 1820. A rigid stringplate was introduced by James and Thomas Broadwood in the following year; it was the invention of one of their workmen, Samuel Herve. The single casting for stringplate and general resistance was the idea of Alpheus Babcock, of Boston, U. S. 1825; and was meritoriously improved and rendered practicable by Conrad Meyer of Philadelphia, U.S. in 1833. The important systems of construction that have arisen from the use of iron in stringplates and bars are described under PIANOFORTE. [A.J.H.]

STROGERS, NICHOLAS, an organist in the reign of James I., composer of a Morning and Evening Service printed by Barnard. Two anthems by him, 'Domine non est exaltatum' and 'O God be merciful,' are in the Library of Peterhouse, Cambridge. An organ part of the latter is in the library of Ely Cathedral. In Christchurch, Oxford, are two entire Services (A minor, D minor), two Motets, and Fancies. [W.H.H.]

STROHFIEDEL, *i.e.* Strawfiddle (Ital. *Sticcato*; Fr. *Claquebois*; Germ. also *Holzharmonika*), is described by Mendel in his Lexicon as a very ancient and widespread instrument, found principally among the Russians, Poles, and Tartars, consisting of a range of flat pieces of deal or [1] glass, of no settled number, tuned to the scale, arranged on belts of straw, and struck with two small hammers, after the manner of the common glass 'Harmonica' toy.

Its sound is sweet and bell-like, but weak; and many an English reader will share the surprise expressed by Mendelssohn à propos to GUSIKOW'S performance upon it. 'With a few sticks, lying on straw and struck with other sticks, he does what is possible only on the most perfect instrument. How from such materials even the small tone produced—more like a Papageno-fife than anything else—can be obtained, is a mystery to me.' (Mendelssohn Family, 1836, Feb. 12.) Gusikow's Strohfiedel, however, seems to have been an improved kind. It was strong enough to bear the accompaniment of two violins and a cello. The Strohfiedel is introduced into the orchestra in Lumbye's 'Traumbildern.' [G.]

[1] Burney ('Present State,' ii. 71) found it at Dresden, and, under the name of *Strofil*, describes it as made with glass, and played on with sticks, 'like the *sticcado*.'

STROHMEYER, CARL, a bass singer—then a Kammersänger at Weimar—who sang in a festival at Frankenhausen in June 1810, and is mentioned by Spohr for the extraordinary compass

of his voice (see Spohr's 'Selbstbiographie,' i. 142). He was born in the Stollberg district in 1870, and was employed successively at Gotha and at Weimar, at which latter place he died, Nov. 11, 1845. [G.]

STROUD, CHARLES, born about 1705, was educated as a chorister of the Chapel Royal under Dr. Croft. After quitting the choir he officiated as deputy organist for his instructor and became organist of Whitehall Chapel. He died April 26, 1726, and was buried in the west cloister of Westminster Abbey. He is known as a composer by his beautiful anthem, 'Hear my prayer, O God,' included in Page's 'Harmonia Sacra.' [W.H.H.]

STRUENSEE. A tragedy by Michael Beer, in 5 acts; to which his brother, G. Meyerbeer, wrote an Overture and three Entr'actes—'Der Aufruhr,' 'Der Ball,' and 'Der Dorfschenke' respectively; also a March and a Benediction in the last act, a Polonaise, and some smaller pieces elsewhere. Struensee was given for the first time with the music at Berlin, Sept. 21, 1847, sixteen years after the death of its author. [G.]

STUDIES (Fr. *Études*; Ger. *Etuden, Studien*). The name given to a large class of musical compositions, of extremely varied scope and design, but always having, as the name implies, the cultivation of the powers of execution for their chief object. Studies have been written for nearly every instrument, but since the principles which govern their construction and employment are in all cases the same, it will be sufficient here to speak of Pianoforte Studies, which form the great majority of all those in existence.

Mechanical facility upon the pianoforte is achieved in the first place by the practice of technical exercises, so called, such as are found in every pianoforte school, and in the works of Plaidy, Löschhorn, Eggeling, and many others, and consist of isolated passages, scales, arpeggios, etc., generally played by each hand separately or by both in unison. Following these comes the Study proper, in which opportunity is afforded for the application of the principles of execution to the performance of actual music. For this purpose it is not necessary that the study should possess any value as a composition, indeed it would be in some respects inexpedient, first, because the student's attention might be diverted by the attractiveness of the music from those questions of touch and mechanism which ought to occupy it exclusively, and secondly, because musical interest is scarcely compatible with that constant reiteration of a single figure which is required by considerations of *technique*. Accordingly, we find that the most valuable studies of this class, such as those by Czerny, Kessler, Köhler, Mayer, etc., consist for the most part of a single passage repeated with simple

harmonies and modulations in many various positions, by the practice of which a much more perfect mastery is gained over difficulties than could possibly result from the study of any composition offering a greater variety of passages.

But studies such as those described form but a part of what is required for the perfecting of execution. So soon as a certain degree of facility has been attained, and correct habits formed, studies affording a far greater amount of musical interest, though still constructed on the same lines, have to be attacked. Pre-eminent among these are the studies of Cramer, Clementi (Gradus ad Parnassum), Moscheles (ops. 70 and 95), and Haberbier (Études Poesies), many of which are extremely interesting and attractive works. Other studies there are which have for their object the development of the execution in some one special direction, such as Heller's 'Art of Phrasing,' op. 16, Hiller's 'Rhythmische Studien,' op. 56, Thalberg's 'L'art du Chant appliqué au Piano,' etc, the intention of which is sufficiently indicated by their titles, Lastly there are the so-called Concert Studies (in German *Vortragsstudien*—studies of performance) usually of extreme difficulty, and valuable to the student, as affording an insight into the nature of the special difficulties to be met with in the other works of their respective composers, together with practice in the means of conquering them, and to the artist, as forming short pieces of great brilliancy, suitable for the concert room. Among the principal studies of this kind may be named those of Chopin, Henselt, Liszt, Rubinstein, and Schumann (Études Symphoniques). [F.T.]

STÜCK, German for Piece. A 'Concertstück'—a term which has puzzled many an English amateur—such as Weber's for Piano, or Schumann's for 4 Horns, is merely a 'Concertpiece,' not quite a Concerto, but nearly the same. [G.]

STUTTERHEIM, Joseph, Austrian Field-Marshal-Lieutenant, on whom Beethoven conferred the distinguished honour of dedicating his last Quartet (op. 131), was born at Neustadt, in Moravia, 1764, and died at Lemberg, July 21, 1831. As son of an officer he received a military education, passing through the various grades of the service to that of colonel; for good conduct at the battle of Aspern was promoted to the rank of major-general, and in 1815 to that above named.

In 1824 he was appointed member of the imperial council and much employed in the reorganisation of the army. Here Beethoven's friend Stephan von Breuning, Hofrath in the Ministry of War, became favourably known to him, and was thus able to obtain an appointment for Beethoven's nephew, Carl, in the regiment of which Stutterheim was 'Inhaber.' Beethoven, grateful for this kindness, dedicated the quartet to him. [A.W.T.]

STUTTGART CONSERVATORIUM. The salient particulars of this well-known school will be found under the head of Stark. Miss Anna Mehlig (now Mrs. Rudolf Falk) is the only pianoforte player of great eminence whom the Conservatorium can claim to have formed. [G.]

SUBDIAPENTE. A polyglot word, half Latin half Greek, to signify a fifth below, just as 'Epidiapente' signified a fifth above. A 'Canon in Subdiapente' was a canon in which the answer was a fifth below the lead. Similarly 'Subdiatessaron' is a fourth below, and 'Epidiatessaron' a fourth above. [G.]

SUBDOMINANT. The fourth note of the scale upwards. The note below the dominant, as F in the key of C. The radical bass of the penultimate chord in the Plagal cadence. When groups of movements are balanced together in threes the central one is most frequently in the key of the subdominant, as in sonatas of three movements, the minuet and trio form, marches, valses, etc. In the actual body of a large movement in forms of the sonata order, the key of the subdominant is not antithetically acceptable, and examples of its occurrence in modern music as the key of the second section or second subject are extremely rare, and evidently not well advised. But in dependence on the tonic key it is one of the most important of harmonic centres, and digressions in that direction are very common in modern music. [C.H.H.P.]

SUBJECT. The theme, or leading idea, on which a musical Composition is based. A piece of Music can no more be composed without a Subject, than a sermon can be preached without a text. Rich Harmonies, and graceful Passages, may be strung together, in any number; but, if they be not suggested by a leading thought, they will mean nothing. The 'leading thought' is the Subject: and the merit of the Composition based upon that Subject will depend, in the first place, upon the worthiness of the idea, and, in the second, upon the skill with which the Composer discourses upon it.

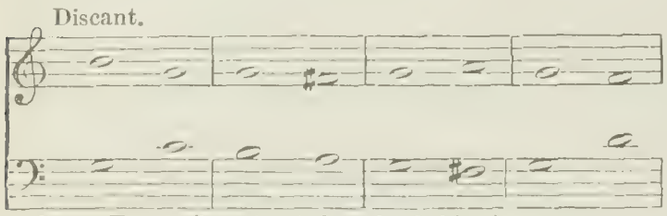
Subjects may be divided into as many classes as there are classes of Composition: for, every definite Art-form is based upon a Subject in harmony with its own peculiar character.

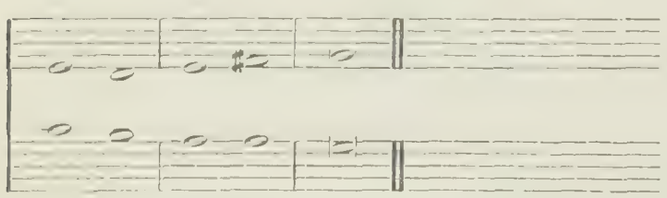
I. The earliest known form of Subject is the Ecclesiastical *Cantus firmus*.[1] The most important varieties of this are the Plain Chaunt Melodies of the Antiphon,[2] and those of the Hymn.[3] The former admits of no rhythmic ictus beyond that demanded by the just delivery of the words to which it is set. The latter fell, even in very early times, into a more symmetrical vein, suggested by the symmetry of the Verse, or Prose, cultivated by the great mediæval Hymnologists, though it was not until the close of the 15th, or beginning of the 16th century, that it developed itself, in Germany, into the perfectly rhythmic and metrically regular melody of the Choral.[4]

Upon a phrase of this Plain Chaunt, the inventors of Harmony discoursed, at will: in other words, they treated it as a Subject. Composers of the 11th century discoursed upon it by singing

1 See Plain-Song. 2 See Antiphon.
3 See Hymn. 4 See Choral.

a Second Part against the given Subject, in Plain Counterpoint—Note against [1]Note. They sang this Part extempore: and, because it was sung by a second Voice, it was called Discantus—the literal meaning of which is, a Song sung by two Voices. The Song, in this case, was not a very poetical one: but, it was fairly and logically deduced from the *Cantus firmus*, and therefore perfectly reasonable. Our English verb 'to descant' is derived from this process of deduction, and describes it exactly; for good *Discantus* contains nothing that is not suggested by the *Cantus firmus*, as in the following example, from Morley's 'Plaine and easie Introduction.'



Canto Fermo (here treated as the Subject).

When extempore Discant gave place to written Counterpoint, the *Cantus firmus* was still retained, and sung, by the Tenor, in long sustained notes, while other Voices discoursed upon it, no longer note against note, but, as Art progressed, in passages of Imitation, sometimes formed from the actual notes of the *Canto fermo*, sometimes so contrived as to contrast with it, in pure Harmony, but with unlimited variety of Rhythm.[2] And this arrangement brought two classes of Theme into simultaneous use—the Plain Chaunt basis of the whole, and the Point of Imitation—the first of which was technically distinguished as the *Canto fermo*, while the last, in process of time, approached very nearly to the true Subject of the modern Schools. The two forms are very clearly shown in Palestrina's Missa 'Ecce Sacerdos [3]magnus,' in which the long notes of the *Canto fermo* never fail to present themselves in one or other of the Vocal Parts, however elaborate may be the Imitations carried on in the rest.

II. By a process not uncommon in the development of specific Art-forms, the long-drawn notes of the *Canto fermo*, after giving birth to a more vivacious form of Subject, fell gradually into disuse; appearing, if at all, by Diminution, or Double Diminution, in notes as short as those formerly used for Points of Imitation. In this manner, the antient *Canto fermo* became a Subject, properly so called; and, as a Subject, was made the groundwork of a regular Fugue. This process of development is strikingly exemplified in Palestrina's 'Missa L'Homme armé,' in some of the Movements of which the quaint old Melody is treated, in Longs, and Larges, as a *Canto fermo*, while, in others, it is written in Semibreves, and Minims, as a Fugal Subject.[4]

We do not mean to imply that Palestrina invented this mode of treatment: but only, that he availed himself of all the good things that had been used by his predecessors. The laws of Fugue were established more than a century before his time. Not the laws of what we now call Fugue; but those of the Real Fugue of the Middle Ages—a form of Composition which differs very materially from that brought to perfection by the Great Masters of the 18th century. Real Fugue was of two kinds—Limited, and Free.[5] In Limited Real Fugue, the Imitation was carried on from the beginning to the end of the Composition, forming what we now call Canon. In Free Real Fugue, it was not continued beyond the duration of the Subject itself. In the former case, the Theme of the Composition was called a *Guida*—that is, a Subject which serves as a 'Guide' to the other Parts, which imitate it, note for note, throughout. In Free Real Fugue, the Theme was called Subjectum, Propositio, or Dux: Soggetto, Proposta, or, if very short, Attacco: Führer, Aufgabe, or Hauptsatz. The early English writers called it Point; but this word is now applied, like the Italian Attacco, to little passages of Imitation only, and the leading idea of the Fugue is simply called the Subject.

The Subject of the Real Fugue—except in the Limited species—was always very short, frequently consisting of no more than three or four notes, after the statement of which the Part was free to move in any direction it pleased. But, the treatment of these few notes was very strict. Every Interval proposed by the leading Part was answered by the same Interval in every other Part. The Answer, therefore, corresponded exactly with the Subject, either in the Fifth, or Fourth, above, or below; and it was necessary that its Solmisation should also correspond with that of the Subject, in another Hexachord.[6] But, the Subject, and the Answer, had each a distinguishing name. The Theme and its reply were called, in various languages, Dux and Comes, Propositio and Responsum, or Antecedens and Consequens; Proposta and Risposta, or Antecedente and Consequenza; Führer and Gefährte, or Antwort; Demande and Réponse. In English, Subject and Answer; or, more rarely, Antecedent and Consequent.

III. So long as the Ecclesiastical Modes remained in use, Real Fugue was the only species possible: but, as these were gradually replaced by our modern system of tonality, Composers invented a new kind of Fugue, formed upon a Subject the character of which differed entirely from that used by the older Masters. This form of Composition is now called Tonal Fugue.[7] It is generally described as differing from Real Fugue chiefly in the construction of the Answer. Undoubtedly, this definition disposes of its most essential characteristic. But, there are other

1 See STRICT COUNTERPOINT.
2 See POLYPHONIA.
3 Published in Breitkopf & Härtel's edition, vol. x.
4 See L'HOMME ARMÉ.
5 See REAL FUGUE.
6 See HEXACHORD; SOLMISATION.
7 See TONAL FUGUE.

differences between the two forms which cannot be thus lightly passed over. So far as the Answer is concerned, it is enough to say that its Intervals do not furnish an exact reproduction of those of the Subject; being governed, as to their arrangement, by laws which scarcely fall within the scope of our present article. The Subject, on the other hand, presents so many varieties of form and expression, that it cannot be too carefully considered. In the hands of the Great Masters, it presents an epitome of the entire Fugue, into which nothing is admissible which is not in some way suggested by it: and, in order that it may serve this comprehensive purpose, it must needs be very carefully constructed. The Subjects employed by the great Fuguists are always found to be capable of suggesting a logical Answer, and one or more good [1] Counter-Subjects; of being conveniently and neatly broken into fragments, for purposes of collateral discussion; of intertwining their various members among the involutions of an ingenious Stretto; and of lending themselves to a hundred other devices, which are so intimately connected with the conduct of the Fugue itself, that the necessary qualities of the Subject will be better understood by reference to our general article on TONAL FUGUE, than by separate description here.

IV. We have shown how the fathers of Composition treated the *Canto fermo*: how their immediate successors enveloped it in a network of ingenious Points of Imitation: how, by fusing the Points of Imitation, and the *Canto fermo* which suggested them, into a homogeneous Theme, the Polyphonic Composers gave birth to that important factor in Composition which we call a Subject: and how that Subject was treated by the great Fuguists of the 18th century. We have now to see how these Fuguists revived the *Canto fermo*, and employed it simultaneously with the newer Subject. Not that there was ever a period when it fell into absolute desuetude: but, it was once so little used, that the term, revived, may be very fairly applied to the treatment it experienced from Handel and Bach, and their great contemporaries.

And, now, we must be very careful about the terms we use: terms which we can scarcely misapply, if we are careful to remember the process by which the Subject grew out of the *Canto fermo*. The German Composer of the 18th century learned the Melody of the Chorale in his cradle, and used it constantly: treating 'Kommt Menschenkinder, rühmt, und preist,' and 'Nun ruhen alle Wälder,' as Palestrina treated 'Ecce Sacerdos magnus,' and 'L'Homme armé.' Sometimes he converted the traditional Melody into a regular Subject, as in the 'Osanna' of the last-named Mass. Sometimes, he retained the long notes, enriching them with a Florid Counterpoint, as in the 'Kyrie.' In the first instance, there was no doubt about the nomenclature: the term, Subject, was applied to the Choral Melody, as a matter of course. In the other case, there was a choice. When the Melody of the Chorale was made to pass through the regular process of Fugal Exposition, and a new contrapuntal melody contrasted with it, in shorter notes, the former was called the Subject, and the latter, the Counter-Subject. When the Counterpoint furnished the Exposition, and the Chorale was occasionally heard against it, in long sustained notes, the first was called the Subject, and the second, the *Canto fermo*. Seb. Bach has left us innumerable examples of both methods of treatment, in his 'Choral-Vorspiele,' 'Kirchen-Cantaten,' and other works. A fine specimen of the Chorale, treated as a Subject, will be found in the well-known 'S. Anne's Fugue.' In the Motet, 'Ich lasse dich nicht,' [2] the Chorale 'Weil du mein Gott und Vater bist,' is sung, quite simply, in slow notes, as a *Canto fermo*, against the quicker Subject of the Fugue. In the 'Vorspiel,' known in England as 'The Giant,' the Chorale 'Wir glauben all' an einen Gott,' forms the Subject of a regular Fugue, played on the Manuals, while a stately Counter-Subject is played, at intervals, on the Pedals. A still grander example is the opening Movement of the 'Credo' of the Mass in B minor, in which the Plain Chaunt Intonation, 'Credo in unum Deum,' is developed into a regular Fugue, by the Voices, while an uninterrupted Counterpoint of Crotchets is played by the instrumental Bass. In neither of these cases would it be easy to misapply the words Subject, Counter-Subject, or Canto fermo; but, the correct terminology is not always so clearly apparent. In the year 1747, Bach was invited to Potsdam by Frederick the Great, who gave him a Subject, for the purpose of testing his powers of improvisation. We may be sure that the great Fuguist did full justice to this, at the moment: but, not contented with extemporising upon it, he paid the Royal Amateur the compliment of working it up, at home, in a series of Movements which he afterwards presented to King Frederick, under the title of 'Musikalisches Opfer.' In working this out, he calls the theme, in one place, 'Il Soggetto Reale'; and, in another, 'Thema regium.' It is quite clear that in these cases he attached the same signification to the terms Thema and Soggetto; and applied both to the principal Subject; treating the Violin and Flute passages in the Sonata, and the florid Motivo in the Canon, as Counter-Subjects. But, in another work, founded on a Theme by Legrenzi, he applies the term 'Thema,' to the principal Motivo, and 'Subjectum,' to the subordinate one.[3] We must suppose, therefore, that the two terms were in Bach's time, to a certain extent interchangeable.

Handel, though he did occasionally use the *Canto fermo* as Bach used it, produced his best effects in quite a different way. In the 'Funeral

1 See COUNTER SUBJECT.

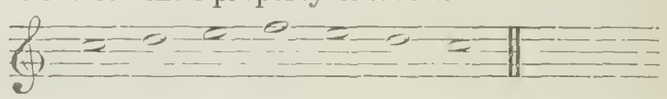
2 Ascribed by Schicht and Albrechtsberger to Sebastian Bach; but now more frequently attributed to Johann Christoph. [See vol. i. p. 111 *a*.]

3 'Thema Legrenzianum pedaliter elaboratum cum subjecto.' The original MS. of this work has disappeared. Messrs. Peters, of Leipzig, have published it in Cahier 4 of their edition of the Organ Works, on the authority of a copy by Andreas Bach.

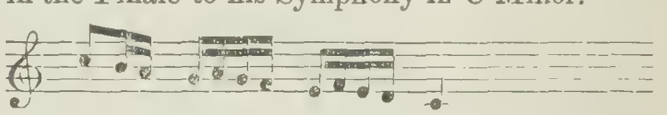
Anthem,' he treats the Chorale, 'Herr Jesu Christ' first as a *Canto fermo* and then, in shorter notes, as a regularly-worked Subject. 'As from the power of sacred lays' is founded upon a Chorale, sung in Plain Counterpoint by all the Voices; it therefore stands as the Subject of the Movement, while the Counter-Subject is entirely confined to the Instrumental Accompaniment. In 'O God, who from the suckling's mouth,' in the 'Foundling Anthem,' the Melody of 'Aus tiefer Noth' is treated as an orthodox *Canto fermo*, after the manner of the Motet, 'Ich lasse dich nicht,' already quoted. But, this was not Handel's usual practice. His *Canti fermi* are more frequently confined to a few notes only of Plain Chaunt, sung slowly, to give weight to the regularly-developed Subject, as in 'Sing ye to the Lord,' the 'Hallelujah Chorus,' the last Chorus in the 'Utrecht Te Deum,' the second in the 'Jubilate,' the Second Chandos Anthem, 'Let God arise,' the last Chorus in 'Esther,' and other places too numerous to mention.[1]

The use of the long-drawn *Canto-fermo* is fast becoming a lost art; yet the effect with which Mendelssohn has introduced 'Wir glauben all' an einen Gott,' in combination with the primary Subject of 'But our God abideth in Heaven,' in 'S. Paul,' has not often been surpassed. Mozart also has left us a magnificent instance, in the last Finale of 'Die Zauberflöte,' where he has enveloped the Chorale, 'Ach Gott vom Himmel sieh darein,' in an incomparable network of instrumental Counterpoint: and Meyerbeer has introduced two clever and highly effective imitations of the real thing, in 'Les Huguenots,' at the 'Litanies,' and the 'Conjuration.'

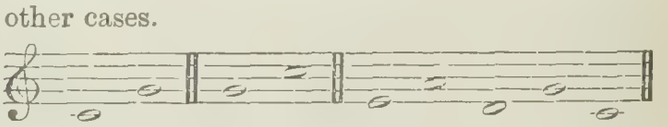
V. The similarity of the *Canti fermi*, and even of the true Subjects, used by great Composers, and handed on, from generation to generation, has given rise to much ingenious speculation. 1. A remarkable instance of this is a passage of slow notes, rising from the Tonic to the Sub-Dominant, and then descending towards the note from whence it started. This passage is constantly found in old Ecclesiastical Melodies; among others, in that of the Hymn 'Æterna Christi munera.' Zarlino used it as a Theme for his examples in Counterpoint. In Morley's 'Plain and easie Introduction,' Philomathes gives it to Polymathes, as a Point 'familiar enough, and easie to bee maintained'—*i. e.* developed: while the 'Master' calls it 'a most common Point,' which 'though it were giuen to all the Musicians of the world, they might compose vpon it, and not one of their Compositions bee like vnto that of another.' Byrd used it, in 'Non nobis' [which see]; Palestrina, in the first 'Agnus Dei' of his 'Missa brevis'; Bach, in the 'Gratias agimus' and 'Dona' of his Mass in B minor; Handel, in 'Sing ye to the Lord,' the 'Hallelujah Chorus,' the last Chorus in the 'Utrecht Te Deum,' the Chamber Duet, 'Tacete, ohimè!' and many other places; Steffani, in his Duet, 'Tengo per infallibile'; Perti, in a Fuga à 8, 'Ut nos possimus'; Mendelssohn, in 'Not only unto him,' from 'S. Paul'; and Beethoven, in the Trio of the 9th Symphony. And, in strange contrast to all these grand Compositions, an unknown French Composer used it, with remarkable effect, in 'Malbrook s'en-va-t-en guerre.' The truth is, the passage is simply a fragment of the Scale, which is as much the common property of Musicians, whether Fuguists, or Composers of the later Schools, as the Alphabet is the common property of Poets.[2]



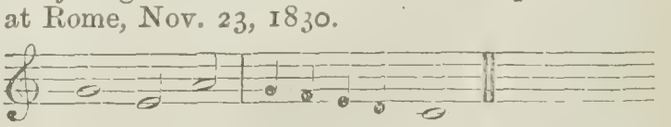
2. Another Subject, scarcely less universal in its application, embraces a more extended portion of the scale. Bach uses this in the 'Weihnachts Oratorium.' Handel, in the 'Hailstone Chorus'; in a remarkable Concerto for two Orchestras, of which the only known copy is the original Autograph at Buckingham Palace; in 'Worthy is the Lamb'; in 'When his loud Voice,' and in many other places. Mozart used it, in a form all but identical with Handel's, and also in the inverted form, in the Jupiter Symphony. Beethoven used it in his First Symphony; in his Sonata, Op. 31. No. 1; and in the inverted form, in his Symphony in C minor. Schumann, in his Stringed Quartet, No. 1, and his PF. Quartet, Op. 47; and Brahms, in the Finale to his Symphony in C Minor.



3. These examples deal only with the Scale. But there are certain progressions which are as much common property as the Scale itself; just as there are certain combinations of letters which are as much common property as the Alphabet. First among these stand the leaps of Fifths or Fourths, with which countless Subjects begin; and scarcely less common are the Sequences of ascending Fourths and descending Fifths, which we so frequently find associated with them: as in Bach's Fugue in E♭—No. 31 of the XLVIII; Mozart's Overture to 'Die Zauberflöte,' and a hundred other cases.

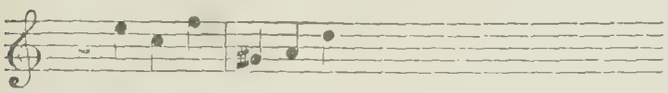
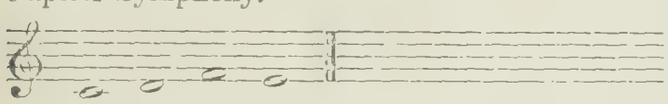


4. Closely allied to these Sequences of Fourths and Fifths, is a form in which a descending Third is followed by an ascending Fourth. This was used for a Canon, by Turini, in the 17th century; in Handel's Second Hautboy Concerto, and third Organ Fugue; Morley's Canzonet, 'Cruel, you pull away too soon'; Purcell's 'Full fathom five'; and numerous other cases, including a Subject given to Mendelssohn for improvisation at Rome, Nov. 23, 1830.



[1] A learned modern critic finds fault with Burney for calling the *Canto-fermo* in 'Sing ye to the Lord' a Counter-Subject; but falls into the same error himself in describing the Utrecht 'Jubilate.'

[2] In the following examples, we give the primary form, only; leaving our readers to compare it, for themselves, with the Compositions to which we have referred.

5. A Subject, characterised by the prominent use of a Diminished Seventh, and familiar, as that of 'And with His stripes,' is also a very common one. Handel himself constantly used it as a Theme for improvisation; and other Composers have used it also: notably Mozart, in the Kyrie of the 'Requiem.'

6. The Intonation and Reciting-Note of the Second Gregorian Tone—used either with, or without, the first note of the Mediation—may also be found in an infinity of Subjects, both antient and modern; including that of Bach's Fugue in E, no. 33, and the Finale of the Jupiter Symphony.

The number of Subjects thus traceable from one Composer to another is so great, that it would be impossible to give even a list of them. In fact, as Sir Frederick Ouseley has very justly observed, 'it is perhaps difficult for a Composer of the present day to find a great variety of original Fugue-Subjects.' But, the treatment may be original, though the Subject has been used a thousand times; and these constantly-recurring Subjects are founded upon progressions which, more than any others, suggest new Counter-Subjects in infinite variety.

VI. The Subject of Canon differs from that of Fugue, in that it is continuous. The Subject is as long as the Canon itself. Hence, it is called the *Guida*, or Guide; each note in the leading part directing those that are to be sung by all the other Voices in turn. Subjects of this kind will be found in vol. ii. pp. 228 *a*, 229 *a*, 461 *b*, 464 *b*, 465 *a*, and other places; and many more may be seen in the pages of Burney and Hawkins. Examples of the method of fitting these Subjects together will be found in vol. i. pp. 303 *b*, 304 *a*, and in vol. ii. p. 228 *b*. The number of passages that can be made to fit together in Canon is so limited, that the same notes have been used, over and over again, by writers of all ages. A remarkable instance of this is afforded by 'Non nobis.' We have seen how many Composers have chosen this as a Fugal Subject; and an account of it, with some solutions in Canon not generally known, will be found at vol. ii. p. 464. It must not, however, be supposed that the older Composers alone were able to produce fine Canons. Haydn thoroughly understood the Art of writing them [see vol. i. 710 *b*]; and so graceful are Mozart's that their Subjects might very easily be mistaken for those of an ordinary Part-Song.[1]

VII. Closely allied to the Subject of the Canon is that of the 'Rota,' or Round. In this, and in its comic analogue the Catch, the Guida is followed by every Voice in turn; for which reason the Composition was formerly written on a single Stave. It will be found so written in a *facsimile* of the oldest example we possess, at page 269 of the present volume: and it is virtually so written, even at the present day; though, in modern copies, the Guida is *doubled back*, so to speak, each time a new Voice enters, so as to give the outward appearance of a Score. That it is not really a Score is evident, from the fact that there is not a separate Part for each Voice; but, there is a substantial difference between this and the Canon, though the Subject of both is called a Guida. In the Canon, the Subject forms the whole Composition. In the Round, it continues only until the entrance of the second Voice, the later sections of the Guida representing Counter-Subjects only, and continuing to furnish new Counter-Subjects as often as new Voices enter.

It is remarkable that this, the oldest form of sæcular Part-writing in existence, should not only have been invented in England, but should still be more highly esteemed in England than in any other country—for it is only in England that the art of singing a Round is practised with success, and the success with which we practise it dates from the time of the Plantagenets.[2]

VIII. In turning from the learned complexities of Fugue and Canon, to the simple Subject of the Dance-Tune, we are not, as might be supposed, retracing our steps, but following the line traced out for us by the natural development of Art. When Instrumental Music first began to attract attention, the Fugue was regarded as the embodiment of its highest expression. Lulli ended his Overtures with a Fugue; but as time progressed this form of Finale was superseded by that of the Dance-Tune. The most common types were those of the Minuet, the Gavotte, the Bourrée, the Courante, the Chaconne, the Sarabande, the Giga, and the closely allied Tunes of the Allemande, the Ritornello, the Air, and the March. They originally consisted, for the most part, of two short Strains, the first of which stated the Subject, while the second developed it according to its means. It was *de rigueur* that the Minuet should be written in Triple Time, and that each phrase of its Subject should begin with the down-beat of the bar—though, in later times, most Minuets began with the third beat: that the Gavotte should be in *Alla breve* Time, beginning at the half-bar: that the Bourrée should be in Common Time, beginning on the fourth beat; that the Allemande should be in Common, and the Giga in Compound Common Time, each beginning, as a general rule, with a single short note: and so with the rest. It was indispensable that the First Strain, representing the Subject, should be complete in itself, though it did not always end in the Key in which it began. The development of the Subject, in the Second Strain, usually consisted in the prolongation of the Melody by means of phrases, which, in the finer examples, were directly derived from itself; sometimes carrying a characteristic figure through

[1] See a large collection of examples in Merrick's English Translation of Albrechtsberger, vol. ii. pp. 415—432.

[2] See SCHOOLS OF COMPOSITION, Section XVI; ROUND; SUMER IS ICUMEN IN.

two or more closely-related Keys; sometimes returning, after this process, to the initial Strain, and thus completing the symmetry of the Movement in accordance with principles of the deepest artistic significance. The most highly-developed forms were those of the Courante and Allemande. In these, the First Strain, if in the Major Mode, almost invariably modulated to the Dominant, for the purpose of proceeding to a formal close in that Key: if in the Minor Mode, it proceeded, in like manner, to the Relative Major. The Second Strain then started with a tolerably exact reproduction of the initial Subject in the new Key, or some other closely related to it; and the Reprise terminated with the transposition to the original Key of that portion of the First Strain which had first appeared in the Dominant, or Relative Major. In these forms, the share of interest allotted to the process of development was very small indeed, compared with that absorbed by the Subject itself; insomuch that, in many very fine examples, the entire Movement consisted of little more than a Subject artfully extended by the articulation of two members of not very unequal proportions.

IX. Very different from this was the next manifestation of progressive power. Taking the lines of the Allemande as the limit of his general contour, Haydn used a primary Subject, of comparatively limited dimensions, as the foundation of a Movement of greater length and higher development than any previously attempted. For this form a good Subject was of paramount importance; but its office was that of a text, and nothing more: the real interest of the Movement lay in the completeness of its treatment. And, because no form of treatment can be complete without the element of contrast, the Father of the Symphony enriched his new Art-form with a Second Subject, so constructed as to enhance the beauty of the Primary Theme by the introduction of some form of expression distinctly opposed to it. Presented for the first time immediately after the first great Modulation to the Dominant or Relative Major, the subordinate Motivo naturally brought the First Section of the Movement to a conclusion, in one or other of those nearly related Keys; and, naturally also, reappeared after the Reprise, with the transposition necessary to terminate the Second Section in the original Key. Haydn sometimes, and Mozart and Beethoven constantly, followed this Second Subject by a Third one, in the same Key—as in the Overture to 'Figaro,' and many similar Movements: but this plan introduced no new principle, and was, in fact, no more than a re-assertion of the leading idea—that of introducing a new source of interest at a critical turn of the Movement. With the working of these Subjects we have, at present, no concern. It remains only to show the various forms they assumed in the most important styles of Composition.

In the Overture, the First Subject, if untrammelled by any dramatic or descriptive purpose, is usually a spirited one; and the Second, of a more sustained or cantabile character. In the great majority of cases, both Subjects are complete in themselves; but the first is generally a comparatively short one, while the second sometimes presents the form of a fully-developed Air, consisting of two or even more distinct Strains, as in the Overtures to 'Euryanthe' and 'Ruy Blas.' Very frequently the first *forte* introduces an independent Theme in the primary Key, as in 'Der Freischütz' and 'A Midsummer Night's Dream.' Classical Overtures almost always start with a strongly marked Theme in Simple Common Time. There is, indeed, no law concerning this point: but the custom is so general, that one of Mendelssohn's most active coadjutors at the Gewandhaus condemned the identity of Time (6-4) in 'The Naiades' and 'The Ruler of the Spirits,' as a self-evident plagiarism on the part of Sterndale Bennett, notwithstanding the entirely different character of the two works. Yet the Overture to 'Egmont' is in 3-4 time.

The First Subject of the Symphony is open to greater variety of character than that of the Overture; is frequently in 3-4 or 6-8 Time, or even in 9-8, as in Spohr's 'Die Weihe der Töne'; and is often of considerable length and extended development, as in Mendelssohn's 'Scotch Symphony.' This last characteristic, however, is by no means a constant one: witness the First Subject of Beethoven's C minor Symphony, which consists of four notes only. As a general rule, the Second Subject of the Symphony is less extended in form than that of the Overture; and it may be predicated, with almost absolute certainty, that the less extended the Theme, the more completely and ingeniously will it be 'worked,' and *vice versa*.

The Subjects of the Sonata differ from those of the Symphony chiefly in their adaptation to the distinctive character of the Instrument or Instruments for which they are written; and the same may be said, within certain limits, of those of the Concerto, which however are almost always of greater extension and completeness than those of any other form of Composition, and are treated in a manner peculiar to themselves, and differing very materially, in certain particulars, from the plan pursued in most other Movements—as, for instance, in the almost epigrammatic terseness with which all the Subjects of the First Movement were interwoven, in the opening Tutti, into an epitome of the whole.

But in the important points of completeness and extension, all these Motivi yield to those of the Rondo, the First Subject of which forms a quite independent section of the Movement, and often closes with a definite and well-marked Cadence before the introduction of the first Modulation, as in the Rondo of Beethoven's 'Sonata Pastorale' (op. 29); that of the Sonata in C major (op. 53); that of Mozart's Sonata *à 4 mains*, in C major; and numerous other instances. This Subject is rarely presented in any other than its original form in the primitive Key; though, in certain exceptional cases—such as Weber's Rondo

for PF. in E♭—it is very elaborately developed. The Second Subject—which almost always makes its first appearance in the Key of the Dominant, or Relative Major, to re-appear, after the last Reprise, in the primitive Key—is, in most cases, little less complete and extended than the First, though its construction is generally less homogeneous, consisting, frequently, of two, three, or even more distinct members, marked by considerable diversity of figure and phrasing, as in Weber's Rondo in E♭, already cited. This Subject, like the First, is seldom broken up to any great extent, or very completely 'worked,' though, as we have seen, it is again employed, in its entirety, in a transposed form. The Third Subject is usually of a less extended character than the First and Second; or, if equally complete and continuous, is at least more easily broken up into fragmentary phrases, and therefore more capable of effective working. The Third Subject of Beethoven's 'Sonate Pathétique' (Op. 13), is almost fugal in character, and rendered intensely interesting by its fine contrapuntal treatment, though destined nevermore to re-appear, after the second reprise of the principal Theme. Indeed, each of the three Subjects of the typical Rondo is nearly always so designed as to form the basis of an independent section of the Movement; and, though the First must necessarily appear three, or even four times, in the original Key, and the Second twice, in different Keys, the Third, even when elaborately worked in its own section, is very seldom heard again in a later one. In the Rondo of Beethoven's Sonata, Op. 26, the Third Subject is as complete in itself, and as little dependent on the rest of the Movement, as the Second, or the First; and is summarily dismissed after its first plain statement. But there are, of course, exceptions to this mode of proceeding. In the Rondo of the Sonata in C Major, Op. 53, all the Subjects, including even the First, are worked with an ingenuity quite equal to that displayed in the First Movement of the work. Still, these Subjects all differ entirely, both in form and character, from those employed in the First Movement; and this will always be found to be the case in the Rondos of the great Classical Composers.

There remains yet another class of Subjects to which we have as yet made no allusion, but which, nevertheless, plays a very important part in the œconomy of Musical Composition. We allude to the Subjects of Dramatic Movements, both Vocal and Instrumental. It is obvious, that in Subjects of this kind the most important element is the peculiar form of dramatic expression necessary for each individual Theme. And, because the varieties of dramatic expression are practically innumerable, it is impossible to fix any limit to the varieties of form into which such Subjects may be consistently cast. At certain epochs in the history of the Lyric Drama, consistency has undoubtedly been violated, and legitimate artistic progress seriously hindered, by contracted views on this point. In the days of Hasse, for instance, a persistent determination to cast all Melodies, of whatever character, into the same stereotyped form, led to the petrifaction of all natural expression in the most unnatural of all mechanical contrivances—the so-called 'Concert-Opera.' Against this perversion of dramatic truth all true Artists conscientiously rebelled. Gluck, with a larger Orchestra and stronger Chorus at command, returned to the principles set forth by Peri and Caccini in the year 1600. Mozart invented Subjects, faultlessly proportioned, yet always exactly suited to the character of the dramatic situation, and the peculiar form of passion needed for its expression. These Subjects he wrought into Movements, the symmetry of which equalled that of his most finished Concertos and Symphonies, while their freedom of development, and elaborate construction, not only interposed no hindrance to the most perfect scenic propriety, but, on the contrary, carried on the Action of the Drama with a power which has long been the despair of his most ambitious imitators. Moreover, in his greatest work, 'Il Don Giovanni,' he used the peculiar form of Subject now known as the 'Leading Theme'[1] with unapproachable effect; entrusting to it the responsibility of bringing out the point of deepest interest in the Drama—a duty which it performs with a success too well known to need even a passing comment. In 'Der Freischütz,' Weber followed up this idea with great effect; inventing, among other striking Subjects, two constantly-recurring Themes, which, applied to the Heroine of the piece and the Dæmon, invest the Scenes in which they appear with special interest.

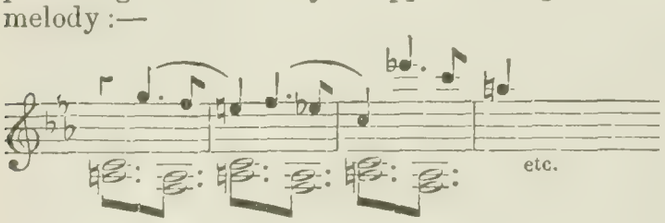
At the present moment, the popularity of the 'Leading Theme' exceeds that of any other kind of Subject; while the danger of relapsing into the dead forms of the School of Hasse has apparently reached its zero. But, the constructive power of Mozart, as exhibited in his wonderful Finales, still sets emulation at defiance.

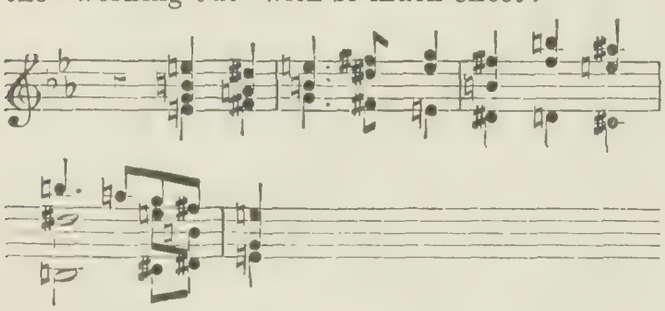
The different forms of Subject thus rapidly touched upon, constitute but a very small proportion of those in actual use; but we trust that we have said enough to enable the Student to judge for himself as to the characteristics of any others with which he may meet, during the course of his researches, and the more so, since many Subjects of importance are described in the articles on the special forms of Composition to which they belong. [W.S.R.]

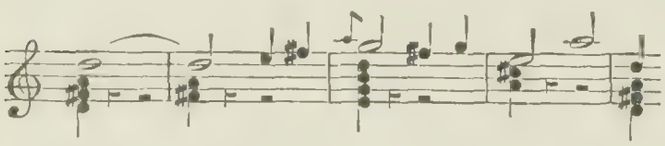
SUBMEDIANT. The sixth note of the scale rising upwards. The note next above the dominant, as A in the key of C. The submediant of any major scale is chiefly brought into prominence as the tonic of its relative minor. [C.H.H.P.]

SUBSIDIARY, in a symphonic work, is a theme of inferior importance, not strictly forming part of either first or second subject, but subordinate to one or the other. The spaces between the two subjects, which in the early days before Beethoven were filled up by 'padding' in the shape of formal passages and modulations,

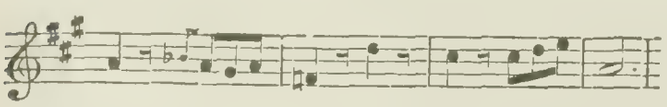
[1] See LEIT MOTIF.

are now, in obedience to his admirable practice, occupied by distinct ideas, usually of small scope, but of definite purport. [See vol. i. p. 203*b*.] The 'Eroica' Symphony affords early and striking examples of subsidiary subjects in various positions. Thus, on the usual dominant passage preceding the 2nd subject appears the plaintive melody :—

which becomes of so much importance in the 2nd part. And the same title belongs also to the fresh subject which appears transiently during the 'working-out' with so much effect :—



Equally noticeable is the phrase in a similar situation in the 4th Symphony,

while the melody which Schubert interpolated as an afterthought in the Scherzo of his great C major Symphony is too well known to require quotation.

These two last however are not worked, and can therefore hardly be classed as 'themes,' but are more of the nature of 'episodes.'

In some cases a Subsidiary acquires so much importance in the working out as to rank as a third subject. The Italian Symphony of Mendelssohn supplies a type of this. The subject—

which appears shortly after the double bar in the 1st movement, though properly speaking merely a Subsidiary, is so insisted upon and elaborated in the working-out and coda as to rival the 1st subject itself in importance.

As a notable exception to the rule that a Subsidiary is usually very short, we may mention that in the Rondo Finale of Raff's PF. Quartet in G (op. 202) there occurs a subordinate theme over 60 bars in length. [F.C.]

SUCCENTOR, *i. e.* Sub-cantor. A cathedral officer, deputy to the Præcentor. His duty is to supply his principal's place during absence, in the regulation of the service, and other duties of the Præcentor. [G.]

SUCCÈS D'ESTIME. A success which is due to the sympathy of friends, or the desire to do justice to a meritorious composer, or to the hidden inner merits of a work, and not due to those qualities which appear on the surface and compel the applause of the public. [G.]

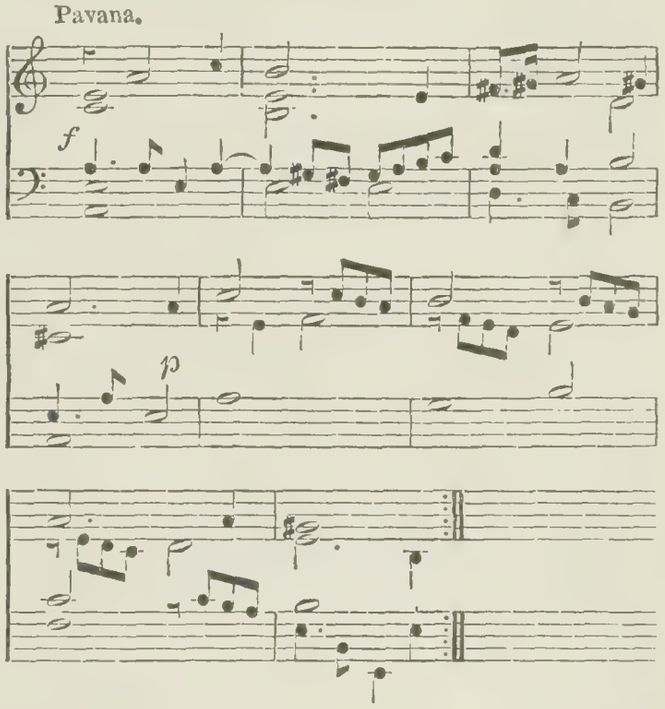
SUCHER, Josef, born at Döbör, Eisenburg, Hungary, Nov. 23, 1844, was brought up in the Löwenburg Convict at Vienna, as a chorister in the Hofkapelle, which he joined on the same day with Hans Richter, the conductor. On completing his course at the Convict he began to study law, but soon threw it aside, worked at counterpoint with Sechter, and adopted music as his profession. Beginning as sub-conductor of a Singing Society in Vienna, he advanced to be 'Repetitor' of the solo singers at the Imperial Court Opera, and conductor at the Comic Opera, and in 1876 went to Leipzig as conductor of the City Theatre. In the following year he married Fräulein Rosa Hasselbeck, the then prima donna of the same house. She belongs to Velburg in the Palatinate, and is the daughter of one musician and the niece of another. Her first engagement was at Trêves. Thence she went to Königsberg and thence to Berlin and Danzig, where she was engaged by her future husband for Leipzig. From Leipzig in 1879 husband and wife went to Hamburg, where they are settled as conductor and prima donna. They visited England in 1882, and Mme. Sucher proved her eminent qualities both as a singer and an actress by the extraordinary range of parts in which she appeared at the German opera at Drury Lane—Euryanthe; Senta; Elisabeth; Elsa; and Isolde. Her husband produced a 'Scene' or Cantata entitled 'Waldfräulein' ('The wood maiden') for soli, chorus, and orchestra, at the Richter Concert of June 5. Composition is no novelty to Herr Sucher; even in his chorister days we hear of songs, masses, cantatas, and overtures, one of which, to an opera called 'Ilse,' was brought forward at a concert in Vienna in 1873. One of his best-known published works is a Liedercyclus entitled 'Ruheort.' [G.]

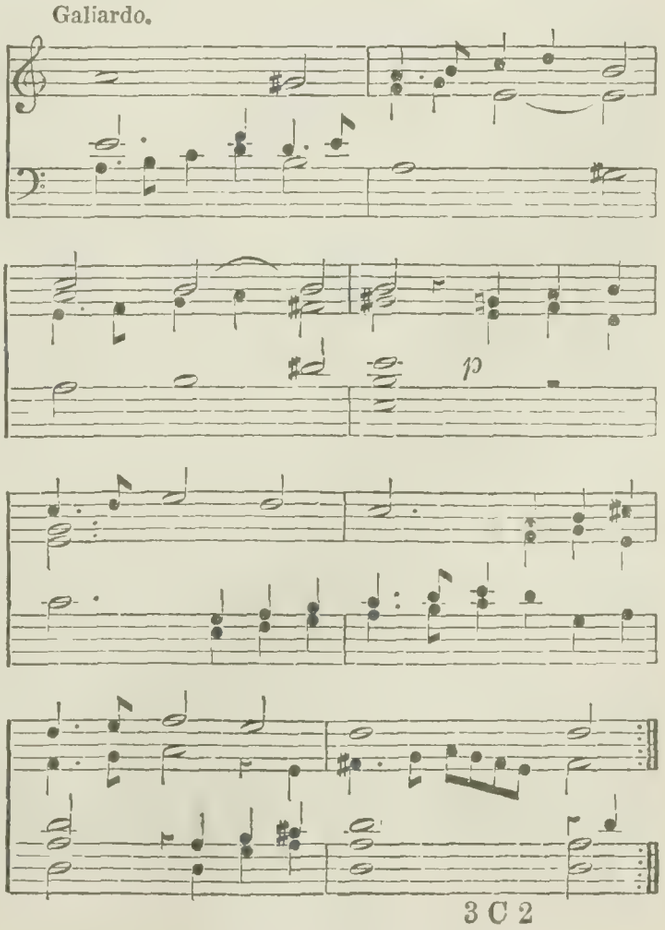
SÜSSMAYER,[1] Franz Xaver, composer and Capellmeister, born 1766 at Steyer in Upper Austria, and educated at the monastery of Kremsmünster, where he attempted composition in several branches. At Vienna he had instruction from Salieri and Mozart. With the latter he formed the closest attachment, becoming, to use Seyfried's expression, 'the inseparable companion of the immortal Amphion.' Jahn details the work he did for the 'Clemenza di Tito' on its production at Prague, whither he accompanied Mozart. Süssmayer was at his bed-side the evening before Mozart's death, while the latter tried to give him the necessary instructions for completing his Requiem, a task for which he was peculiarly fitted by his knack of imitating Mozart's handwriting. Jahn has stated in detail (ii. 172) how much of that work is in all probability Süssmayer's. [See vol. ii. p. 402 *a*.]

[1] He signs himself on a symphony Siessmayr.

As a composer Süssmayer's name (as 'pupil of Salieri and Mozart') first appears at Schikaneder's Theatre, where his opera, 'Moses,' was brought out May 4, 1792, revived in 1796, and again in concert-form in 1800. This was followed by 'L'Incanto superato,' a 'musico-romantic fable' (Burgtheater, 1793), and by 'Der Spiegel von Arkadien' (Schikaneder's Theatre, 1794), libretto by Schikaneder, which became a favourite, and was eulogised by the 'Wiener Zeitung.' He became in 1794 composer, and in 1795 Capellmeister, to the Kärnthnerthor Court Theatre, where he produced successively 'Die edle Rache' (1795), 'Die Freiwilligen' (1796), 'Der Wildfang' (1797), 'Der Marktschreier' and 'Soliman der Zweite' (1799), 'Gulnare' (1800), and 'Phasma' (1801). His patriotic cantata, 'Der Retter in Gefahr,' was performed at an entertainment to the Vienna volunteers in the large Redoutensaal at a time of threatened war (1796), and several times repeated in the same building, and by the Tonkünstler Societät. Süssmayer also composed two operas for Prague. Several of the above works were printed, some only in part, while others—masses, and smaller church-works, instrumental pieces, etc.—exist only in MS. Though wanting in depth and originality his works are melodious, and have a certain popular character peculiar to himself. He might perhaps have risen to a higher flight had he not been overtaken by death after a long illness, Sept. 17, 1803. Prince Esterhazy bought his entire MSS. from his widow. [C.F.P.]

SUITE. In the period between the latter part of the 16th and the beginning of the 18th century the most conspicuous feature of universal instrumental music is the profusion of dance tunes. All the most civilised nations of that time took equal pleasure in them; and partly owing to the itinerant musicians who traversed divers countries, and partly to the wars which brought representatives of different nationalities into frequent contact, both friendly and hostile, the various characteristic types were spread from one land to another, were adopted universally by composers, irrespective of nationality, and were so acclimatised as to become in many cases as characteristic of and as popular in the countries of their adoption as in that of their origin. This is sufficiently illustrated in Morley's well-known 'Plain and Easy Introduction to Practical Music,' printed in 1597. For when he comes to treat of dance-music, the first things he takes notice of are Pavans and Galliards, Almanes and Branles; of which the first two are of Italian origin, the third probably Suabian, and the last French. The first two were not only in common use for dancing purposes in Queen Elizabeth's time, but were adopted by the great composers of the day and a little later as a favourite basis for instrumental pieces, which were intended as much for private enjoyment as music as for accompaniments to dances; and they are found plentifully scattered in such collections as 'Queen Elizabeth's Virginal Book' and the 'Parthenia,' among sets of variations, preludes, and fantasias. A large proportion of such dances were naturally taken singly, but composers early perceived the advantage of contrasting one with another. Thus Morley, in the same part of the work just mentioned, speaks of the desirableness of alternating Pavans and Galliards; since the first was 'a kind of staid musick ordained for grave dancing,' and the latter 'a lighter and more stirring kind of dancing'; and he further describes more obscurely the contrast arising from the 4-time and 3-time which subsists between them. The following examples are the first halves of a 'Pavana' and a 'Galiardo' by Byrd, which fairly illustrate Morley's description:—

Pavana.

Galiardo.



Spitta, in his Life of Bach (i. 681), mentions the same contrast as popular in Germany a little later, and refers to the publication of thirty Paduans and Gaillards by Johann Ghro of Dresden in 1604. In such a manner originated the idea of joining different dance-tunes together to make an artistic balance and contrast, and in this lies the germ of the Suite; in which, by selecting dances of various nationalities, and disposing them in the order which displayed their relative bearings on one another to the best advantage, composers established the first secular instrumental cyclic art-form.

It is not possible, for want of materials, to trace fully the process of selection. The Pavans and Galliards dropped out of fashion very early, and Allemandes and Courantes came in, and soon became a sort of established nucleus, to which was sometimes appended a Sarabande, or even several other dance movements, and a Prelude. Indeed, when the principle of grouping movements together was once accepted, the speculations of composers in that line seem to have been only limited by their knowledge of dance-forms. It was in fact by experimenting with various methods of grouping that the most satisfactory succession was arrived at; and thus many of the earlier suites contain a greater profusion and variety than is found in those of the maturer period. In Purcell's suites, for instance, which date from the last 10 or 20 years of the 17th century, besides the Allemande and Courante, which occupy just the very position in which they are found in the Suites of Bach and Handel; in one case the group also comprises a Sarabande, Cebell, Minuet, Riggadoon, Intrade, and March; while another contains a Trumpet tune and a Chacone, and another a Hornpipe. One of the most curious features in them is the absence of the Jig, which in the mature suite-form was the only one admitted of English origin. The opening with a Prelude is almost invariable; and this is not astonishing, since this kind of movement (which can hardly be described as a 'form') was as familiar as the dances, from having been so often attempted by the early instrumental composers, such as Byrd, Orlando Gibbons, Bull, and Blow among Englishmen. The order of four movements which served as the nucleus in the large proportion of suites of the mature period is also occasionally, by accident, found very early; as for instance in one of the Suites of Froberger, which Nottebohm says was written in 1649; and another by Lully, which was probably written early in the second half of the same century.

These groups had however as yet no uniform distinctive title. In England, in common with other combinations of divisions or movements, they were generally called Lessons, or Suites of Lessons, and continued to be so called till after Handel's time. In Italy similar groups were called Sonate da Camera; in Germany they were called Parties or Partitas, as in the Clavierübung of Kuhnau published in 1689, and the set of six by Johann Krieger published in 1697; and in France they were as yet commonly known as Ordres. Thus the fact evidently existed universally for some time before the name by which it is now known came into general use.

The composers of different countries illustrated in different degrees the tendency towards consolidation which is inevitable in an art-form. The steps taken by the Italians appear to be particularly important as illustrating the distinct tendencies of the Suite and the Sonata. Corelli's earlier Sonate da Camera are scarcely distinguishable from the suite type, as they consist of a string of dance-tunes preceded by a prelude. The later sonatas or solos of his Opera Quinta, however, represent different types. Some still consist of dance tunes, but many also show a fair proportion of movements of more abstract nature; and in several the dance element is, in name at least, quite absent. These are indeed a sort of combination of the church and chamber sonata into a secular form, adding a canzona or free fugal movement in the place of the allemande, and transmuting the other dance types into movements with general qualities analogous to the earlier sonatas. Where this abstract character prevailed, the type approached more distinctly to that of the modern sonata, and where the uniformity of a dance rhythm prevailed throughout, it approached more nearly to the suite type. In these cases the arrangement had already ceased to be a mere crude experiment in antithesis, such as the early balance of galliard and pavan, and attained to the dignity of a complete art-form. With the Italians the remarkable distinction of their [1] violin school led to the greater cultivation of the Violin Sonata, which though retaining a few dance-forms, differed markedly in their distribution, and even in the structure of the movements. In both France and Germany, more attention seems to have been paid to the clavier, and with it to the suite form. The former country very early showed many proofs of appreciation of its principles; as an instance, the suite by Lulli in E minor, mentioned above, has the complete series of allemande, sarabande, courante, minuet, and gigue. But a little later, theatrical influences seem to have come into play, and Rameau and Couperin, though in many cases adopting the same nucleus to start with, added to it a profusion of rondeaus and other short movements called by various eccentric names. In one of Couperin's Ordres the number of little pieces amounts to no less than twenty-three; and in such a case it is clear that a sense of form or complete balance in the whole can hardly have been even aimed at. The movements are strung together in the same key, according to the recognised rule, as a series of agreeable ballet pieces, and the titles point to their belonging to quite a different order of art from that illustrated by the suite in its maturity. In fact their kinship must be attributed mainly to the order of programme music. Thus in the tenth Ordre of Couperin, the first number is called 'La Triom-

[1] See SONATA, vol. iii. p. 559.

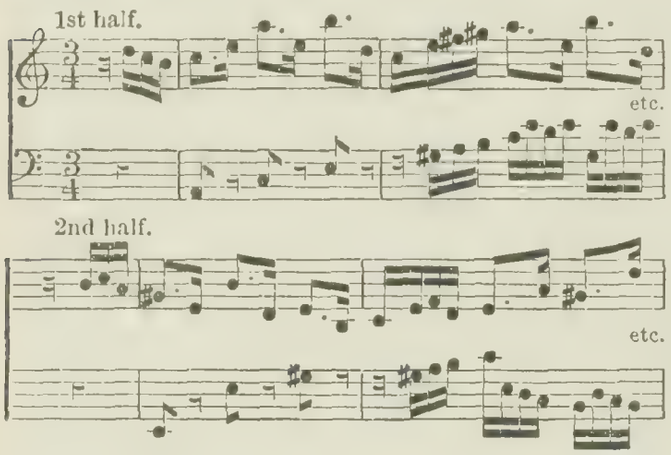
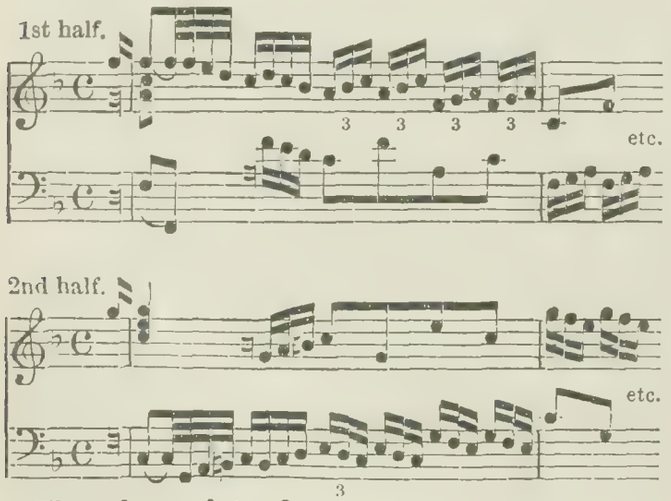
phante' and also 'Bruit de Guerre.' In the eleventh Ordre a series of pieces represents 'Les Fastes de la grande et ancienne Mxnxstrxndxsx,' in five acts, the fourth of which is 'Les Invalides,' etc., in which the right hand is made to represent 'Les Disloqués' and the left 'Les Boiteux,' and the last is 'Désordre et déroute de toute la troupe: causés par les Yvrognes, les Singes, et les Ours.'

In Germany, composers kept their faces more steadfastly set in the direction of purer art-form, and the prevalence of uniformity in their distribution of movements soon became remarkable. Kuhnau's examples have been already referred to, and an example given in Pauer's Alte Clavier Music illustrates the usual order absolutely. Spitta mentions that the famous organist Buxtehude made a complete suite out of variations on the choral 'Auf meinem lieben Gott' in the form of sarabande, courante and gigue. Twelve sets of 'Pièces de Clavecin' by Mattheson, which were published in London as early as 1714, two years before Couperin's first set, are remarkably regular. The first, in D minor, has a prelude, allemande and double, courante and double, sarabande and gigue. The second begins with a toccatina, the fifth with a fantasia, the ninth with a 'Boutade,' and the tenth with a 'Symphonie,' but in other respects most of them follow the same outlines of general distribution. The 'Six Suits of Lessons' of the Dutchman Johann Loeillet, published a little earlier still, are equally precise. From these facts it is quite clear that by the beginning of the 18th century certain definite principles of grouping the movements were generally known and accepted; and that a nucleus, consisting of allemande, courante, sarabande, and gigue, had become the accepted type of the art-form.

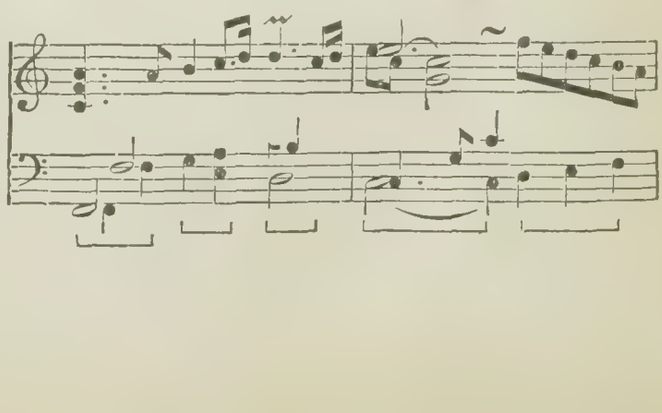
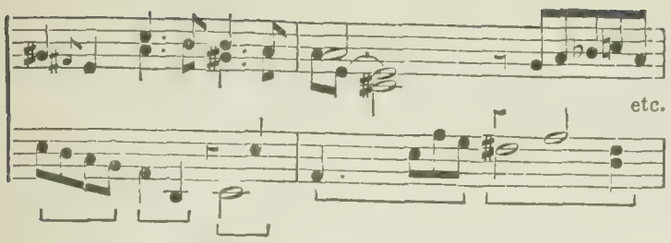
The differences between the structure of suite movements and sonata movements have already been traced in the article Sonata. It remains here only to summarise, with more special reference to the suite. While sonata movements constantly increased in complexity, suite movements remained almost stationary. They were based upon the persistence of the uniform type of a dance rhythm, throughout the whole of each several movement. Hence the ground principles of subject in sonata and suite are altogether different. In the former the subjects are concrete, and stand out in a marked manner both in contrast to one another and to their immediate context; and it is a vital point in the form that they shall be fully and clearly recapitulated. In the suite, on the other hand, the subject does not stand out at all prominently from its context, but is only a well-marked presentation of the type of motion and rhythm which is to prevail throughout the movement. To this there is no contrasting subject or episode, and definite recapitulation is no part of the scheme at all. In a few cases—which must be regarded as accidents in relation to the logical principles of the form—the opening bars happen to be sufficiently marked to have something of the character of a sonata subject; and in such cases it may also happen that they are repeated with sufficient simplicity to have the effect of recapitulation. But nevertheless it must be maintained that this is not part of the principle of construction. And with reference to this point it is well to remember that composers did not attain the ultimate distinct outlines of sonata and suite with a definite purpose and plan before them; but that in working with particular materials they were led almost unconsciously to differentiate the two forms. The plan is found to exist when the work is done; but it was not theoretically propounded and then worked up to. It is not therefore a matter for surprise that in early times some points in the development of abstract form of the sonata kind were worked out in dance movements of the suite type, and applied and extended afterwards in works which had more distinctly the sonata character. Nevertheless the sonata is not an outgrowth from the suite; but, inasmuch as both were descended from a kindred stock, before the distinctions had become well defined, it is natural that many works should have continued to exhibit suggestions and traits of both sides promiscuously. On the whole however it is remarkable how soon the distinct types came to be generally maintained; and from the number of instances which conform, the system can be fairly deduced.

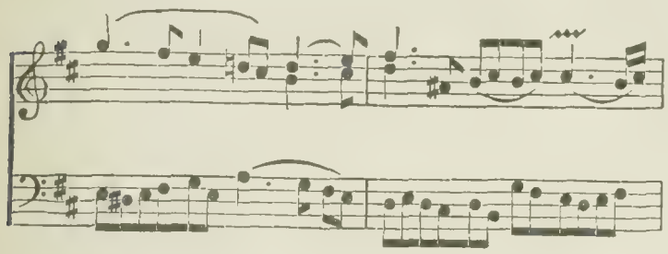
The most marked external point is the uniformity of key. In Corelli's earlier Sonate da Camera, which in general are decided suites, the one exception which marks a sonata tendency is that the slow dance is often in a different key from the rest of the movements. In later suites of all sorts the uniformity of key throughout is almost universal. In the whole of Bach's the only exceptions are the second minuet of the fourth English Suite, and the second gavotte in that known as the 'Overture in French Style.'[1] Hence the contrast is purely one of character between the several movements; and this is emphasised by the absence of any marked contrast of key or subject in the movements themselves. They are almost invariably constructed upon the simple principle of balanced halves, each representing the same material in different phases; and each strengthened by repetition. The first half sets out from the tonic key, and without any marked pause or division modulates so as to settle into the key of the dominant or relative major, and closes in that key. The second half begins afresh from that point, and proceeding in most cases by way of the key of the subdominant, settles well back again into the original key and concludes. The only break therefore is in the middle; and the two halves are made purposely to balance one another, as far as may be, without definite recapitulation. In a few movements, such especially as sarabandes and intermezzi, the second half is somewhat extended to admit of a little development and free modulation, but the general principles in the average number of cases are the same, namely to diffuse the character of the

[1] 'Ouverture à la manière Française.'

principal figures and features throughout, rather than to concentrate the interest of the subject in definite parts of the movement. In order, however, to strengthen the effect of balance between the two halves, certain devices are common and characteristic, especially with regard to the beginnings and endings of each half. Thus though composers do not seem to have aimed at recapitulation, there is frequently a clear relation between the opening bars of each half. This often amounts to no more than a subtle equivalence in the distribution of the group of rhythms in the bar, or a very loose transcript of its melodic features. But in some cases, most especially in Bach, the opening bars of the latter half present a free inversion of the beginning of the first half, or a sort of free shuffling of the parts approximating to double counterpoint. The first mode is clearly illustrated by the Courante of the 3rd Partita in A minor as follows:

The Allemande of the 4th Suite Anglaise supplies a remarkable example of free inversion of figures and parts at the same time.

The other point, of even more common occurrence, is the correspondence of the ends of each half, which prevails particularly in allemandes, courantes and gigues. A very fine and full example is supplied by the Allemande of Bach's 1st Suite Anglaise; the Courante of his 2nd Suite Française supplies another of some length; and among works of other composers the Allemande of Lully's Suite in E minor, the Courante of Mattheson's Suite no. 5 in C minor, the Courante of Handel's 4th Suite, the Gigue of his 8th Suite, and most of his Allemandes, are instances to the point. In the particular manner of the suite movements both these devices are exceedingly effective as emphasising the balance of halves, and in the finest movements the balance of material and modulation is carefully distributed for the same end. Thus much of form applies more or less to all the movements which are based on dance rhythms, or developed on that principle.

Each of the movements has also severally distinct characteristics, upon which the form of the suite as a whole is mainly based. For the better understanding of this it will be best to take the group which forms the average nucleus or so-called canon of the Suite. In the severest simplicity of the form the Allemande comes first, as in all Bach's French Suites, in some of Couperin's, and many by earlier composers. The origin of the movement is obscure, and it is maintained that it is not based upon any dance, since the Allemande of Suabian origin, said to be the only dance-form of that name known, is quite distinct from it. However that may be, its constitution, which is most important, consists mainly of moderately slow 4-time, with regular smooth motion —most frequently of semiquavers—distributed in a figurate manner between the various parts, and its character has been generally regarded as appropriately quiet and sober; which Mattheson described as the 'Ruhe des Anfangs.' To this the Courante, which almost invariably follows it in the mature suite, is supposed and intended to supply a contrast, but it cannot be maintained that it always does so successfully. The character of this movement varies considerably, owing chiefly to the fact that there are two decidedly distinct forms derived from different sources. The one of Italian origin which is found most frequently in Corelli's Sonatas, in most of Handel's, in some but not all of Purcell's Suites, and in Bach's 5th and 6th French Suites, and 5th Partita, is in 3-4 time, of quick, light, and direct movement, full of rapid passages of simple character, with simple rhythm, and free from complication. This in general supplies in an obvious sense a fair contrast to the Allemande. The other Courante, of French origin, is nominally in 3-2 time, but its characteristic is a peculiar intermixture of 3-2 and 6-4, which is supposed to produce a stronger antithesis to the smooth motion of the Allemande. In the original dance it is said that this characteristic was chiefly confined to the last bars of each half, but in mature suite movements it was elaborately worked into the body of the movement with very curious effect. The quality is shown as early as Kuhnau, but more frequently in Couperin's Suites, from whom it is said Bach adopted it. The following example from Couperin's 3rd Suite is characteristic.



It is possible that Bach adopted this form as affording opportunities for rhythmic experiments; he certainly carried it to great lengths, such as giving the right hand a passage in 3-2 and the left in 6-4—

but the result is not on the whole very successful. In most cases the French Courantes are the least interesting movement of his Suites, and as contrasts to the Allemande do not compare favourably with the Italian Courante. As an element of contrast the crossing of the time is rather theoretical than real, and the necessity of keeping the time moderate in order to make it intelligible brings the strong beats and the average quickness of the shortest notes, as well as the full spread of the bar too near to those of the Allemande; and in the general effect of the Suite these externals tell more strongly than the abstract restlessness of crossing rhythms. It is possible however that the French Courante has one advantage over the Italian; that inasmuch as the latter has more stability in itself, it calls less for a succeeding movement, and presents less perfectly the aspect of a link in the chain than of a movement which might as well stand alone. There is a slight touch of uneasiness about the French Courante which as a step towards the Sarabande is very appropriate. In this latter movement, which is of Spanish or possibly Moorish origin, the rhythmic principle is very pronounced, and at the same time simple. Its external aspect is chiefly the strong emphasis on the second beat of a bar of three in slow time, as is clearly illustrated in Handel's Sarabande in the G minor Suite, in his 'Lascia ch'io pianga,' and in the Sarabande of Bach's F major Suite Anglaise. This is an obvious source of contrast with both the preceding members of the suite, since in both Allemande and Courante there is no pronounced and persistent rhythm, and the pace, though not necessarily quick, scarcely ever comes within the range of motion or style characteristic of definitely slow movements. There is also a further and equally important element of contrast. The first two numbers are characterised in a considerable proportion of instances by a similar free motion of parts. The process of carrying on the figures is sometimes knit by a kind of free imitation, but however desirable it may be theoretically to regard them so, they cannot fairly be described as movements of imitation (*Nachahmungsätze*). The process is rather that of free figuration of two or three parts, giving in general a contrapuntal effect to the whole. In the Sarabande the peculiar rhythmic character puts both systematic imitation and regular contrapuntal motion equally out of the question. Consequently as a rule a more decidedly harmonic style obtains; the chords are fuller, and move more simultaneously as blocks of harmony. The character of the finest examples is necessarily very pliable, and varies between free melody with simple accompanying harmony, such as those in Bach's Suites Anglaises in F and D minor, Handel's Suites in G minor and E minor; examples in which the prominent melodic features are distributed successively without regularity between the parts, as in those in the Suites Anglaises in G minor and A minor, the Suite Française in B minor, the Partita in B♭, and several of Couperin's; and a few examples in which a figure or characteristic mode of motion is made to prevail almost throughout, as in the Suite Française in E♭. The general effect of the sarabandes is noble and serious, and the music is more concentrated than in any other member of the group of movements. It is thus in various respects the central point of the suite—in position; in musical interest and unique quality; and in the fact, as observed and curiously commented on by Nottebohm, that the preceding movements generally tend to solidity and the succeeding movements to lightness and gaiety. The order is in this respect somewhat similar to that of average sonatas, and seems to be the art-exposition of the same ideas of form from the point of view of the musical sense, though differently carried out as far as the actual manner and material of the movements are concerned.

In the most concise examples of the Suite the Sarabande is followed by the final Gigue; but it is so common with all the most notable writers of suites to interpolate other movements, that it may be well to notice them first. These appear to have been called by the older writers Galanterien, and more lately Intermezzi; and seem to have been regarded as a sort of concession to popular taste. But in any way they answer the purposes of form exceedingly well. A very great variety of dances is introduced at this point. The most familiar are the Gavottes, Bourrées, Minuets, and Passepieds. But besides these the most distinguished writers introduced Loures, Polonaises, movements called Arias, and other less familiar forms. Their character on the average is especially light and simple, and in the dance numbers it is remarkable that they always preserve their dance character more decidedly and obviously than any other member of the group. It is not possible to describe them all in detail, as they are too numerous, but their aspect in the group is for the most part similar, and is analogous to that of the Scherzo or Minuet and Trio in the modern sonata. They evidently strengthen the balance on either side of the sarabande both in quality and amount.

In many cases there is a considerable group of them, and in these cases it is that the aria is sometimes introduced. This movement has little connection with the modern piece of the same name, as it is generally a short movement in the same balanced form as the other movements, but free from the dance basis and rule of time. It is generally moderately slow, and sometimes consistently melodious, as in Mattheson's Suite in A; but often it is little more than a string of figures, without even melody of much importance. The group of Intermezzi is generally contrasted with the Sarabande and the Gigue either by a square time or by the interchange of moderate movement, such as that of the Minuet; and the conciseness and distinctness of the type is always sufficient to make the relations on both sides perfectly clear.

The Gigue which concludes the series is theoretically, and in most cases actually, of light and rapid style. It is usually based on some rhythmic combination of 3 feet, but even this is not invariable. The balance is in favour of 12-8 time, but 6-8 is also common; and 12-16 and 3-8 not unfrequent, while a few are in some form of common time, as the slow Gigue in the first French Suite of Bach, and the remarkable example in his last Partita in E minor. The old fancy for concluding a work with a fugue is illustrated by the common occurrence of fugal treatment in this member alone of the regular group of the true suite series. This treatment is met with in all directions; in Kuhnau, Mattheson, Handel, Couperin, as well as Bach. The method of application is commonly to begin and carry out a free sort of fugue in the first half, concluding like the other movements in the dominant key; and to take up the same subject freely 'al rovescio' or by contrary motion in the second half, with regular answer as in a fresh fugetta, and carry it out on that basis with the usual direction of modulation, concluding in the original key. Thus the fugal treatment is an accessory to the usual form of the suite movement, which is here as regularly and invariably maintained as in the other members of the group.

The most important accessory which is commonly added to this nucleus is the Prelude. It appears in a variety of forms, and under a great variety of names. The chief point which is most obvious in relation to the other movements is that their characteristic form of nearly equal halves is systematically avoided; in fact any other form seems to have been taken in preference. In many important examples it is the longest and most elaborate movement of all. In some it is a sort of rhapsody or irregular group of arpeggios and other figures based on simple series of chords. Bach commonly developed it on the same broad outlines as some of his largest sonata movements, and the first and last of the Italian Concerto—that is, the distinct balancing section of clear musical character and full close at the beginning and end of the movement, and the long passage of development and modulation in the middle, sometimes embracing new figures. This is illustrated by the Preludes to the Suites Anglaises in A minor, G minor, F and E minor. In other examples the treatment is fugal, or contains a complete fugue along with other matter of more rhapsodical cast, as in the Toccata of the Partita in E minor; or yet again it is in the form of a Fantasia, or of the Overture as then understood. The effect is certainly to add breadth and stability to the group in no mean degree, and the contrast with the rest of the movements is in every respect unmistakeable. This completes the general outline of the Suite in its finest and most consistently complete form, as illustrated in Bach's Suites Anglaises, which must be regarded as the culminating point of the Suite as an art-form.

In the matter of actual distribution of movements there are plenty of examples of experiments, even in the time when the usual nucleus had come to be generally recognised; in fact there is hardly any large collection of suites which does not present some exceptions to the rules. Bach's departures from the usual outlines are chiefly in the earliest examples, such as the Partitas, in one of which he concludes with a rondo and a caprice. The 'Ouverture à la manière Française,' for Clavier, is in appearance a Suite, but it is clear that Bach had not only the Clavier Suite type in his mind in laying out its plan, but also the freer distribution of numbers in the so-called French Overture said to date from Lulli. In this there is no Allemande; the Sarabande has Intermezzi on both sides of it, and it concludes with an 'Echo' after the Gigue. The works of his which are now commonly known as Orchestral Suites must be put in the same category. For the inference suggested by Dehn's trustworthy observations on the MSS. is that Bach regarded them as Overtures, and that the name Suite was added by some one else afterwards. They depart from the average order of the Clavier Suite even more conspicuously than the above-mentioned work. In his later compositions for Clavier, as has been already remarked, he was very strict. Handel's Suites on the other hand are conspicuous departures from the usual order. They are in fact for the most part hybrids, and very few have the genuine suite character as a whole. The introduction of airs with variations, and of fugues, in the body of the work, takes them out of the category of strict interdependent art forms, and makes them appear rather as casual strings of movements, which are often as fit to be taken alone or in different groups as in the group into which he has thrown them. Moreover they illustrate somewhat, as Nottebohm has also observed, the peculiar position which Handel occupied in art, as not pure German only, but also as representative of some of the finest traits of the Italian branch of the art. The tendency of the Italians after Corelli was towards the Violin Sonata, a distinct branch from the original stem, and to this order some of Handel's Suites tend to approximate. It was chiefly by thorough Germans that the suite-form was developed in its austerest simplicity; and

in that condition and in relation to their keyed instruments it seems that the usual group is the most satisfactory that has been devised.

It is obvious that the Suite as an art-form is far more elementary and inexpansive than the Sonata. In fact it attained its maturity long before the complete development of the latter form; and not a little of the interest which attaches to it is derived from that and collateral facts. It was the first instrumental form in which several movements were combined into a complete whole. It was the first in which the ecclesiastical influences which had been so powerful in all high-class music were completely supplanted by a secular type of equally high artistic value. Lastly, it was the highest representative instrumental form of the contrapuntal period, as the Sonata is the highest of the harmonic period. It was brought to perfection when the modern sonata was still in its infancy, and before those ideas of key and of the relations of harmonies which lie at the root of sonata-form had become tangible realities to men's minds. In some respects the complete plan has the aspect of formalism and rigidity. The uniformity of key is sometimes taken exception to, and the sameness of structural principle in each movement is also undoubtedly somewhat of a drawback; but it must be remembered that the form is a representative product of a peculiar artistic period, and devised for a particular keyed instrument, and for minds as yet unaccustomed to the varied elaboration of the sonata. The results are remarkable and valuable in a high degree; and though this may be chiefly owing to the exceptional powers of the composers who made use of the form, it is possible that as a pattern for the combination of small pieces it may still be worthy of regard. In fact the combination of short lyrical movements such as are characteristic of modern times has strong points of analogy with it. Moreover, since it is obviously possible to introduce modifications of some of the details which were too rigid in the early scheme without destroying the general principles of the form, it seems that genuine and valuable musical results may still be obtained by grafting characteristics of modern treatment and expression upon the old stock. There already exist several experiments of this kind by modern composers of mark; and the Suites for orchestra, pianoforte, cello, or violin, by Lachner, Raff, Bargiel, St. Saëns, Tschaikowsky, Ries, and Cowen, are not by any means among their least successful efforts. [C.H.H.P.]

SULLIVAN, Arthur Seymour, was born in London, May 13, 1842. His father was a bandmaster, and chief professor of the clarinet at Kneller Hall; he was thus born amongst music. His first systematic instruction was received from the Rev. Thomas Helmore, Master of the Children of the Chapel Royal, which he entered April 12, 1854, and left on the change of his voice, June 22, 1857. 'His voice was very sweet,' says Mr. Helmore, 'and his style of singing far more sympathetic than that of most boys.' While at the Chapel Royal he wrote many anthems and small pieces. One of them, 'O Israel,' a 'sacred song,' was published by Novellos in 1855. In 1856 the Mendelssohn Scholarship was brought into active existence, and in July of that year Sullivan was elected the first scholar. Without leaving the Chapel Royal he began to study at the Royal Academy of Music under Goss and Sterndale Bennett, and remained there till his departure for Leipzig in the autumn of 1858. An overture 'of considerable merit' is [1]mentioned at this time as having been played at one of the private concerts of the Academy. At Leipzig he entered the Conservatorium under Plaidy, Hauptmann, Richter, Julius Rietz, and Moscheles, and remained there in company with Walter Bache, John F. Barnett, Franklin Taylor, and Carl Rosa, till the end of 1861. He then returned to London, bringing with him his music to Shakspeare's 'Tempest,' which was produced at the Crystal Palace, April 5, 1862, and repeated on the 12th of the same month, and several times since.

This beautiful composition made a great sensation in musical circles and launched him into London musical society. Two very graceful pianoforte pieces, entitled 'Thoughts,' were among his earliest publications. The arrival of the Princess of Wales in March 1863, produced a song, 'Bride from the North,' and a Procession March and Trio in E♭; and a song entitled 'I heard the Nightingale' was published April 28 of the same year. But his next work of importance was a cantata called 'Kenilworth,' words by the late H. F. Chorley, written for the Birmingham Festival of 1864, and produced there. It contains a very fine duet, for soprano and tenor, to Shakspeare's words, 'On such a night as this,' which is far too good to be forgotten. His music to the ballet of 'L'Ile enchantée' was produced at Covent Garden, May 16, 1864.

At this date he lost much time over an opera called 'The Sapphire Necklace,' also by Mr. Chorley; the undramatic character of the libretto of which prevented its representation. The overture has been frequently heard at the Crystal Palace and elsewhere, and the music has been used up in other works. In March 1866 Mr. Sullivan produced a Symphony in E at the Crystal Palace, which has been often played subsequently, there and at the Philharmonic, etc. In the same year he had the misfortune to lose his father, to whom he was fondly attached, and he uttered his grief in an overture entitled 'In Memoriam,' which was produced (Oct. 30) at the Norwich Festival of that year. A concerto for Cello and orchestra was played by Piatti at the Crystal Palace on Nov. 24. This was followed by an overture, 'Marmion,' commissioned by the Philharmonic Society, and produced by them June 3, 1867. In the autumn of that year he accompanied his friend the Editor of this Dictionary to Vienna, in search of the Schubert MSS., which have since become so well known. At the same time his symphony was played at the Gewandhaus at Leipzig. In 1869 he composed

[1] Athenæum, July 24, 1858.

a short oratorio on the story of the 'Prodigal Son,' for the Worcester Festival, where it was produced (Mr. Sims Reeves taking the principal part) on Sept. 8. In 1870 he again contributed a work to the Birmingham Festival, the graceful and melodious 'Overture di Ballo' (in E♭), which, while couched throughout in dance-rhythms, is constructed in perfectly classical form, and is one of the most favourite pieces in the Sydenham répertoire. To continue the list of his commissioned works: in 1871, in company with Gounod, Hiller, and Pinsuti, he wrote a piece for the opening of the 'Annual International Exhibition' at the Albert Hall, on May 1—a cantata by Tom Taylor called 'On Shore and Sea,' for solo, chorus, and orchestra. On the recovery of the Prince of Wales from his illness, he composed, at the call of the Crystal Palace Company, a Festival Te Deum, for soprano solo, orchestra, and chorus, which was performed there May 1, 1872. At this time he was closely engaged in editing the collection of 'Church Hymns with Tunes' for the Christian Knowledge Society, for which he wrote 21 original tunes. In 1873 Mr. Sullivan made a third appearance at Birmingham, this time with the leading feature of the Festival, an oratorio entitled 'The Light of the World,' the words selected from the Bible by himself. The success of this very fine work at Birmingham was great, and it has often since been performed, but the very solemn treatment naturally adopted in the parts which relate the sufferings of the Redeemer will always restrict its performance. Mr. Sullivan succeeded Sir Michael Costa as conductor of the Leeds Festival of 1880, and wrote for it 'The Martyr of Antioch,' to words selected from Milman's play of that name. The work lies between an oratorio and a cantata, and was enthusiastically received. Mr. Sullivan has accepted the same post for the Festival of 1883.—It may here be said that in 1869 he wrote additional accompaniments to Handel's 'Jephtha' for the opening of Barnby's 'Oratorio Concerts,' Feb. 6.

We will now go back to those works which have made Mr. Sullivan's name most widely known, not only in Europe but in Australia and America—his comic Operettas, and his Songs. 'Cox and Box, a new Triumviretta,' was an adaptation by Mr. F. C. Burnand of Madison Morton's well-known farce, made still more comic by the interpolations, and set by Mr. Sullivan with a brightness and a drollery which at once put him in the highest rank as a comic composer.[1] It was first heard at Moray Lodge (Mr. Arthur J. Lewis's) on April 27, 1867, and produced in public at the Adelphi a fortnight after, on May 11. The vein thus struck was not at first very rapidly worked. 'The Contrabandista' (2 acts, words by Burnand)[2] followed at St. George's Opera House on Dec. 18, 1867, but then there was a pause. 'Thespis, or the Gods grown old; an operatic extravaganza' by Gilbert (Gaiety, Dec. 26, 1871), and 'The Zoo, an original musical folly,' by B. Rowe (St. James's, June 5, 1875), though full of fun and animation, were neither of them sufficient to take the public. 'Trial by Jury, an extravaganza,'—and a very extravagant one too,—words by W. S. Gilbert, produced at the Royalty, March 25, 1875, had a great success, and many representations, owing in part to the very humorous conception of the character of the Judge by Mr. Sullivan's brother Frederick. But none of these can be said to have taken a real hold on the public. 'The Sorcerer, an original modern comic opera,' by W. S. Gilbert, which first established the popularity of its composer, was a new departure, a piece of larger dimensions and more substance than any of its predecessors. It was produced at the Opera Comique, Strand, Nov. 17, 1877, and ran uninterruptedly for 175 nights. The company formed for this piece by Mr. Doyly Carte, including that admirable artist Mr. Grossmith, was maintained in the next, 'H.M.S. Pinafore,' produced at the same house, May 25, 1878. This not only ran in London for 700 consecutive nights, but had an extraordinary vogue in the provinces, and was adopted in the United States to a degree exceeding all previous record. To protect their interests there, Mr. Sullivan and Mr. Gilbert visited the United States in 1879, and remained for several months. An attempt to bring out the piece at Berlin as 'Amor an Bord'[3] failed, owing to the impossibility of anything like political caricature in Germany. But it was published by Litolff in 1882. The vein of droll satire on current topics adopted in the two last pieces has been kept up in 'The Pirates of Penzance' (April 3, 1880, 350 nights), 'Patience, an æsthetic opera' (April 25, 1881,[4] 578 nights), and 'Iolanthe' (Nov. 25, 1882) which is still running as prosperous a course as any of the others.[5] Such unprecedented recognition speaks for itself. But it is higher praise to say, with a leading critic, that 'while Mr. Sullivan's music is as comic and lively as anything by Offenbach, it has the extra advantage of being the work of a cultivated musician, who would scorn to write ungrammatically even if he could.' We might add 'vulgarly or coarsely,' which, in spite of all temptations, our countryman has never done. 'His refinement,' as a writer of our own has well said, 'is a thousand times more telling than any coarse utterances.'[6] But may we not fairly ask whether the ability so conspicuous in these operettas is always to be employed on works which from their very nature must be even more fugitive than comedy in general? Surely the time has come when so able and experienced a master of voice, orchestra, and stage effect—master, too, of so much genuine sentiment—may apply his gifts to the production of a serious opera on some subject of abiding human or national interest.

The 'Tempest' music has never—so far as the writer is aware—been used in a performance of

1 See 'Times' of May 13, 1867.

2 This opera was written, composed, and produced in the extraordinarily short space of 16 days.

3 Arranged for the German stage by Ernst Dohm.

4 On Oct. 10, 1881, the company removed from the Opéra Comique, to the new 'Savoy Theatre' in the Strand.

5 232 performances to July 16, 1883.

6 See the whole passage in pp. 306, 307 of this volume.

the play; in fact, since Mr. Macready's time 'The Tempest' has scarcely ever been put on the stage. But Mr. Sullivan has written incidental music for three other of Shakspeare's dramas; viz. 'The Merchant of Venice,' Prince's Theatre, Manchester, Sept. 18, 1871; 'The Merry Wives of Windsor,' Gaiety Theatre, Dec. 19, 1874; and 'Henry VIII,' Theatre Royal, Manchester, Aug. 29, 1878. Of these the first is by far the best, and is an excellent specimen of the merits of its composer, in spirit, tunefulness, orchestration, and irrepressible humour.

Mr. Sullivan's Songs are as well known as his operettas. They are almost always of a tender or sentimental cast; and some of them, such as 'Sweet day so cool, so calm, so bright'; the 'Arabian Love Song,' by Shelley; 'O fair dove, O fond dove,' by Jean Ingelow; the Shakspeare Songs; and the series—or, as the Germans would call it, the Liedercyclus—of 'The Window,' written for the purpose by Tennyson, stand in a very high rank. None of these, however, have attained the popularity of others, which, though slighter than those just named, and more in the ballad style, have hit the public taste to a remarkable degree. Such are 'Will he come?' and 'The lost chord' (both by Miss Procter); 'O ma charmante' (V. Hugo); 'The distant shore' and 'Sweethearts' (both by W. S. Gilbert), etc.

The same tunefulness and appropriateness that have made his Songs such favourites, also distinguish his numerous Anthems. Here the excellent training of the Chapel Royal shows itself without disguise, in the easy flow of the voices, the display of excellent, and even [1]learned, counterpoint, when demanded by words or subject, and the frequent examples throughout of that melodious style and independent treatment that marks the anthems of the best of the old England school. His Part-songs, like his Anthems, are flowing and spirited, and always appropriate to the words. There are two sets; one sacred, dedicated to his friend Franklin Taylor, and one secular, of which 'O hush thee, my babie' has long been an established favourite.

His Hymn-tunes are numerous—47 in all—and some of them, such as 'Onward, Christian Soldiers,' have justly become great favourites. Others, such as 'The strain upraise' and the arrangement of St. Ann's, to Heber's words 'The Son of God goes forth to war,' are on a larger scale, and would do honour to any composer.

If his vocal works have gained Sir Arthur Sullivan the applause of the public, it is in his orchestral music that his name will live among musicians. His music to 'The Tempest' and 'The Merchant of Venice,' his oratorios, his Overture di Ballo, and, still more, his Symphony in E—unfortunately his only work in this department—show what remarkable gifts he has for the orchestra. Form and symmetry he seems to possess by instinct; rhythm and melody clothe everything he touches; the music shows not only sympathetic genius, but sense, judgment, proportion, and a complete absence of pedantry and pretension; while the orchestration is distinguished by a happy and original beauty hardly surpassed by the greatest masters. Here again we may express our earnest hope that such great qualities as these may not pass away without leaving some enduring monument of his mature powers, some Symphony or Concerto added to the permanent repertory of the English School, now so vigorously reviving.

During the early part of his career Mr. Sullivan was organist of St. Michael's Church, Chester Square. After this, in 1867, he undertook the direction of the music at St. Peter's, Onslow Gardens, for which many of his anthems were composed, and where he remained till 1871. He was musical adviser to the Royal Aquarium Company from its incorporation in July 1874 down to May 1876, organised the admirable band with which it started, and himself conducted its performances. For the seasons 1878 and 79 he conducted the Promenade Concerts at Covent Garden for Messrs. Gatti; and for those of 75–76, and 76–77, the Glasgow Festivals. He was Principal of the National Training School at South Kensington from 1876 to 1881, when his engagements compelled him to resign in favour of Dr. Stainer, and he is now a member of the Council of the Royal College of Music. He received the Honorary Degree of Doctor of Music from the University of Cambridge in 1876, and Oxford, 1879. In 1878 he acted as British Commissioner for Music at the International Exhibition at Paris, and was decorated with the *Légion d'honneur*. He also bears the Order of Saxe-Coburg and Gotha, and on May 15, 1883, was knighted by the Queen.

[1] See the Festival Te Deum.

List of Sir Arthur Sullivan's works, with names of original publishers, and year of publication.

N.B.—A. & P. = Ashdown & Parry; B. = Boosey; C. = Cramer & Co.; Ch. = Chappell & Co.; M. = Metzler & Co.; N. = Novello & Co.; S. L. = Stanley Lucas.

ORATORIOS.

The Prodigal Son. B. 1869.
The Light of the World. C. 1873.
The Martyr of Antioch. Ch. 1880.

CANTATAS.

Kenilworth. Ch. 1864.
On Shore and Sea. B. 1871.

SERVICES.

Te Deum, and Domine salvam fac (Orch., C). N. 1872.
Te Deum, Jubilate, and Kyrie (Voices only, D). N. 1866—1872.

ANTHEMS.

O love the Lord (Full; F). N. 1864.
We have heard with our ears (Full, à 5; G). N. 1865.
O taste and see (Full; F). N. 1867.
Rejoice in the Lord. B. 1868.
Sing, O heavens. B. 1868.
O God, Thou art worthy (Wedding; C). N. 1871.
I will worship. B. 1871.
I will mention (Verse; G). N. 1875.
I will sing of Thy power (Verse; A). N. 1877.
Hearken unto me (C). N. 1877.
Turn Thy face from my sins. (Full; C). N. 1878.

MISCELLANEOUS SACRED.

Sacred Song, 'O Israel.' N. 1855.
The Son of God (St. Ann's tune, Organ oblig.; C). 3rd ed. of R. B. Borthwick's 'Supplemental Hymn and Tune Book,' 1868.
All this night (Carol). N. 1870.
I sing the birth (Carol). B. 1871.
Five Sacred Part-songs. B. 1871:
It came upon the midnight.
Lead, kindly Light.
Through sorrow's path.
Watchman, what of the night?
The way is long and drear.
Turn Thee again, and Mercy and Truth; 2 Choruses adapted from the Russian Church Music. N. 1874.
The strain upraise (G). N. 1874.
Upon the snow-clad earth (Carol). 'The Choir.' 1876.

HYMN TUNES.

(The original appearance alone given.)

In 'Good Words,' March 1867.
Hymn of the Homeland.

In Hullah's 'Book of Praise Hymnal' (Macmillan). 1867.
'Thou God of love.'
'Of Thy love some gracious token.'

In 'Psalms and Hymns for Divine Worship' (Nisbet). 1867.
Mount Zion, 'Rock of Ages.'
Formosa, 'Light of those' ('Falfield').
S. Luke. 'God moves in a mysterious way.'

In Brown Borthwick's 'Supplemental Hymn and Tune Book.' N., 3rd ed. 1868.
'The strain upraise of joy and praise.'

In 'Sarum Hymnal.' 1869.
'When through the torn sail' ('Gennesareth,' also 'Heber').

In 'The Hymnary.' N. 1872.
'Lord in this.' No. 222. ('Lacrymae' and 'Penitente.')
'O Jesu our salvation.' 225. ('Lux Mundi.')
'Saviour, when in dust to Thee.' 249.
'Welcome, happy morning.' 284.
'Come, ye faithful.' 285. (S. Kevin.)
'Onward Christian soldiers.' 476. ('S. Gertrude,' also 'Church Militant.')
'Safe home.' 507.
'Gentle Shepherd.' 509. ('The Long Home.')
'Angel voices.' 532.
'Nearer, my God, to Thee.' 570. ('Propior Deo.')
'Art thou weary.' 597. ('Venite,' also 'Rest.')
'We are but strangers here.' 646. ('S. Edmund,' also 'Heaven is my home.')

In Church Hymns with Tunes. S.P.C.K. 1874.
Christus. 496.
Cœna Domini. 207.
Coronæ. 354.
Dulce sonans. 316.
Ever faithful. 414.
Evelyn. 390.
Golden Sheaves. 231.
Hanford. 400.
Holy City. 497.
Hushed was the evening hymn. 572.
Litany. 585.
Do. 592.
Paradise. 473.
Pilgrimage. 367.
Resurrexit. 132.
St. Francis. 220.
St. Nathaniel. 257.
Saints of God. 191.
Ultor omnipotens. 262.
Valete. 30.
Veni Creator. 346.
Also 5 tunes not marked as composed for this work, but published here for the first time:—
St. Mary Magdalene.
Lux in tenebris.
Lux Eoi.
St. Patrick.
St. Theresa.
(Besides 7 tunes specially adapted or arranged.)

In 'Presbyterian Hymnal for the young.' 1882.
'Courage brother.'

DRAMATIC WORKS.

The Contrabandista. B. 1868.
Cox and Box. B. 1869.
Thespis (MS.). 1872.
Trial by Jury. Ch. 1875.
The Zoo (MS.). 1875.
The Sorcerer. M. 1877.
H.M.S. Pinafore. M. 1878.
Pirates of Penzance. Ch. 1880.
Patience. Ch. 1881.
Iolanthe. Ch. 1882.

INCIDENTAL MUSIC TO PLAYS.

The Tempest. Op. 1. C., 1862.; afterwards N.
Merchant of Venice. C. 1873.
The Merry Wives of Windsor. MS.
Henry VIII. M. 1879.

PART SONGS.

The last night of the year. N. 1868.
Choral Songs. N.:—
The rainy day. 1867.
O hush thee, my babie. 1867.
Evening. 1868.
Joy to the Victors. 1868.
Parting gleams. 1868.
Echoes. 1868.
The long day closes. 1868.
The beleaguered. 1868.
'Song of peace,' in The Choralist, no. 160. B.

ODE.

I wish to tune (Baritone and Orch.) B. 1868.

SONGS.

The Window, or the Loves of the Wrens: words written for music by Alfred Tennyson, Poet Laureate; the music by Arthur Sullivan. Strahan & Co. 1871. (11 Songs set out of 12).

Bride from the North. C. 1863.
I heard the nightingale. Ch. 1863.
Arabian Love Song (Shelley). Ch. 1866.
Orpheus with his lute. C. 1866.
O mistress mine. C. 1866.
Sigh no more, ladies. C. 1866.
The Willow Song. C. 1866.
Sweet day, so cool. C. 1866.
Rosalind. C. 1866.
Thou art lost to me. B. 1866.
Will he come? B. 1866.
A weary lot is thine. Ch. 1866.
If doughty deeds. Ch. 1866.
She is not fair to outward view. B. 1866.
Ah! County Guy. A. & P. 1867.
The Maiden's Story. Ch. 1867.
Give. B. 1867.
In the summers long ago. M. 1867.
What does little birdie say? A. & P. in 'Hanover Square,' 1867.
The moon in silent brightness. M. 1868.
O fair dove, O fond dove. A. & P. in 'Hanover Square,' 1868.
O sweet and fair. B. 1868.
The snow lies white. B. 1868.
The mother's dream. B. 1868.
The Troubadour. B. 1869.
Birds in the night (Lullaby from Cox and Box). B. 1869.
Sad memories. M. 1869.
Dove song. B. 1869.
A life that lives for you. B. 1870.
The Village Chimes. B. 1870.
Looking back. B. 1870.
Once again. B. 1872.
Golden days. B. 1872.
None but I can say. B. 1872.
Guinevere. C. 1872.
The Sailor's grave. C. 1872.
Little maid of Arkadee (Thespis). C. 1872.
There sits a bird. C. 1873.
Looking forward. B. 1873.
The Young Mother, 3 Songs—Cradle Song; Ay di mi; First Departure. C. 1873.
O ma charmante. C. 1873.
O Bella mia. C. 1873.
Sweet dreamer. C. 1873.
Two Songs in 'The Miller and his Man,' a drawing-room entertainment by F. C. Burnand. 1873.
Sleep, my love, sleep. 1874.
Mary Morison. 1874.
The Distant Shore. Ch. 1874.
Thou art weary. Ch. 1874.
My dear and only love. B. 1874.
Living poems. B. 1874.
Tender and true. Ch. 1874.
Christmas Bells at Sea. N. 1875.
Love laid his sleepless head. B. 1875.
The love that loves me not. N. 1875.
Let me dream again. B. 1875.
Thou 'rt passing hence. Ch. 1875.
Sweethearts. Ch. 1875.
My dearest heart. B. 1876.
Sometimes. B. 1877.
The lost chord. B. 1877.
I would I were a king. B. 1877.
When thou art near. B. 1877.
Old love letters. B. 1879.
St. Agnes Eve. B. 1879.
The Dominion Hymn. Ch. 1880.
Edward Gray (Tennyson Album). S. L. 1880.
The Sisters (Duet S. & A. Leisure Hour, 1881).

ORCHESTRAL WORKS, ETC.

Procession March. C. 1863.
Music to the Ballet 'L'Ile enchantée.' May 16, 1864.
Symphony in E. 1866. MS.
Concerto, Cello, and Orchestra 1866. MS.
Overtures:—
Sapphire Necklace. MS.
In Memoriam. 1866. MS.
Marmion. 1867. MS.
Di Ballo. S. L. 1869.
Additional accompaniments to Handel's 'Jephtha.' 1869. MS.
Duo concertante, PF. and Cello. D. Lamborn Cock.

WORKS FOR PIANOFORTE.

Thoughts, Op. 2. Nos. 1 and 2. 1862.
Day dreams. 6 pieces. B. 1867.
Twilight. Ch. 1868.

[G.]

SUL PONTICELLO, upon, *i. e.* close to, the bridge; a term in violin playing to imply that the bow is used on that part of the strings. For the effect see PONTICELLO, vol. iii. p. 15. [G.]

SULZER, SALOMON, Precentor of the Jews' synagogue in Vienna, and reformer of their musical service, was born March 30, 1804, at Hohenems in Vorarlberg. The name was derived from Sulz in Würtemberg, the ancient residence of the family. When only 13 he was made cantor of the synagogue at his native village by the Emperor Franz I, and in 1825 was called to Vienna to conduct the music at the newly built synagogue there. There he took lessons in composition from Seyfried, and set himself earnestly to reform the service by reducing the old melodies to rhythm and harmonising them. His collection of Jewish hymns, under the name of 'Schir Zion,' the Harp of Zion, was used all over Germany, Italy, and even America; but it was not till 1838 that he could succeed in publishing it. It contains a setting of the 92nd Psalm (in Moses Mendelssohn's version) by SCHUBERT, for Baritone solo, and 4 men's voices, made in July 1828, the autograph of which is in possession of the synagogue (Nottebohm's Catalogue, p. 229). In 1842 a second edition appeared, and in 1865 a second volume. A collection of home and school songs, entitled 'Dudaim' (Mandrakes), appears to be still in MS. In 1866 a fête was held in his honour and a silver laurel presented to him, with the inscription 'The Artists of Vienna to the Artist Sulzer.' From 1844 to 47 he was Professor of Singing at the Vienna Conservatorium. He is a Ritter of the order of Franz Joseph (1868) and carries the medals of various societies. His voice, a baritone, is said to have been magnificent, and he was greatly esteemed and beloved inside and outside of his own community.

His two daughters, Marie and Henriette are public singers, and his son Joseph is an esteemed cello-player in the Court opera at Vienna. [G.]

SUMER IS ICUMEN IN (Latin words, *Perspice* X*p̃*i*cola* = *Christicola*). A 'Rota,' or Round, of great antiquity, the original MS. of which is preserved in vol. 978 of the Harleian Collection, in the British Museum.

So important are the questions raised by this document, in connection not only with the history of the English School, but with that of Mediæval Music in all other European countries, that we cannot too earnestly recommend them to the consideration of all who are interested in tracing the development of our present system to its earliest sources. We thought it desirable, in the article on SCHOOLS OF COMPOSITION, to present our readers with an accurate *facsimile* of the original MS., reduced, by photography, from $7\frac{7}{12} \times 5\frac{5}{12}$ in., to $6\frac{1}{8} \times 4\frac{1}{2}$, and accompanied by a description of the colours employed by the mediæval illuminator. We now subjoin a solution of the Canon, in modern Notation, but otherwise scored in exact accordance with the Latin directions appended to the original MS. The only characters employed in the original are, the C Clef; the *B rotundum* (= B♭); square black tailed notes, sometimes perfect by position, and sometimes imperfect; one square black note without a tail; and black lozenge-shaped notes, also without tails, except in one solitary case which we can scarcely conceive to be accidental —the first of the three notes sung to the word 'in.' These we have replaced, in our reduction, by the G Clef for the four upper Parts, and the F Clef for the two lower ones, forming the *Pes*; by dotted Semibreves for the tailed notes, when perfect, and Semibreves without dots for those that are imperfect; by a Semibreve without a dot for the single untailed square note; by Minims for the untailed lozenge-shaped notes; and by a dotted Minim, followed by a Crotchet, for the solitary lozenge-shaped note with a tail. For the Time-Signature, we have used the Circle, and the Figure 3, indicative of Perfect Time, in combination with the Lesser Prolation—a form closely corresponding with the Signature 3-2 in modern Music.

We have thought it necessary to print the solution of the Canon *in extenso*, because, to the best of our belief, no correct Score has hitherto been published. Hawkins clearly misunderstood the two Ligatures in the *Pes*, and misprinted the passage, at every repetition. Burney corrected this mistake: but both historians have given an erroneous adaptation of the text to the notes, in bars 41 *et seq.*,[1] at the words 'Wel singes thu cuccu ne swik thu nauer nu'; and both, in bar 40, have systematically misprinted the note sung to the second syllable of 'cuccu,' giving G instead of A every time it occurs. It is true that, in certain bars, G agrees better than A with Hawkins's misprinted *Pes*, but, with Burney's correct *Pes*, it makes a horrible discord. The only modern copy we have met with omits the *Pes* altogether, thereby reducing the number of Parts to four.

[1] The references are to our own Score, the bars in which are numbered for the reader's convenience.

With the *facsimile* and its solution before them, our readers will be able to criticise the opinions hazarded, from time to time, on the antiquity of the Rota; which opinions we shall now proceed to consider in detail.

The MS. was first described by Mr. Wanley, the famous Antiquary, who, acting in the capacity of Librarian to the Earl of Oxford, wrote an account of it in his 'Catalogue of the Harleian MSS.,' about the year 1709; assigning to it no positive date, but pronouncing it to be by far the oldest example of the kind he had ever met with[2] —an assertion which must be received with all respect, since Mr. Wanley was not only a learned Antiquary, but an accomplished musician.

In the year 1770, Sir John Hawkins mentioned the Rota, in the first volume of his 'History of Music'; illustrating his description by a copy of the *Guida*, in the original square black notes, followed by a not very correct solution of the canon, scored for six voices, including those which sing the Pes. Hawkins imagines the term 'Rota' to apply to the Latin rather than the English[3] words; and refers the MS. to 'about the middle of the 15th century, on the ground that the Music is of the kind called *Cantus figuratus*, which appears to have been the invention of John of Dunstable, who wrote on the *Cantus mensurabilis*, and died in 1455.' This statement, however, involves an anachronism which renders Hawkins's opinion as to the date of the MS. absolutely worthless.

Dr. Burney, in the second volume of his History, described the composition as not being much later than the 13th or 14th century; printed a copy of the Canon, in the original mediæval Notation; and subjoined a complete Score, more correct than that supplied by Hawkins, yet not altogether free from errors.

Ritson referred the MS. to the middle of the 13th century; and fancied—not without reason —that neither Hawkins nor Burney cared to risk their reputation by mentioning a date which could scarcely fail to cause adverse criticism.

In 1819 Dr. Busby reprinted the Rota, following Burney's version of the Score, note for note, including its errors, and referring the MS. to the 15th century.[4]

In April 1862, Sir Frederick Madden wrote some memoranda, on the fly-leaf of the volume, referring the entire MS., 'except some writing on ff. 15–17' (with which we are not concerned) to the 13th century; and stating his belief that a certain portion of the volume 'was written, in the Abbey of Reading, about the year 1240.'[5]

In 1855, Mr. William Chappell described the MS. minutely, in his 'Popular Music of the Olden Time,' illustrating his remarks by a *facsimile* of the MS., printed in the original colours.[6] Mr. Chappell, has, for many years past, taken

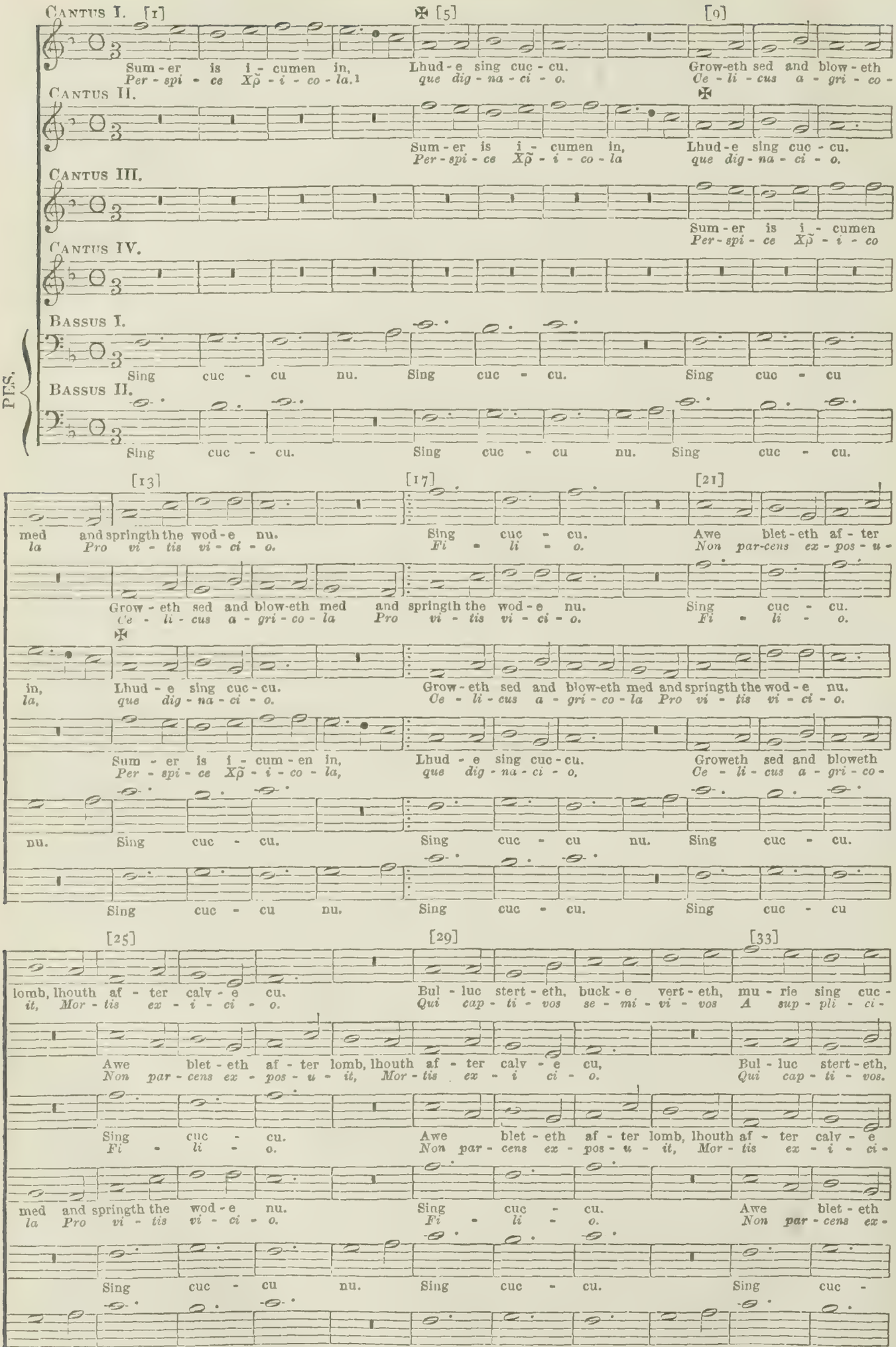
[2] See 'Catalogue of the Harleian MSS.' (vol. i. no. 978), in the Library of the British Museum.

[3] On this point, he gives the authority of Du Cange, who says that the term 'Rota' was antiently applied to certain Hymns.

[4] 'A General History of Music,' vol. i. pp. 385–401 (London, 1819).

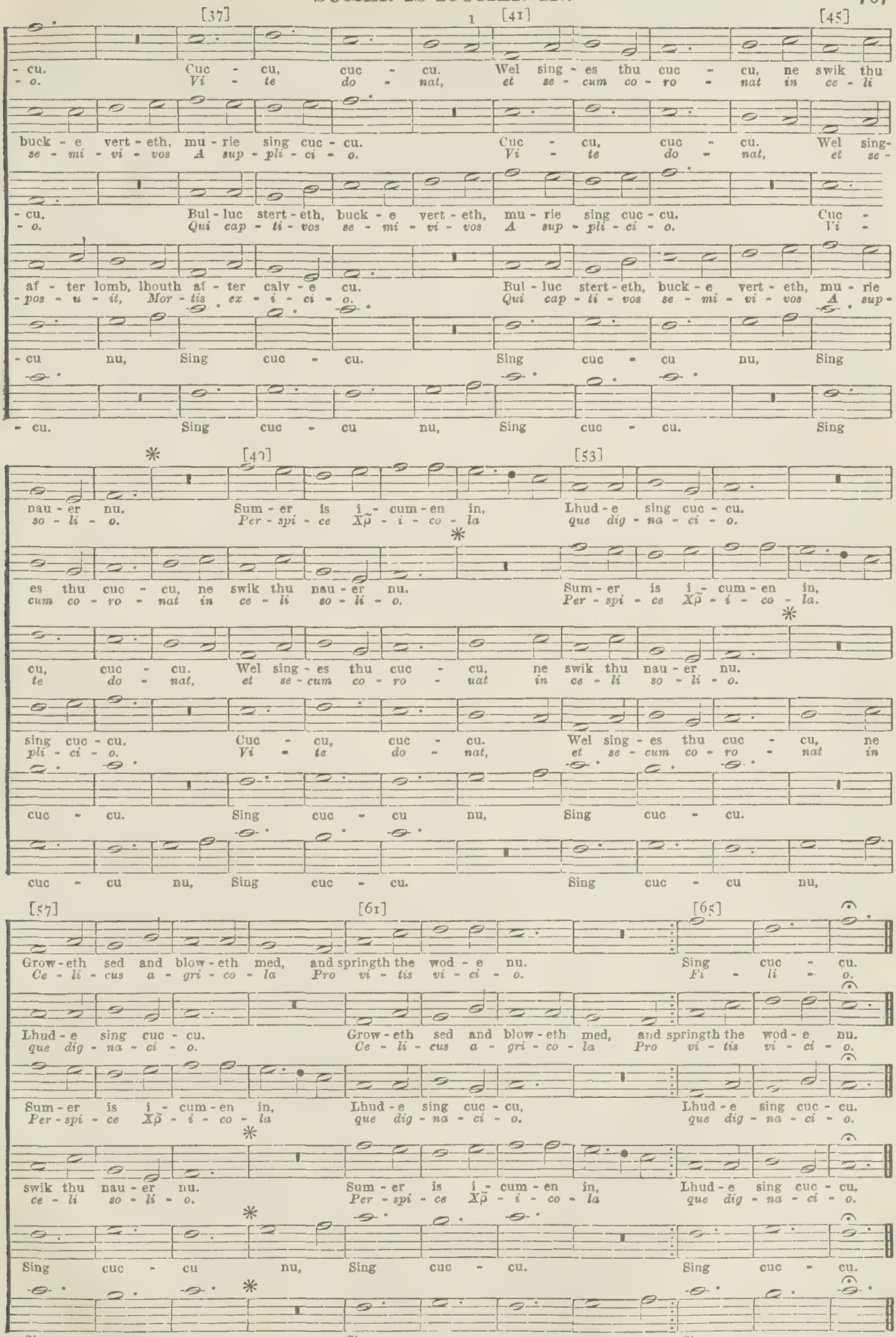
[5] We have given Sir Frederick Madden's remarks, *verbatim*, in a foot-note, at p. 268 *a*.

[6] 'Popular Music of the Olden Time,' 2 vols. (London, 1855–9).



✠ This sign indicates the bar at which each successive Part is to make its entrance.

[1] Abbreviated form of *Christicola*.



1 Burney and Hawkins have both mistaken this note for G. It is quite certainly A in the original MS. In the four bars which follow, the words and music are incorrectly fitted together in all previous editions.

* Antiently, each voice ceased at the end of the *Guida*, which is here denoted by the sign *. The present custom is for all the voices to continue until they reach a point at which they may all conveniently close together, as indicated by the pause.

an intense interest in this most valuable MS.; and, after much laborious research, has collected evidence enough to lead him to the belief that it was written, at the Abbey of Reading, by a Monk named John of Fornsete, about the year 1226, or quite certainly not more than ten years later. For the grounds on which he bases this conclusion we must refer our readers to his own writings on the subject. One of his discoveries, however, is so important, that we cannot pass it over without special notice. The volume which contains the Rota contains also a number of satirical Poems, written in rhymed Latin by Gualterus Mahap (Walter Mapes, Archdeacon of Oxford).[1] Among these is a Satire entitled *Apud avaros*,[2] bristling with puns, one of which closely concerns our present subject, and helps, in no small degree, to establish the antiquity of the Rota. The Poet counsels his readers as to the best course to be pursued by those who wish to 'move' the Roman Law-Courts. After numerous directions, each enforced by a pun, he writes as follows—

> Commisso notario munera suffunde,
> Statim causæ subtrahet, quando, cur, et unde,
> Et formæ subjiciet canones rotundæ.[3]
>
> *Apud avaros*, 69—71.

Now, the significance of this venerable pun, as a proof of the antiquity of the Rota, is very remarkable. In a Poem, transcribed, as Sir Frederick Madden assures us, long before the middle of the 13th century, Walter Mapes, an English Ecclesiastic, speaks of 'subjecting Canons to the form of (the) Round,' with a homely *naïveté* which proves that his readers must have been too familiar with both Round and Canon, to stand in any danger of mistaking the drift of the allusion. This form of Music, then, must have been *common*, in England, before the middle of the 13th century. Walter Mapes bears witness to the fact that the First English School, as represented by the Rota, is at least a century and a half older than the First Flemish School as represented by the works of Dufay,[4] and we are indebted to Mr. Chappell for the discovery of the *jeu d'esprit* in which the circumstance is recorded.

Turning from English to Continental critics, we first find the Rota introduced to the German musical world by Forkel, who, in the year 1788, described it in his 'Allgemeine Geschichte der Musik'; reproducing Burney's copy of the Guida, in the old black square-headed Notation (*Gros-Fa*), and also his modernised Score, in Semibreves and Minims; accompanying these by Wanley's remarks, copied from the Harleian Catalogue. To this he added a corollary of his own, to the effect that, though the MS. proves this species of Canon to have been well known in the middle of the 15th century, and probably much earlier, the Musicians of that period were not sufficiently learned to combine it with good Harmony—assertions which lose much of their weight from the self-evident fact that they rest upon information obtained entirely at second-hand, and not even corroborated by examination of the original MS., which it is clear that Forkel never saw.[5]

The next German critic to whom it occurred to touch on the subject was Ambros, who, in volume 2 of his great work, follows Forkel's example, by quoting Wanley's description, and, on the authority of Hawkins, referring the MS.—which he himself clearly never saw—to the middle of the 15th century.[6] It is indeed quite certain, that, at this period at least, Ambros's knowledge of the history of English art was derived entirely from the pages of Hawkins and Burney.

In 1865 the subject was taken up by the Belgian *savant* Coussemaker, who described the MS. as written in the year 1226—or, at the latest, 1236—by John of Fornsete, 'a Monk of the Abbey of Reading, in Berkshire.'[7] But the statement rests entirely on information derived from Mr. Chappell; Coussemaker himself never having seen the MS. True, in another work,[8] he speaks more independently; and, in his own name, asserts the Rota to have been written by 'the Monk of Reading,' *before* the year 1226. But he nowhere tells us that he examined the MS. for himself.

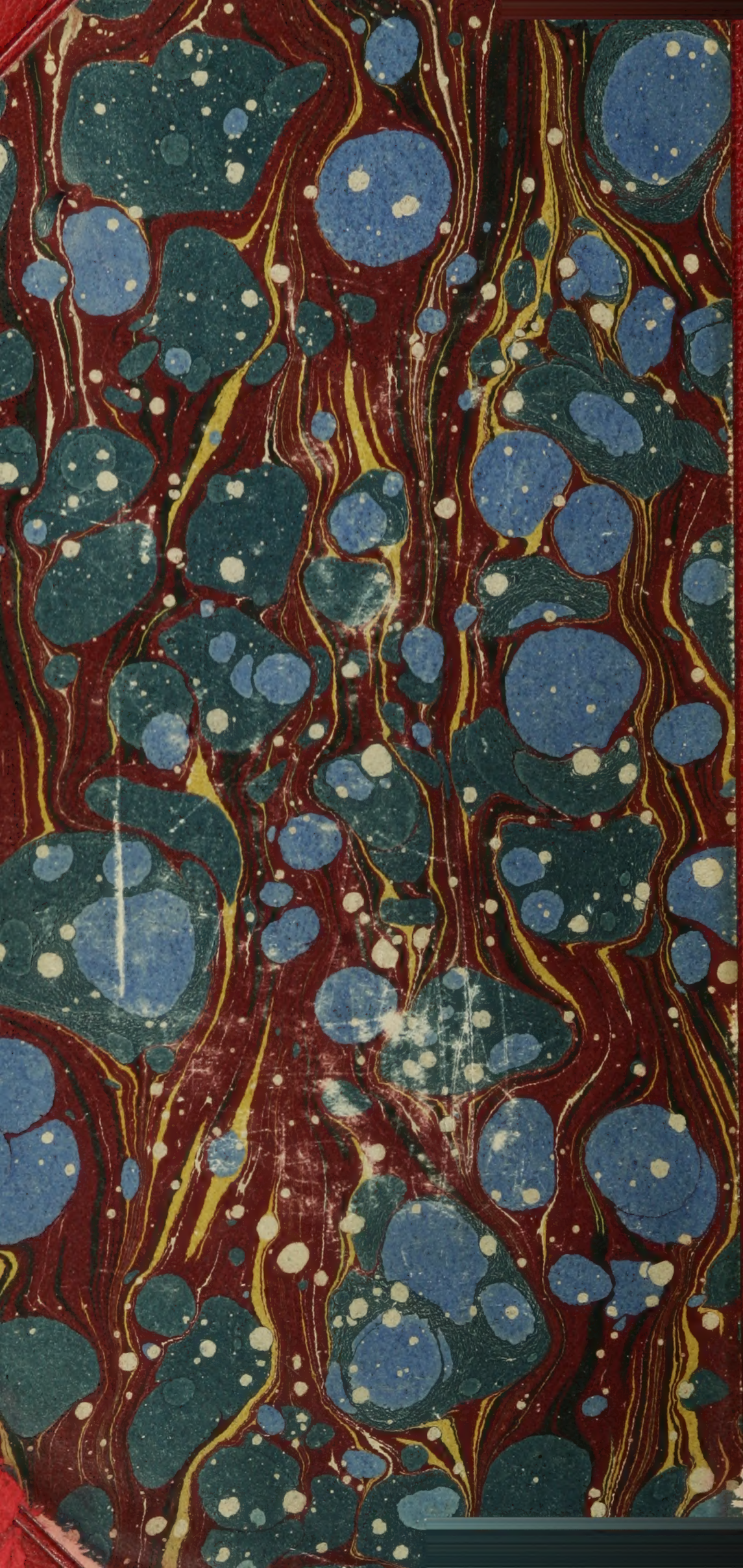
In 1868, the argument was resumed by Ambros, who, in the fourth volume of his History, confessed himself convinced by the arguments of Coussemaker, and undoubtingly refers the Rota to the year 1226. But here again it is clear that the opinion is not his own; and that he himself never saw the original MS.[9]

And now, having compared the views entertained by the best historians of the past century with those set forth by the latest and most competent critics of the present day, it remains only that we should place before our readers the results of our own careful and long-continued study of the original MS. [W. S. R.]

1 See Wanley's remarks, in the Catalogue of the Harl. MSS.
2 Harl. MSS. 978, fol. 55*a* (formerly numbered 83*a*, and 106*a*).
3 When thou art sent to the Notary pour in thy gifts.
He will then at once extricate thee from the cause, when, why, or whencesoever it may have arisen,
And will subject the Canons to the form of the Round.
4 See *ante*, p. 260*a*.
5 'Allg. Geschichte d. Musik,' ii. 490–500. (Leipzig, 1788.)
6 'Geschichte der Musik,' Tom. ii. pp. 473–475. (Breslau, 1862.)
7 'L'Art harmonique aux xii et xiii siècles,' 144, 150. (Paris, 1865.)
8 'Les Harmonistes des xii et xiii siècles,' p. 11.
9 'Geschichte der Musik,' Tom. iv. pp. 440–441. (Breslau, 1868.)

To be continued.

END OF VOL. III.



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